

CREATIVE WRITING:
APPROPRIATE EVALUATION
CRITERIA AND THEIR
APPLICATION IN AN ANALYSIS
OF DEVELOPMENTAL TRENDS
IN CHILDREN'S WRITING

CENTRE FOR NEWFOUNDLAND STUDIES

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CREATIVE WRITING: APPROPRIATE EVALUATION CRITERIA AND
THEIR APPLICATION IN AN ANALYSIS OF DEVELOPMENTAL
TRENDS IN CHILDREN'S WRITING

by

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An Internship submitted in partial fulfillment
of the requirements for the degree of
Master of Education

Department of Curriculum and Instruction
Memorial University of Newfoundland
December 1978

St. John's

Newfoundland

ABSTRACT

Evaluation is an essential part of language arts instruction, yet teachers in the primary and elementary schools generally have no formal criteria which they can use to assess pupils' written expression.

The two-fold purpose of this study was to establish criteria for evaluating children's creative writing, and to apply these criteria as a means of analysing developmental trends in children's writing, at the Grade II, IV and VI levels.

Creativity and creative writing were defined, and the various criteria previously established for assessing creative writing were reviewed and analysed as a preliminary to formulating evaluative criteria. The researcher developed her Creative Writing Criteria under seven main headings, namely, Detail, Story Structure, Characterization, Writer Reaction, Sentence Structure, Vocabulary, Literary Conventions. Other relevant items were included under these main headings.

Classes of Grades II, IV and VI students attending Mary Queen of Peace School were subjects for the second part of the study. It was essential that the motivational stimulus chosen would be of sufficient appeal and interest to all students in the study, regardless of differences

in sex or grade level. A large black-light poster of a castle was found to be appropriate for this purpose after it was used successfully in a pilot study. Pupils' responses to this motivational stimulus at each grade level were described and analysed by the researcher. Ten writing samples produced by girls and ten writing samples produced by boys were randomly selected from each grade level involved in the study as a basis for assessing developmental trends evident in the writing. The researcher found that it was possible to delineate the characteristics of pupils' writing at the Grade II, IV and VI levels, based on the adopted criteria.

ACKNOWLEDGEMENTS

To my supervisor, Dr. Lloyd Brown, for his valuable counsel and encouragement in the development of this internship, and to Dr. Marc Glassman for his able assistance.

To the students at Mary Queen of Peace School and St. Patrick's Hall School and the teachers who gave their willing cooperation.

To my sons, Robert and Michael, and my husband, for their patience and understanding, I owe a debt of appreciation and gratitude.

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CHAPTER I

THE NATURE OF THE STUDY

I. INTRODUCTION

During the past few years the researcher has taught various grade levels in the elementary school and she has worked with remedial readers. She has enjoyed developing creative writing themes with pupils and has frequently been delighted with the results. Children's writing is one of her chief interests and this investigation represents an attempt to discover more about certain aspects of this topic. The two specific areas which she intends to investigate concern criteria for evaluating creative writing, and developmental trends in children's creative writing.

This study is essentially exploratory as previous research in this area is limited. It should be of interest to anyone involved in teaching writing in the primary or elementary school.

II. STATEMENT OF THE PROBLEM

Evaluation is an essential part of language arts instruction, yet teachers in the primary and elementary schools generally have no formal criteria which they can

use to assess pupils' written expression. Logan and Logan (1972:240) ask "What makes the difference between writing that is spontaneous, sparkling and scintillating and writing that is dreary, drab and dull?" Many teachers have only a general idea of the answer to this question, resorting to inappropriate criteria in assessing a piece of work, unaware that there are certain specific elements in a good piece of writing. Some teachers resort to counting errors in spelling and punctuation as an objective base for evaluation, but creative pupils may abandon novel ideas and expressions if the latter are not valued by the teacher.

Generally teachers have little knowledge of the characteristics of pupils' writing or the quality of writing which they are capable of producing at different grade levels. Developmental trends can be observed when pupils are exposed to the same motivational procedures at different grade levels.

III. PURPOSE OF THE STUDY

This study has a two-fold purpose. First, the researcher will define creativity and creative writing and review and analyze the various criteria previously established for assessing creative writing, so as to formulate her own guidelines for evaluating creative writing.

Secondly, the criteria which she adopts will be used as a means of analyzing developmental trends in children's

creative writing at the Grade II, IV and VI levels. Specifically, the following questions will be investigated.

1. What is the nature of creativity?
2. What is creative writing?
3. What criteria are most appropriate to evaluate children's creative writing?
4. How do children of different grade levels respond to identical motivational procedures used prior to a creative writing assignment?
5. What elements of good writing are evidenced in children's written expression at different grade levels?

IV. LIMITATIONS OF THE STUDY

One limitation may be that the writing samples used for evaluation will all be collected from one school in St. John's, though they will include representativeness on the bases of sex and spread of intellectual ability. Due to the nature of the study and the number of samples collected (twenty randomly selected writing samples from Grade II, Grade IV and Grade VI, sixty samples total), the fact that only one school will be used should not have a deleterious effect on the results of the study itself.

Secondly, the researcher recognizes that the characteristics which she will describe may not appear in writing

stimulated by another approach to creative expression, for researchers have often claimed that language tasks affect the nature and quality of expression. Loban (1963:53) believes that in different situations ". . . the findings on vocabulary, usage, and style might differ considerably: certainly the structure of language would vary." Her qualitative assessment of pupils' writing will also be subjective and may not be verified were the composition to be read by other judges. However, she will include samples of the writing to illustrate the basis for each judgment.

SIGNIFICANCE OF THE STUDY

The reliability of composition ratings, especially in the area of creative writing, has always been a problem in the research and teaching of English. This study will attempt to establish suitable evaluative criteria which might be used to assess children's creative writing in the primary and elementary schools. Creative writing should be an integral part of any language arts program, and children engaged in creative writing are likely to be using more of their mental capabilities than they do for many other kinds of school activities. The adopted criteria will also be used as a means of analyzing developmental trends in children's creative writing at the Grade II, IV and VI levels.

CHAPTER II

REVIEW OF RELATED LITERATURE

I. INTRODUCTION

Three related questions will be discussed in this chapter, namely: (1) What is the nature of creativity? (2) What is creative writing? (3) What types of criteria have already been established by previous researchers to evaluate creative writing? The answers to these questions will help the researcher to establish her own evaluative criteria.

II. THE NATURE OF CREATIVITY

Creativity has been defined in numerous ways. Guilford, (1959:376-381) a pioneer in the study of creativity, distinguishes between convergent and divergent thinking, saying that the convergent-thinking class of abilities "call for one right answer which can be determined closely, if not exactly, from the information given." Divergent thinking is "the kind that goes off in different directions. It makes possible changes of direction in problem solving and also leads to a diversity of answers, where more than one answer may be acceptable." Getzels and Jackson (1962:14) make the following distinction: convergent thinking "tends

toward retaining the known, learning the predetermined, and conserving what is," the divergent mode "tends toward revising the known, exploring the undetermined, and constructing what might be." They go on further to clarify these terms: "a person for whom the first mode or process is primary tends toward the usual and expected. A person for whom the second mode is primary tends toward the novel and speculative."

Divergent thinking is obviously related to creative thinking. When pupils are encouraged to give divergent responses in answer to open-ended questions they are forced to think for themselves, not simply relying on memorization of facts. There is no right or wrong answer and pupils are not faced with the possibility of giving an incorrect answer.

The researcher will use open-ended questions as part of her motivational procedure in the second part of her study so as to encourage divergent responses both to the questions and to the writing assignment.

Getzels and Jackson (1962:14) point out that though a tendency toward divergent or convergent thinking may be dominant in a certain personality complex, both modes are "found in all persons, but in varying proportions." Nelson (1967:31) also implies that creativity is present in every person if only as suppressed potential, for she states that creativity is "an aspect of personality that is present in greater or lesser degree in all human beings." Hallman

(1963:132) makes a further point: "It has been established that creative potential exists commonly in all normal children and also that there are theoretical grounds for believing that creativity can be taught." The divergent element then, can be exploited for children who already possess the ability, and developed in the children who have not yet had the opportunity to expand their thinking in divergent ways.

Petty (1967:2) says that "Creativity occurs whenever isolated experiences and ideas are put into new combinations or patterns." He feels that a person is at his most creative when he is a child, for he says that

as a child a person is often at his creative peak; he acts more instinctively, more intuitively, more spontaneously than he acts as an adult. Children, much more than adults, have the ability to perceive things each time anew. Preconceptions, imposed generalizations and perceptions, and the dulling habits which accrue to adulthood do not inhibit their expression of what their senses tell them.

Torrance (1963:4) says that creativity may be defined in terms of a process, a product, a personality or an environmental condition, but chooses to define it himself as "the process of sensing problems or gaps in information, forming ideas or hypotheses, testing and modifying these hypotheses, and communicating the results." Smith (1966:4) defines creativity as the "sinking down (of) taps into our past experiences and putting these selected experiences together into new patterns, new ideas or new products."

Rogers (1967:ROG-5M) believes that "the individual creates primarily because it is satisfying to him, because his behavior is felt to be self-actualizing." He goes on to list three conditions within the individual which are most closely associated with the creative act:

1. Openness to experience: extensionality.
2. Tendency to self-assessment. The value of his product is established by himself--not by the assessment of others.
3. The ability to toy with elements and concepts. The ability to play spontaneously with ideas, colors, shapes, relationships--the creative seeing of life in a new and significant way.

His resulting definition of the creative process is as follows (1967:ROG-3M): "It is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other."

Creativity can thus be seen as the contribution of something of an original nature, the opposite of conformity, putting of isolated experiences and ideas into new combinations or patterns, breaking away from the main track, and simply as the adapting of ideas and information to one's needs. The concepts associated with curiosity, imagination, discovery, innovation and invention are usually mentioned in descriptions of creative products and processes, and creative

writing is one of the best means of enhancing the thinking processes of imagination and divergency.

These concepts of creativity would need to be considered in motivating pupils and in establishing criteria for evaluating creative writing, for obviously certain elements would need to be present if a piece of writing was to be considered "creative." Kantor (1975:72-74) recommends the following concepts of creativity based on psychological literature, as offering some directions for evaluating imaginative expression:

1. Divergent thinking
2. Playfulness and fantasy
3. Risk-taking and skepticism about convention
4. Openness to experience
5. Effective surprise
6. Symbolic expression

Other characteristics of creativity which would have to be considered in assessing the quality of creative writing include originality of ideas and products, imagination, discovery and invention.

III. CREATIVE WRITING

Before one can discuss evaluative criteria for analysing creative writing, one must reach some agreement as to its meaning, and its relationship with creativity.

Some writers classify written expression under two major headings: "creative" and "functional," but what is the difference between these two?

Murray (1973:523) makes the following distinction:

Most writing simply communicates information. It tells a reader merely what he needs to know. That is a respectable goal, but some writing rises above this level; it not only communicates information, it makes the reader care about that information, it makes him feel, it makes him experience, it gets under his skin. That is what we call creative writing.

Burrows (1964:2) also points out the difference between the two types of writing,

A gratifying sense of power comes to any individual when he can fulfill the practical writing demands of his own life, whether it is the first brief direction that goes home from school or a lengthy treatise that terminates an individual study. Even more telling in its expansive effect is the personal writing through which a child expresses his thoughts and feelings spontaneously in stories and verse.

Text books in use at present in Newfoundland primary and elementary schools, such as Magic Seasons, Multiworlds and Media Mind (Nelson) and Starting Points (Ginn) are often said to be "creative," lending themselves to a creative approach rather than a formal, structured approach to language. The following statement is included in the Teachers' Guide to the Nelson Series (1972:5).

Magic Seasons (or the appropriate text at another grade level) is open rather than closed, creative rather than prescriptive. It fosters creative thinking, both in talk

and writing. The development of creative thinking must be considered an essential part of the curriculum if we are to prepare children for a world of bewilderingly rapid change.

Both functional and creative writing activities are developed in Starting Points and a distinction is made between the two types for the purpose of evaluation (1975: 12):

Personal writing--which is done as a means of self-expression--may be assessed primarily for its content, for its imagination, for its use of vocabulary. Practical writing--which is to be displayed or read by others--may be evaluated for spelling, punctuation and sentence structure.

It seems, then, that functional and creative writing have a different origin and purpose, and different criteria would need to be applied to evaluate each type of writing. The essential qualities inherent in creative writing need to be determined if appropriate criteria are to be established to assess children's creative writing.

Murray (1973:524) emphasizes the individuality which should be evident in a good piece of creative writing, for he says, "A creative voice is a single voice, a recognizable voice which is different from the voice around it. It is unexpected, one of the finest surprises of life." The class cannot be creative, the individual can, for the very idea of creativity implies the personal, the private, the individual and rejects the herd, mass or group. By writing the student discovers his questions and his answers,

using words to explore his world and create his world.

Maybury (1967:10) also emphasizes the importance of the child's individuality:

Essentially, Creative Writing, Imaginative Writing or Intensive Writing, is encouraging children to use fully what they have within themselves: ideas, impressions, feelings, fears, hopes, their imagination and such language as they can command. It is an attempt to get at the nine-tenths of the iceberg of a child's mind that he does not often use in the kind of formal work suggested by the name 'composition'.

Carlson (1961:576-579) studied several thousands of children's stories, and suggests seventeen possible qualities of original writing:

1. Novelty or freshness: unusual titles, unique punctuation, picturesque speech.
2. Individuality: the individual style that differentiates between authors.
3. A personal quality revealing the self: personal feelings or emotions of the author, first-person expressions of thoughts.
4. Emotions or feelings: strong feelings or emotions about the subject.
5. Becomingness related to identification: identification with subject of writing.
6. Imagination: writing as some character in history or literature, or some animal or object.

7. Recombination or restructuring quality: shows ability to restructure or recombine elements in the writer's experience.
8. An abstractive element consisting of finding the essence: skimming off the unessential words and ideas and the selection of most appropriate ones.
9. Immediacy of experience: direct relationship or closeness to experience.
10. Dynamic vitality: expresses a vital and dynamic quality.
11. Curiosity: open--awareness of the world, inquiring, reaching out.
12. Reservoir of experiential data: use of personal experience.
13. Perceptive sensitivity: perceptive sensitivity to the environment; sensitivity to people, the environment and to relationships between them; analogies, metaphors.
14. Flexibility or versatility: variety in style and word usage, abandonment of the cliché and worn-out simile.
15. Symbolism: uses symbols in a new refreshing way.
16. Coherent unity: refers to structural or formative quality.

17. Expressive-communicative element: a quality

which causes a mood, feeling, or symbol to be communicated effectively to the reader.

Many of these qualities, such as "novelty or freshness," "individuality," "imagination," "curiosity," "flexibility" or "versatility," are what one might expect when one considers the nature of creativity itself. Jackson and Messick (1965:312) regard novelty and creativeness as being virtually the same, for they state:

No matter what other positive qualities it might possess . . . we generally insist as a first step that a product be novel before we are willing to call it creative. Indeed, the conjoining of novelty and creativeness is so deeply ingrained in our thinking that the two concepts are sometimes treated as synonymous.

Novelty might be identified by noting whether or not the author includes details and expressions of sensory awareness, whether there is evidence of personal interpretation of events in the writing, and by considering inventiveness in style, imagery, choice and order of words, setting, and characters.

Trauger (1963:256) says:

The spirit of imaginative expression can enliven any form of speaking or writing when a child uses originality and color. It functions likewise when a child looks at his environment and his experiences in an observant manner and with an author's eye, seeing new relationships, new configurations. Thus it enriches environment and events by encouraging perceptive vision.

Trauger mentions originality or novelty, and he also mentions perceptive vision, which Carlson includes under "perspective sensitivity." Trauger feels that imaginative expression makes profitable use of the various traits and assets which children possess, and he includes the following: memories of experiences; opinions on many things; a lively imagination; a feeling for qualities like rhythm, pattern, and concreteness; and the very fruitful urge to "try things out" and "see what can be done" with materials.

Carlson (1961:576) includes "a personal quality revealing the self," and a teacher should be able to recognise whether or not the pupil has established a relationship with the experience about which he is writing. Creative writing does express feeling, and Applegate, (1954:1) in her definition of creative writing, emphasizes the importance of the pupil's own ideas and feelings:

Creative ideas are those we believe in so strongly that they pound on the inner door to be released. It does not matter whether the teacher assigned the writing or we assigned it to ourselves; if we feel it, we can be taught to write it. Writing without feeling is anemic, and bloodless, and the writer has no pride in it. Creative Writing then, is writing that pushes itself out of a bed of ideas.

Carlson includes four items relating to the quality of appropriateness, namely, becomingness related to identification; an abstractive element consisting of finding the essence; coherent unity, and an expressive-communicative

element. Many authorities in creativity also emphasize the importance of appropriateness, and, as Jackson and Messick (1965:313) explain,

To be appropriate a product must fit its context. It must make sense in light of the demands of the situation and the desires of the producer. Further, when products are complex, their internal elements must also blend together and be appropriate to each other.

The researcher has mentioned certain characteristics of creative writing such as individuality, novelty, imagination, personal qualities revealing the self, and appropriateness, but one cannot create effectively in any medium without knowing the skills or disciplines of that medium. If creative writing is to be an integral and worthwhile part of the language arts program, one must assume that there are certain writing skills and techniques inherent in this type of writing, which can be taught.

Brown (1977:70) identifies the following specific techniques and skills:

I. Vocabulary:

1. Word position
2. Variety of words
3. Appropriateness of words
4. Precise words
5. Manipulation of words to create humour, surprise, sadness, and similar emotional expressions

II. Sentences:

1. Subordination
2. Sentence inversion for effect
3. Modification
4. Sentence expansion
5. Variety of sentences

III. Literary conventions:

1. Dialogue
2. Figurative expressions
3. Character development
4. Developing climax
5. Developing setting

The Starting Points in Language series skillbook

(Grade IV level) contains activities designed to help pupils improve their writing skills, and three broad topics dealt with relate to creative writing, namely, sentence building, writing stories and vocabulary. In the sentence building activities pupils develop different kinds of sentences by adding words, or groups of words or by combining groups of words.

The story writing section has themes relating to characterization, story beginnings and endings, the effective use of conversation and following an ordered sequence of events. Vocabulary activities are designed to help pupils

discover ways of creating vivid word pictures. Specific activities concern the use of similes, repetition or sounds (alliteration), words for sounds (onomatopoeia), and metaphors.

In answer to the question, "What is creative writing?" clearly two basic elements are involved:

1. The child's need to express his individuality and originality through his thoughts, feelings and imagination.
2. The use of skills and techniques so that these novel, original thoughts and ideas are communicated effectively to the reader.

III. CRITERIA

Attempts to provide the teacher with standards for composition evaluation began to appear in the early 1900s. Several scales, such as the one devised by Willing (1918), in which compositions were arranged in order of "merit" from very poor to very good, were made available to teachers. Each composition in the scale was given a rating, and the teacher was asked to match each composition being evaluated to the one most like it on the scale. Although a great deal of time and effort was expended in the construction of such scales, their use declined after the 1930s. They provided little help for the teacher who was interested in a qualitative evaluation. The compositions were judged on

general merit rather than on specific skills which could be taught to young writers.

In Witty and Martin's study (1957:158-163) a film was used to promote creative expression and a method was developed for the "more general identification and encouragement of children whose promise of creativity in writing is great." For this study the eight-minute film 'The Hunter in the Forest' by Anne Sucksdorff, was shown to more than 2000 children in the primary and elementary grades. No narrative accompanied the film. Compositions written from the film motivation were judged according to the degree which they revealed:

- a) an expression of genuine feeling
- b) sensitivity to the value of particular words, phrases, and larger units in expressing feeling
- c) response to the film maker's intent and to the materials and symbols present, and
- d) correct and appropriate use of English.

These criteria are a means of assessing certain characteristics of creative writing, though they are rather general in nature. The most significant feature of this study was the specific grade analysis which was carried out to ascertain characteristic differences in children's writing from Grades I to VI. They found that writing was distinctly superior at the fifth and sixth grade levels. These pupils possessed the basic writing skills and they expressed themselves in a "more artistic way." (p. 161)

Mckie (1963:45-47) studied and categorized the characteristics of student's writing ability so as to determine the degree of continuous development in the writing performance of Grade IV, V and VI students. Samples were collected from more than 1700 students in Alberta and a composite score was given to each piece of writing. Mckie used the following evaluation criteria:

1. Length of composition.
2. Variety of verbs. Verbs used by pupils which were not included on the Dolch Basic Sight Word List were each assigned one point.
3. Sensory impressions. Two points were given for each direct or implied visual, auditory, olfactory, taste or tactile impression present in the writing.
4. Writer's reaction. Three fundamental reactions were considered:
 - a) Expression of an opinion
 - b) Expression of an emotion
 - c) Expression of a conscious interest or awareness
5. Effective forms of expression.
 - a) Figures of speech
 - b) Spontaneous expressions. These were identified as casual or informal comments made by the reader suggesting a conversational interchange rather than the more remote writer-reader relationship, such as 'can you imagine . . .', 'let me take you back'
 - c) Conversation. Three levels of mastery were identified:

- i) Unpunctuated conversation.
No attempt was made to use any question marks.
 - ii) Attempted punctuation.
There was some recognition of the need for special punctuation.
 - iii) Correct punctuation.
Knowledge and application of quotation marks was accurate.
- d) Sentence variety. Exclamations and questions were accepted as the most obvious examples of sentence variation.
- 6. Sentence sense. Sentence immaturities examined in the study included
 - a) Fragmentary sentences
 - b) Run-on sentences
 - c) Unvaried sentence beginnings
 - d) Unvaried use of the first person 'I'
 - e) Itemized writing. Three or more sentences of any one type were to be found in a composition to be scored.

She also devised the following Evaluation Grid:

<u>Forms of Effective Expression</u>	<u>Points</u>
1. Verbs beyond Dolch words	1 each
2. Writer reaction	1
3. Sensory impressions	2
4. Exclamations and questions:	
if implied, no punctuation	1
if correct, punctuation	2
5. Conversation:	
indirect or implied	1
direct	

unpunctuated	1
attempted punctuation	1
correct punctuation	2
6. Spontaneous expressions	1
7. Figures of speech:	
simile	2
metaphor	2
personification	<u>2</u>

Total Composite Score

Mckie's item concerning the length of composition is not a suitable criterion, for counting the number of words in a composition gives little indication of the quality of writing, and says very little about the fluency of a pupil's language because repetition might be contained in a sample of writing.

Certain items in Mckie's criteria are valid and appropriate. For example, the pupil's individuality might be expressed through the inclusion of sensory impressions, spontaneous expressions or through expressed emotions or opinions. Other valid items concerning skills and techniques include the use of a variety of verbs, figures of speech, and conversation. Some important elements, such as evidence of originality or imagination, the effective use of adjectives and adverbs or the inclusion of detail have not been considered in her criteria.

Loban's comprehensive longitudinal study (1963) concerned pupils' use and control of language. This study was designed to assess the children's speaking, reading,

writing, and listening at succeeding grade levels, and to determine the interrelations among these activities as well as their correlations with such factors as scores on standard tests of intelligence and achievement, teachers' judgments, and socioeconomic status. By Grade VI, 237 subjects out of the 338 original subjects in Kindergarten still remained. The subjects were from Oakland, California and represented a stratified sample of a larger population of children.

Beginning with the third grade, a sample of the students' writing was taken annually, under standard conditions for all. A picture "somewhat complicated as to content" was shown to all subjects and individuals were allowed to write until they had "exhausted their fund of writing energy" (1963:25) for the particular picture.

Two judges, both teachers of writing, classified the samples of writing into five categories as follows:

I. Superior

1. Uses well-constructed sentences.
2. Employs a variety of sentence patterns.
3. Uses phrases and clauses skillfully.
4. Uses relational (transitional) words--yet, however, since, etc.--to bridge the parts of his writing.
5. Has well-organized ideas.
6. Gives time and place.
7. Includes title.
8. Employs vigorous verbs.
9. Employs a vivid, picture-evoking vocabulary, specific rather than general.
10. Uses correct spelling and punctuation.
11. Relates picture content to past or present experiences.
12. Shows awareness of reader.

13. Achieves clarity of content.
14. Has proportion, development and completeness.

II. Good

1. Uses limited sentence patterns.
2. Uses few, if any, relational words.
3. Begins to organize but strays from basis of organization.
4. Displays monotonous vocabulary.
5. Uses reasonably correct spelling and punctuation.
6. Interprets only the obvious, barely achieves interpretation.
7. Fails to be specific; tends to generalities.

III. Inferior

1. Employs weak and faulty sentence structure, indicating lack of understanding.
2. Uses no relational words.
3. Makes no attempt to organize.
4. Employs a limited vocabulary.
5. Uses poor spelling and faulty punctuation.
6. Gives no interpretation or best an unrelated one.
7. Tends to be fragmentary or, in longer writing, disjointed or formless.

IV. Illiterate

1. Achieves only faulty sentences.
2. Employs occasional groups of related words.
3. Fails to complete some words.
4. Uses lists of words, related to the picture.
5. Uses barely comprehensible language and spelling.

V. Primitive

1. Resorts to pictures or drawings.
2. Uses meaningless symbols or tangles of letters.
3. Lists words either unrelated or only partially related to the picture. (p. 25)

Several of the characteristics of the "superior" writer, as listed by Loban, will be incorporated into the criteria established by the researcher. Although Loban was

not primarily concerned with the criteria used to evaluate creative writing, many items which he has used appear relevant to the present study. His items relating to title, time and place call attention to detail, and his items concerning vocabulary, connectives and sentence structure all need to be considered when criteria are established in a later chapter.

Hunt (1965) studied the writing samples of fifty-four students, eighteen each in Grades 4, 8, and 12 in Tallahassee, Florida. Subjects all had scores of 90-110 on the California Test of Mental Maturity and boys and girls were evenly divided in each grade.

The first thousand words written by each subject in the normal course of classwork were collected. The language samples were not produced under standardized conditions and any individual's writing ranged over many topics and situations. Hunt (1965:3) states "it is debatable whether the differences in subject matter ought to be reduced in a study which aims to describe the grammatical structures that are characteristic of students as widely separated as from fourth to twelfth grade."

Hunt's findings concerning the use of subordination and connectives (coordinators) at different grade levels relate to the researcher's criterion involving sentence structure which will be developed in the following chapter. In Hunt's study the frequency of subordinate clauses to all

clauses, both subordinate and main, was found to increase from grade to grade. The ratio for fourth grade was 22.2 percent; for eighth grade 28.8 percent and for twelfth grade, 40.1 percent.

Another important developmental trend observed was the significant increase in adjective clauses through the grades, the number of occurrences being 96 at the grade four level, 144 at the grade eight level and 210 at the grade twelve level. There was an increase in the number of noun clauses used between the grades, the totals being 292, 247, and 371. The use of adverbial clauses also increased though this increase was not significant. The number of occurrences for the three grades was 222, 252, and 269.

In Hunt's study the number of connectives used was found to decrease dramatically from grade to grade: 574 (grade four) to 284 (grade eight) to 172 (grade twelve). This decrease was due to the fact that older pupils deleted common elements by consolidating clauses. Hunt (1965:88) used the following Grade Four examples, demonstrating where opportunities for consolidation were missed:

There was a lady next door and the lady was
a singer.
(There was a lady next door who was a singer).

Moby Dick was a very big whale. He lived
in the sea.
(Moby Dick was a very big whale who lived
in the sea).

While Hunt was concerned with the grammatical structures present in children's writing, Carlson (1965:366) developed an originality scale to measure original elements in children's stories. Her purpose was to help teachers who find difficulty in assessing "novel ideas, ingenuity, and other personal and imaginative qualities in children's narratives." Her scale was thus designed to measure creative elements in a pupil's writing rather than the pupil's techniques and skills.

The five divisions of the scale were Story Structure, Novelty, Emotional Tone, Individuality, and Story Style. Thirty-six items were grouped under the five divisions of the scale, each item being rated from 0 to 5. Under Story Structure (p. 368) five items were included: unusual title, unusual beginning, unusual dialogue, unusual ending and unusual plot. The Novelty portion (p. 368) included sixteen items: novelty of names, novelty of locale, unique punctuation and expressional devices, new words, novelty of ideas, novel devices, novel theme, quantitative thinking, new objects created, ingenuity in solving situations, recombinations of ideas in unusual relationships, picturesque speech, humor, novelty of form, inclusion of readers, and unusual related thinking.

Under Emotional Tone (p. 370) she included four items: unusual ability to express emotional depth, unusual sincerity in expressing personal problems, unusual ability

to identify self with problems or feelings of others, unusual horror theme. The Individuality section (p. 371) of the scale also included four items: unusual perceptive sensitivity, unique philosophical thinking, facility in beautiful writing and unusual personal experience.

The final division of the scale, Style of Stories (p. 371), included seven items: exaggerated tall tale; fairy tale; fantasy turnabout of characters; highly fantastic central idea or theme; fantastic creatures, objects or persons; personal experience and individual story style.

The principal value of Carlson's originality scale is that it brings into focus some of the characteristics of original writing, specifically the creative elements rather than techniques and skills evidenced in a pupil's writing. These creative elements are also rated from 0 to 5.

May (1967:174-175) developed a condensed set of criteria for identifying verbal talent and as a set of specific objectives for teaching creative speaking and writing, based on professional research reports and years of intensive reading and listening. His criteria are as follows:

1. Imagery--describing a situation or subject in vivid, colorful, concrete language.
2. Naturalness--using informal language (except on those rare occasions when formality is expected); maintaining personal contact with listeners or readers; expressing one's individuality.

3. Inventiveness--inventing fresh analogies, characters, settings, plots, or words; playing with homonyms, alliteration, and other humorous devices.
4. Insight--portraying human strengths and weaknesses by means of satire, humorous incongruity, philosophical generalization, realistic description and other devices.
5. Sincerity--demonstrating keen interest or feeling regarding one's subject, story, or characters.
6. Flexible Style--avoiding monotony by altering sentence length, clause position, sentence type, and other elements of style.
7. Conciseness--expressing the essence of an idea or situation; avoiding words and details which distract from the main ideas or impressions to be conveyed.
8. Clarity--avoiding pronouns with hazy referents, dangling participles, slang or jargon, mystic phrases, and other habits of speech which are likely to confuse listeners or readers.

May's criteria relate to the basic elements of creative writing already discussed, for they consider both the knowledge of writing skills and techniques and their application in creating something imaginative or original. Many items mentioned by May will also be included in the researcher's criteria, and reference has been made to his set of criteria, where appropriate, in the following chapter.

McFetridge et al. (1969) studied the influence of task (informal, formal and creative) upon the oral and written language of students in grades two, four and six. Performance measures were largely the same used in the Loban and Hunt studies, and these were divided into four classes:

Fluency, Complexity, Grammar and Semantics. Certain performance measures established by McFetridge et al. were used to evaluate creative writing. The items used which the researcher considers relevant are listed below:

Complexity

Subordination Index--A value assigned to the individual's attempt to show complexity through subordination of elements within a sentence.

Semantics

1. Interpretation--The child's own conception of the idea.
2. Personal association--The child's associating a personal experience with some experience or event external to the situation being communicated.
3. Figurative--Statements using figures of speech such as a simile, personification, metaphor.
4. Adjectivals--A word or group of words that pattern as adjectives in a sentence.
5. Adverbals--A word or group of words that pattern as adverbs in a sentence.
6. Connectives--Function words which link or join sentences or elements of a sentence.

The items established by McFetridge et al. concern both the nature of creativity and the techniques and skills employed by the writer. "Interpretation" and "Personal

association" relate to the child's personal identification with the theme, while the other items are more specifically related to techniques and skills.

The Glazer Narrative Composition Scale (1971)

contains several elements which the researcher wishes to include in her own evaluative criteria, though she has modified these somewhat. Glazer based her criteria on a review of literary theory and criticism, previous research in children's writing, an examination of other composition scales, and an analysis of a large number of narratives written by children in grades four through six.

An outline of The Glazer Narrative Composition Scale follows:

- I. Plot
 - 1. A. Originality
 - 2. B. Beginning
 - 3. C. Internal Logic
 - 4. D. Inclusion of Detail
 - 5. E. Ending
- 6. II. Theme
- 7. III. Setting
- 8. IV. Characterization
- V. Style
 - 9. A. Title
 - 10. B. Sentence Structure; variety, fluency
 - 11. Sentence Structure; use of connectives
 - 12. C. Word Usage, vocabulary
 - 13. Word Usage, figurative language
 - 14. Word Usage, names
 - 15. Word Usage, pronouns, verb tense

- 16. D. Dialogue
- 17. E. Emotional Quality
- 18. F. Unusual Elements

The researcher considers Glazer's scale to be both comprehensive and practical, for concise terminology has been used in describing the various items included in the scale. The items listed adequately define the essential qualities of good narrative writing, both the skills and techniques.

Moslemi (1975:158) established the following criteria by which creative writing could be evaluated:

1. Originality--The use of new, imaginative or unusual ideas or a common idea used in a new and imaginative fashion. A breaking away from the original stimulus in the production of an uncommon response.
2. Idea Production--Quality, quantity, fluency or diversity of ideas or precise, detailed elaboration or description of one person, experience, object or idea.
3. Language Usage--The use of imagery, lively description and figures of speech (metaphor, simile, personification, etc.) and the coining of new words. Fresh or colorful word combinations. The use of vivid terminology in appealing to the senses.
4. Uniqueness of Style--A reflection of the student writer's unique individuality, his particular preferences, tastes or beliefs. His particular use of humor or wit. A unique blend of emotions, moods and personal philosophy.

Rating Scale: Each of the above four criteria was scored on the following scale:

1. Very low _____
2. Moderately low _____
3. Average _____

4. Moderately high _____

5. Very high _____

The first two items in Moslemi's criteria concern "Originality" and "Idea Production," and these are key elements if a piece of writing is to be considered creative. The third and fourth items call attention to skills and techniques, and these also need to be considered when establishing evaluative criteria.

Riggs (1977) used a Writing Ability Formula comprising four main headings: (1) Type-Token Ratio, (2) Self-Expression, (3) Style, and (4) Sentence Structure. An expanded outline of this formula follows. Items included under "Self-Expression" and "Style" are also considered important by the researcher and these will be incorporated into her criteria in the following chapter. The researcher intends using a variety of items as means of assessing sentence structure, though she will include the number of adjective, adverb and noun clauses employed by the students in this criterion.

- (1) Type-Token Ratio. The ratio of the number of different words (types) to the total number of words (tokens) in a sample of language. This ratio is a measure of the diversity of vocabulary. Riggs counted the number of new words in the first forty-four words of each student's transcript.
- (2) Self-Expression. The following subheadings were included under self-expression:
 - (a) Emotions. Words expressing a strong surge of feeling such as love, hate or joy.

- (b) Senses. Words one uses to express tasting, touching, hearing, smelling or seeing.
 - (c) Personal responses. The writer's opinions or the relating of his work to past or present experiences.
- (3) Style. Three main headings with various sub-headings were included under style.
- 1. Details. Particulars of (a) Time, (b) Place, (c) Names, (d) Title, (e) Actions.
 - 2. Modification. (a) adjectives, (b) adverbs, (c) clauses (adjective and adverb), and (d) phrases.
 - 3. Figurative language. (a) simile, (b) metaphor, (c) metonymy, (d) personification, (e) hyperbole, (f) irony, (g) comparison.
- (4) Sentence Structure.
- (a) The number of adjective, adverb, and noun clauses employed by the students.
 - (b) Sentence variety. Interrogative, imperative and exclamatory sentences used.
 - (c) Sentence inversions.

Conclusion

When analyzing criteria which have been developed in recent years to evaluate children's creative writing, one must keep in mind the two basic elements involved. The first is the child's need to express his individuality and originality through his thoughts, feelings and imagination. The second element is the use of skills and techniques so

that these novel, original thoughts and ideas are communicated effectively to the reader.

Some researchers, such as Carlson (1965) and Kantor (1975) were not specifically concerned with the writer's techniques and skills, while Hunt described the grammatical structures characteristic of pupils in different grades, rather than looking for imaginative or original ideas present in their writing. Loban (1963) was concerned with the relationship between pupils' oral, written, listening and reading uses of language. Although he was not primarily interested in establishing criteria to evaluate creative writing, some items which he listed as being characteristic of the "superior" writer, would need to be considered and included when the researcher establishes her own evaluative criteria. McFetridge et al. (1969) in studying the influence of task upon the oral and written language of students also used certain criteria which are relevant to the present study, though again the establishment of suitable evaluative criteria was not the central focus of the study.

Glazer (1971) was concerned with establishing a narrative writing scale and Riggs (1977) also developed a writing ability formula. Glazer's and Riggs' criteria contained many appropriate items, and their best features will be adapted or incorporated into the researcher's criteria which will be formulated in the following chapter.

CHAPTER III

THE ESTABLISHMENT OF CRITERIA FOR EVALUATING
CREATIVE WRITING

I. INTRODUCTION

The criteria developed by the researcher are primarily for assessing narrative writing though certain items would apply to other types of creative writing, and the teacher could select appropriate sections of the scale that apply to the particular type of assignment to be evaluated. They may be used qualitatively or quantitatively by teachers. For example, three levels have been established for each of the sixteen items in the criteria, and these levels are a means of determining a range of quality in pupils' work. The first level indicates writing qualities which are not truly creative, illustrated by the following examples:

- 1 - Time and place are indicated in general.
- 1 - Beginning is not particularly interesting,
gets the story off to a slow start.
- 1 - The story is a retelling of a known story
or has obviously been copied.

The second level indicates characteristics which one might expect from most intermediate grade children:

- 2 - Time and place are given specifically.
- 2 - Beginning is interesting, may be a stereotyped format.
- 2 - The basic idea and development of the story might be expected from intermediate grade children.

The third level is indicative of quality in a pupil's writing, illustrated as follows:

- 3 - Time and place are given in descriptive, sensory terms.
- 3 - Beginning is intriguing, gets the reader into the story immediately.
- 3 - The basic idea and development of the story show a new outlook, original thought.

If a teacher wishes to assign marks for the purpose of assessment, she can give 1, 2 or 3 points for each of the sixteen items in the criteria, the total possible score being 48. A teacher might also use the criteria to help pinpoint areas where pupils' writing might be improved, and so develop weak areas such as sensory awareness or the use of detail when appropriate. The researcher intends to establish and justify her evaluative criteria in this chapter, using them to analyze the developmental trends evidenced in the creative writing of Grades II, IV and VI students in a later chapter. An outline of the researcher's creative writing criteria and expanded guidelines follow.

CREATIVE WRITING CRITERIA - OUTLINE

I. Detail

- A. Title
- B. Setting
- C. Names

II. Story Structure

- A. Beginning
- B. Originality
- C. Ending

III. CharacterizationIV. Writer Reaction

- A. Personal (emotional quality)
- B. Sensory Impressions

V. Sentence StructureVI. VocabularyVII. Literary Conventions

- A. Dialogue
- B. Figurative Language
- C. Unusual Elements

II. CRITERIA

I. Detail

The use of detail to supply particulars gives writing specificity and vigor. Details make more vivid a word picture of a person, place, thing or event. Loban (1963:25) included in his "superior" category students who used details of time, place and title.

Brown (1969:83) writes that the inclusion of details is important to writing: it "reveals the author's sensitivity to and awareness of his environment. It helps us determine whether or not the author has his eye on his object."

Expanded guidelines for assessing the use of detail in a pupil's writing are as follows:

A. Title

- 1 - There is no title. The story and title do not match.
- 2 - The title is very general and tells little about the story.
- 3 - The title is specific or clever, building interest and a desire to read the story.

B. Setting

- 1 - Time and place are indicated in general.
- 2 - Time and place are given specifically.
- 3 - Time and place are given in descriptive, sensory terms.

C. Names

- 1 - Characters are not named, are referred to by a common noun.
- 2 - At least one character is named, using actual names.
- 3 - Names are created for an imaginary creature, or to match a character. Unusual names are used.

II. Story Structure

As the researcher is mainly concerned with the analysis of narrative writing she feels that story structure should be included as part of the evaluative criteria.

Story structure was one of the five main divisions of the Carlson Analytical Originality Scale (1965), and five items were included under this heading: unusual title, unusual beginning, unusual dialogue, unusual ending and unusual plot. Glazer (1971) also included a section concerning plot in her Narrative Composition Scale, with the following sub-headings: originality, beginning, internal logic, inclusion of detail, ending.

Kantor (1975) mentioned playfulness, fantasy and effective surprise, elements that could possibly be considered in evaluating the pupil's originality of plot. Moslemi's (1975:158) item concerning originality can also be considered here: "the use of new, imaginative or unusual ideas or a common idea used in a new and imaginative fashion. A breaking away from the original stimulus in the production

of an uncommon response."

A. Beginning

- 1 - Beginning is not particularly interesting, gets the story off to a slow start.
- 2 - Beginning is interesting, may be a stereotyped format.
- 3 - Beginning is intriguing, gets the reader into the story immediately.

B. Originality

- 1 - The story is a retelling of a known story, or has obviously been copied.
- 2 - The basic idea and development of the story might be expected from intermediate grade children.
- 3 - The basic idea and development of the story show a new outlook, original thought.

C. Ending

- 1 - Lack of closure.
Lack of ending.
Trite ending.
- 2 - Ending follows logically from the story.
- 3 - Ending follows logically from the story, is clever, succinctly stated.
May be a surprise ending.

III. Characterization

Characterization is the process by which the main features or traits of an individual are delineated so that his personality is revealed. Characters convincingly described capture the interest and sympathy of the reader for his feelings become bound up with the fictional happen-

ings. Characterization also joins with action in helping to provide narrative movement, for it is people who supply the moving force to all events.

May (1967) mentions the invention of fresh characters and Glazer (1971) includes characterization in her scale. Moslemi (1975:158) when discussing idea production, looks for "precise, detailed elaboration or description of one person."

- 1 - Characters are identified by a name, noun, or pronoun with no further description.
- 2 - Characters are described physically, psychologically or both.
- 3 - Characters are described physically, psychologically, or both, and act in accordance with the description given.

IV. Writer Reaction

A. Personal/Emotional quality. This criterion might be considered as the expression of a conscious interest or awareness, the expression of an emotion, such as love, hate or joy, or the expression of an opinion. Each involves directly, or indirectly, a relationship between the writer and what he is writing about. In all cases there is a personal involvement in the experience which imparts a vitality to the writing.

One of the four categories in Carlson's Originality Scale (1965:370) was emotional tone, which consisted of four items: unusual ability to express emotional depth, unusual

sincerity in expressing personal problems, unusual ability to identify self with problems or feelings of others, unusual horror theme. Samples follow:

Unusual ability to express emotional depth.

- 0 No emotional feeling.
- 1 Little emotional feeling shown.
- 3 Some emotional feeling expressed.
- 5 Emotional feeling expressed with depth.

Unusual ability to identify self with problems or feelings of other people.

- 0 No feeling for problems of others.
- 1 Little feeling for problems of others.
- 3 Some feeling expressed for other people's problems.
- 5 Writer identifies self with problems of others.

May (1967:174) included the following in his criteria:

"Sincerity--demonstrating keen interest or feeling regarding one's subject, story or characters," and Golub (1971:46) also mentions "the child's expression of his sincere individuality." Under "uniqueness of style," Moslemi (1975:159) elaborates, "A reflection of the student writer's unique individuality, his particular preferences, tastes or beliefs. A unique blend of emotions, moods and personal philosophy."

McFetridge et al. (1969:93) used the following items as a semantic measure: "Personal association--The child's

associating a personal experience with some experience or events external to the situation being communicated." They reported that as children mature, they tend to replace factual statements with interpretations. The use of self-expression in the writing was considered to be of utmost importance because it increases the writer's facility with language, adding vitality and sincerity to the student's writing.

- 1 - There is little or no evidence of personal reaction or emotion in the story.
- 2 - Personal reaction and emotions are expressed in the story.
- 3 - The student's individuality is evident through his personal reaction, and an unusual depth of understanding of emotion is shown.

B. Sensory Impressions. When children include in their writing the things they have seen, heard, smelled, tasted or touched, quality is added to their writing. Often written into the composition without definite effort, these sensory impressions tend to change what might otherwise have been a rather objective account into one of significant interest. Brown (1969:48) writes: "The inclusion of sensory impressions in a pupil's writing gives it individuality, and allows the reader to experience more fully that which has stimulated the child to write."

Mckie (1963) included sensory impressions in her criteria, and both direct and implied impressions were scored. As visual impressions might be thought to predominate, these were counted only if they indicated exceptional visual awareness, as against rather ordinary comments. Moslemi (1975: 158) mentioned "the use of vivid terminology in appealing to the senses" in connection with language usage. Riggs (1977) also included the senses as a sub-heading under self-expression in her criteria.

- 1 - There is no evidence of sensory impressions, tasting, touching, hearing, smelling or seeing in the story.
- 2 - There are a few instances in the story where the writer uses sensory impressions.
- 3 - The writer makes effective use of sensory impressions, adding definite quality to the writing.

V. Sentence Structure

This criterion is concerned with the way in which pupils use words, phrases and clauses to form sentences. Based on recent writing research, typical beginning writers use "and" or other simple devices to add their thoughts together in a sentence. As they mature, children tend to produce more words on any given subject, their sentences tend to be longer, and a larger proportion of their sentences are complex. This increasing skill in the construction of sentences matches the increasing complexity of their

thought processes.

Connectives are an important aspect of sentence structure, for the overuse of "and," the use of a variety of connectives or the deletion of common elements through clause consolidation can reveal much about the language maturity of the writer. Loban (1963:25) included the use of "relational (transitional) words--yet, however, since, etc.--to bridge the parts of his writing" as being one of the characteristics of the superior writer. Hunt's research (1965) indicated that the number of connectives used decreased dramatically from grade to grade as older pupils deleted common elements by consolidating clauses.

The use of subordination is another means of producing more interesting, varied sentence structures. Loban noted as "superior" those students who used phrases and clauses in their writing, for he states (1963:18):

Phrases and dependent clauses are a means of showing relationships; through them, speakers communicate more complex propositions than are possible with simple independent clauses. Furthermore, subordination makes possible a more coherent organization of related statements.

In his study Loban found a more consistent use of subordinate clauses by those students scoring high in writing ability than by those scoring low in writing ability.

Hunt (1966:733) made the following statement as a result of his research, "From the first public school grade to the last the number of subordinate clauses increases

steadily for every grade." He investigated the frequency of noun, adverb and adjective clauses in pupils' writing, concluding that although the total of all three increases with maturity, not all three increase equally. Hunt's findings revealed that noun clauses and adverb clauses in general were no index of maturity, while the number of adjective clauses used increased steadily from grade to grade.

Other means are also available to the writer, enabling him to produce a variety of sentence structures, for, as Loban says, (1963:18):

The ability to express natural or logical relations does not, however, depend solely upon subordinate clauses. Prepositional phrases, infinitives, appositives, verbals, and other strategies of structure serve the proficient speaker or writer in expressing and compressing his thought.

While the main focus of this study is not to investigate the complexity of grammatical structures used by the pupils, the researcher has established the following levels so as to make an assessment of sentence structure at each grade:

- 1 - Sentences are short and choppy.
"And" is the only connective used.
- 2 - "And" or "but" are used extensively to create run-on sentences. No subordination is used.
- 3 - A variety of techniques, including connectives, subordination, and sentence inversion are used to create complex sentences.

VI. Vocabulary

This criterion concerns the use of words both to arouse the imagination and to communicate ideas. The researcher will investigate the pupil's use of adjectives, adverbs and verbs as a means of assessing development at different grade levels in the study.

The function of adjectives and adverbs is to make the meaning of other words more exact by limiting or restricting them. Adjectives and adverbs were included in the formulae used by researchers such as Loban (1963), Hunt (1965), McFetridge et al. (1969) and Riggs (1977). Tufte (1971:79) writes on the importance of adjectives and adverbs to writing: "When properly chosen and located, adjectives and adverbs are able to clarify, qualify, or intensify an idea, to enlarge and enliven it. They can be arranged around it or piled upon it, bound to it or set free from it--all in any number of productive ways."

The pupil's use of a variety of appropriate verbs can also do much to awaken and sustain the reader's interest. Two of the characteristics of the superior writer, according to Loban (1963:25), were his "use of vigorous verbs" and his use of "a vivid picture--evoking vocabulary, specific rather than general." Mckie (1963) limited her analysis of vocabulary to the variety of verbs used, counting those verbs which were not included in the Dolch Basic Sight Word list in each writing sample. Carlson (1965:368) also included

an item relating to the creation of new words or words expressing vivid imagery in the individuality section of her Originality Story Scale. May (1967:174) included "describing a situation or subject in vivid, colorful, concrete language" as one of his criteria. Moslemi (1975: 159) made reference to language usage in his criteria, mentioning the coining of new words and fresh or colorful word combinations.

- 1 - Little or no use is made of adjectives or adverbs. Common general verbs are used, and these may be used repeatedly.
- 2 - Adjectives and adverbs are used. There is some variety in the choice of verbs, though they are not particularly vivid or unusual.
- 3 - Skillful use is made of adjectives and adverbs, definitely improving the quality of the writing. A variety of vivid, appropriate verbs are used.

VII. Literary Conventions

A. Dialogue. Dialogue, a common feature in novels, short stories and poetry, is a technique which can definitely improve the quality of a piece of writing. Dialogue is a means of showing character development, for it can convey a person's emotions and feelings. Dialogue can also provide

information that is vital to the plot, adding vividness and color, and an immediacy of action.

- 1 - No dialogue is used.
The dialogue is stilted or unnatural.
- 2 - The dialogue advances the plot, is natural, and is appropriate to the character speaking.
- 3 - The dialogue advances the plot, is natural, is appropriate to the character speaking, and is particularly clever or effective.

B. Figurative Language. This criterion concerns the use of figures of speech such as simile, metaphor and personification, an important aspect of word usage and language control. Brown (1969:104) states: "It is through the figurative use of language that the writer can come close to expressing the essence of his experience; it allows him to see and crystallize affinities between objects, which further open up new and rich experiences."

It was used as a criterion by Loban (1963), McFetridge et al. (1969), Moslemi (1975) and Riggs (1977).

- 1 - There is no figurative language at all.
- 2 - Common idioms or often-used figures of speech are used.
- 3 - Original figures of speech, appropriate to the situation, are used. New expressions are introduced.

C. Unusual Elements. This criterion concerns the use of literary devices to increase the effectiveness of a story. These might include special punctuation or capitalization

for emphasis, the repetition of words or phrases, or an aside to the reader.

Mckie (1963) included a section concerning spontaneous expressions in her criteria. These were identified as casual or informal comments made to the reader suggesting a conversational interchange rather than the more remote writer-reader relationship. Loban (1963:25) included "awareness of the reader" as one of the characteristics of a superior writer. Under "naturalness," May (1967:174) mentioned "maintaining personal contact with listeners or readers," and Glazer (1971) also included "unusual elements" as one of her narrative scales.

1 - The story is told in direct narrative.

2 - The story employs some literary device which increases its effectiveness.
Examples are:

An unexpected element.

Special punctuation or capitalization for emphasis.

Repetition of words or phrases.

Unusual point of view.

Special format or form.

Aside to reader.

Humor, exaggeration, sarcasm.

3 - Literary devices are skillfully used in the story, providing a variety of form, and interest for the reader.

CHAPTER IV

DESIGN OF THE STUDY

I. MOTIVATION

It was essential that the stimulus chosen would be of sufficient appeal and interest to all pupils in the study, regardless of differences in sex or grade level. The researcher has had a great deal of practical experience in working with elementary pupils, and she has found that the use of a picture or pictures can be an effective starting point for creative writing. A large black-light poster of a castle (a photograph of this poster is included in Appendix A) was selected as being appropriate for this purpose.

Other researchers have also made use of pictures. Loban (1963:25) used a picture "somewhat complicated as to content" for his writing stimulus. Golub, (1970) in his analysis of children's writing under different stimulus conditions, found that the particular content of a picture has a great influence in affecting the complexity and quality of writing produced. He states, (1970:180):

Such picture qualities as unclutteredness, a tension or action of some kind that begs for explanation or speculation, and a topic that is within the life-scope of the student, appropriate to his age and thought level, seem important to look for in stimuli for writing, especially at this upper elementary level.

Riggs (1977) also used a picture to motivate Grade VI pupils. She carried out a pilot study to determine whether a realistic picture or an abstract one would be more appealing to students at this level. The abstract picture proved the most intriguing and was thus chosen for the study.

It was predicted that the picture selected by the researcher might be conducive to narrative writing, and, as Moffett maintains, the child's natural mode of discourse is narrative. He states (1968:49, 56):

They (children) utter themselves almost entirely through stories--real or invented--as they apprehend what others say through story The monologues they write most easily are stories, of course, which follow a chronological continuity. But they do not make up stories easily without stimulants and prompters.

Maybury says (1967:183) "Children love writing stories and the able child who reads widely, under discriminating guidance, will tend to write freely and naturally."

The researcher did not want to channel pupils' thoughts but rather awaken them, arousing their interest and enthusiasm. Kean and Personke (1976:217) make the following observation regarding this point:

The degree of structure in a writing program is an important decision for the teacher. There must be enough so that children feel secure and purposeful, yet not so much that they feel cramped.

Asking open-ended questions is a means of establishing rapport with the pupils and getting them involved in the writing project. Burrows (1964:27) says,

Always of course, the important element in this sharing of ideas is the classroom atmosphere in which each individual knows his thoughts and feelings will be welcomed. At first some participate very little, but they enjoy listening to others and eventually make contributions of their own.

Most authorities in the area of creative writing agree that oral activities are important preceding a writing experience. Britton (1970:29) says,

Writing and talking and doing must go on in close relationship, and talking and doing provide the essential foundation. Talk is what provides the links between you and them and what they have written, between what they have written and each other.

The researcher also acted on the suggestions which Reinhart (1957:146) makes in setting the scene for creative writing:

1. Provide informal atmosphere where children are free to express themselves through writing.
2. Provide sufficient time in which to write.
3. Accept each contribution as a worthy one.
4. Provide an atmosphere of enthusiasm for creative expression.

II. PILOT STUDY

Sixty students in Grades II and IV at St. Patrick's Hall Boys' School in St. John's participated in a pilot study. The purpose of this preliminary study was to determine the suitability of the picture chosen by the researcher and the adequacy of the motivational procedure adopted. All the pupils responded enthusiastically to the

picture and their writing samples indicated that they were keenly interested. Some pupils in Grades II and IV inquired as to the necessity of a title. For this reason, reference to the title was included in the directions to be given by the researcher.

III. SAMPLE

The researcher chose to assess developmental trends evident in the writing of Grades II, IV and VI students.

Classes of Grades II, IV and VI students, attending Mary Queen of Peace School, were subjects for the study. Ten writing samples produced by girls and ten writing samples produced by boys were randomly selected from each grade level involved in the study as a basis for assessing the developmental trends evident in the writing. The details of age ranges and means may be seen in Table 1.

IV. INTELLIGENCE TEST

The Peabody Picture Vocabulary Test (PPVT) was selected as a means of assessing a subject's verbal intelligence and possible school achievement. PPVT reliability coefficients, or the degree to which a subject scores consistently on the test, are satisfactory (.79 at the 8.0 age level and .81 at the 11.0 age level). Content validity

TABLE 1

Age Ranges and Mean Age in Years and Months for
Boys and Girls at Three Grade Levels Studied
in this Investigation

	GRADE		
	2	4	6
<u>Boys</u>			
Age Range	7.5 - 8.7	9.9 - 11.4	11.6 - 12.2
Mean Age	8.0	10.0	11.9
<u>Girls</u>			
Age Range	7.4 - 8.10	9.5 - 10.4	11.5 - 12.2
Mean Age	7.7	9.8	11.8

is built into the test and in terms of congruent validity or comparability, the PPVT and Weschler intelligence quotient values appear to be very similar, with a tendency for the PPVT intelligence quotients to be one or two points higher than the Weschler. This test was administered individually to each pupil whose writing was randomly selected for analysis.

TABLE 2

The Range of Intellectual Ability, based on the Peabody Picture Vocabulary Test, for the Three Grade Levels Studied in this Investigation

I.Q.	GRADE					
	2		4		6	
	Boys	Girls	Boys	Girls	Boys	Girls
75-89	--	2	--	--	--	--
90-109	6	4	4	6	3	4
110-124	3	4	5	3	5	3
125+	1	--	1	1	2	3
MEAN	111	102	113	108	115	114

V. MOTIVATIONAL PROCEDURE

The researcher presented the picture to all students involved in the project so as to standardize the administration and collection of writing samples for the population. This was an attempt to eliminate the classroom teacher personality variable, for the researcher was not known by the students in the school. The identical motivational procedure was followed with each grade level in the study, as outlined below.

A. With the picture well displayed on the chalkboard in each classroom studied, the researcher introduced herself and continued as follows:

I want you to think about this picture for a few minutes this morning, and to share your ideas with the class. Please raise your hand if you want to say something about it as we all want to hear your ideas and thoughts.

B. Questions

1. Where do you think this castle might be?
2. If I were to take away the picture and you had to say what the castle looked like to someone who had just come into the room, what would you say?
3. What do you think it might be like inside?
4. Who do you think might live there?

C. Directions

5. I want you to write me a story about this castle. If you like you can pretend that you are visiting the castle.
6. I would like you to write me the best story that you have ever written. I am interested in what you say rather than your spelling mistakes, though if you really want to know the spelling of a word I'll write it on the board for you.
7. Don't worry about thinking of a title for your story just now. If you want to add a title when you have written your story, you may then.

The researcher conducted the entire writing session with each class, so as to eliminate possible teacher assistance

during the assignment, and she remained with the pupils until they had completed their written work. One or two pupils at each grade level completed their stories after twenty minutes of writing, while others needed at least an hour to complete their written work. The amount of time required for the written work by the majority of the pupils at each grade level was approximately forty-five minutes.

CHAPTER V

FINDINGS AND DISCUSSION

I. INTRODUCTION

Five questions were posed at the beginning of this study, and answers to the first three questions, namely:

1. What is the nature of creativity?
2. What is creative writing?
3. What type of criteria are most appropriate to evaluate children's creative writing?

were provided in Chapters II and III. The purpose of this chapter is to provide answers to the remaining questions:

4. How do children of different grade levels respond to identical motivational procedures used prior to a creative writing assignment?
5. What elements of good writing are evidenced in children's written expression at different grade levels?

II. RESPONSES TO MOTIVATIONAL PROCEDURE

The researcher devised four questions which were asked at each grade level in the study, so as to establish rapport with the pupils and encourage divergent responses

to the writing assignment.

1. Where do you think this castle might be?

The Grade II pupils provided more possible answers to this question than pupils at other grade levels, and they were not especially concerned with the fact that a new "teacher" was working with them. Initially, pupils mentioned "on a hill" or "in the woods" and one pupil said "Disneyland." After more thought pupils began to name specific locations such as London, Toronto, Quebec, Nova Scotia, England and Montreal. One pupil responded "Stephenville," probably relating this to her own experience, as she was wearing a T-shirt stamped with a picture of Stephenville and she had possibly been there for a vacation or knew someone in the town.

The Grade IV pupils appeared self-conscious at first and only four pupils volunteered answers to this question. Three pupils said "Disneyland" and two of the pupils mentioned that they had visited Disneyworld. One boy responded "Cinderella's castle."

The Grade VI pupils were peer-conscious and individuals were anxious to provide correct answers to this question. Five pupils responded to this question though their answers were limited to specific locations such as London or Scotland. Disneyland was not mentioned.

2. If I were to take away the picture and you had to say what the castle looked like to someone who had just come into the room, what would you say?

The Grade II pupils answered that the picture showed a castle and then mentioned the various colours in the picture. The Grade IV pupils noticed details, specifically the flags on top of the castle and the trees and waterfall. The Grade VI pupils also mentioned the waterfall in front of the castle, and the trees, and certain pupils in this grade responded with adjectives describing the castle, such as "dark," "colourful." Again older pupils' answers were specific and they noticed details in the picture which were not mentioned by the Grade II pupils.

3. What do you think it might be like inside?

Grade II pupils mentioned "large rooms," "dungeons," and a "library." The Grade IV pupils also mentioned "large rooms," "dungeons," and a "restaurant." Girls in the Grade IV class seemed concerned with the furniture, one response being "satin curtains and chairs." The Grade VI class also mentioned large rooms, though they tended to use adjectives in reply to this question. Three pupils used adjectives of quality, namely "spooky," "dusty," and "ancient," and cobwebs and suits of armor were also mentioned. An interesting development is observable between Grade II and Grade IV, for there is an increasing use of adjectives for the purpose of description.

4. Who do you think might live there?

This question brought forth the greatest show of hands at each grade level, though many pupils at each grade

level responded "a king and queen." The Grade II pupils gave the greatest variety of responses to this question, possibly because they might be reading fairy tales at this age level. Six pupils named the following people: "Robin Hood," "soldiers," "rich people," "guards," "pirates," "Snow White and the seven dwarfs." Three Grade IV pupils also mentioned fairy tale characters, namely "Cinderella," "Snow White and the seven dwarfs," "a prince and a princess." Five Grade VI pupils provided the following responses to this question: "prince," "princess," "count," "witch," and "vampire." They were obviously more concerned with the sinister rather than the fairy tale aspects of the castle.

Summary

The responses to these four questions do reveal certain differences between the three grades involved in the study. The Grade II responses reveal an openness, a lack of specificity, but possibly more imagination and involvement in a fairy tale world. In some respects the Grade IV responses can be compared to those supplied at the Grade II level. Pupils in both grades mentioned Disneyland as a possible location for the castle and they also mentioned fairy tale characters as possible inhabitants of the castle. When describing the castle, both inside and outside, the detailed replies of the Grade IV pupils resembled the Grade VI responses. The Grade VI pupils' concern for specificity

and the use of adjectives in response to questions two and three is an interesting developmental difference across the grades.

Pupils at each grade level asked spelling words which the researcher wrote on the chalkboard. As might be expected, the Grade II pupils asked considerably more spelling words than the Grade VI pupils: 71 words were asked in Grade II, 18 in Grade IV and 3 in Grade VI.

Though the researcher mentioned that she was concerned with what the pupils said, rather than their spelling mistakes, they were not inhibited in their written expression when spelling words were provided in this manner. The words asked in Grade II ranged in difficulty from words on the Dolch Basic Sight Word list, such as "why" and "said" to "experimenting," "investigation" and "disappeared." The majority of the words asked were nouns or verbs. The complete list follows: people, captures, them, blew up, poisoned, disappeared, escaped, married, rescued, troupers, never, ghost, secret, screamed, passages, thirsty, themselves, dark, formula, Prince John, stingy, laughing, scared, finally, daughter, haunted, castle, palace, towers, skeleton, dungeons, destroy, night, spooky, friends, once, Frankenstein, Dracula, prisoners, thought, because, along, terrified, beautiful, squeaky, scientist, monster, princess, experimenting, investigating, know, where, made, Dr. Jeckyl, Mr. Hyde, pirate, wrong, why, step, guards, fairy, Disneyland, said,

spider, sounds, webs, reached, owner, split, years, forces, mystery.

The words asked by Grade IV pupils were also mainly nouns or verbs, and several of the words were needed by boys who used the picture of the castle to write about space themes based on "Star Wars." Grade IV words asked were as follows: steeple, disguised, cast, wandered, fountain, dungeon, belief, skeleton, acres, castle, galaxy, Saturn, Droids, hesitated, meteorite, adventures, Jarvas, furious. The 3 words asked in Grade VI were adjourned, especially, four-poster.

III. ANALYSIS OF WRITING SAMPLES

The researcher used the criteria established in Chapter III to assess elements of good writing in children's expression in Grades II, IV and VI. No attempt was made to supply necessary punctuation or to correct spelling mistakes in pupils' work. When a word was ambiguous due to incorrect spelling, the researcher supplied her interpretation of the work in parentheses directly following it.

I. Detail

The use of detail definitely improves the quality of a piece of writing, making it interesting and giving it character. Word pictures of people, places, things or events

are all made more vivid through the use of detail. Maybury (1967:184) corroborates these ideas: "another important quality is that of the use of detail, which may be concerned with setting the scene, evoking the atmosphere, or describing the action or any number of things." The mood and atmosphere of a story can be created through the use of detail in describing time and place effectively.

A. Title. The researcher included "title" under the heading "Detail," though she did not stress the importance of using a title in her classroom directions. Many pupils find it difficult to think of a title prior to writing a story, and thinking of an appropriate title might act as a hindrance to a pupil who is anxious to write down his story ideas immediately. The researcher did mention that a title could be added when the story was completed, for a title is more likely to relate to the content of a story when it is added on its completion. Pupils often write a title without knowing the direction in which their story will lead them, and so the title might be found to be inappropriate after the story is finally completed.

The most interesting titles supplied at the Grade II level were "Captain James the Pirate," "Right from Wrong" and "The Knights." These titles do arouse the reader's curiosity, and they could be considered unusual or original in comparison with the other titles produced at this level. The eight remaining titles which were used by Grade II

students all followed an identical pattern, including the word "castle" or "palace" with an accompanying adjective. Six pupils used either "The haunted castle" or "The haunted palace," and two others were "The magic castle" and "The spooky palace." This general title, while possible giving a brief summary of the story cannot be considered truly creative, showing evidence of divergent thinking or individuality, for it was used by several pupils.

Five Grade IV titles were unusual, building a desire to read the story, and these were "The castle that glowed," "The witch gets the castle," "Starways Adventures," "My visit with the elves" and "The Reward." Four Grade IV titles followed the pattern already mentioned, though different adjectives were used, "Cinderella's castle," "The werd [weird] castle," "The spooky castle" and "The large castle."

Eighteen of the Grade VI pupils supplied titles for their stories, and nine of these were interesting or clever. Two pupils used alliteration effectively, "Count Karl's Castle" and "A visit to a majestic masterpiece." Others used detail to achieve specificity and authenticity, "The spookiest castle on Bubblegum Lane," "A visit to Duke Camble's Castle." The other titles which were intriguing, building a desire to read the story, were: "The witch's curse," "What the potion did," "Rewarding ghosts," "Dirty trick" and "My trip to a spook's house."

Four Grade VI titles also followed the pattern mentioned at the Grade II and IV levels, and the adjectives used were as indicated: "The strange castle," "Creeky castle," "Creepy castle" and "The haunted castle." Other general titled supplied little information about the story, "The Island," "Our holiday," "The King," "Our Dream," and "The Castle."

B. Setting. The researcher has used the term "setting" to refer both to time and place. The setting of a story does provide a background for action, and information concerning the time of day, the year and the weather can help the reader picture the setting. A convincing, well-described setting establishes the mood of a story, for a humorous or joyful story takes on added brightness when there is a pleasant, happy background for events. In a horror tale, the weather, the general environment, and descriptions of interiors might contribute to a sense of evil and foreboding, matched by the events themselves.

Grade II pupils were unaware of the importance of creating a mood or atmosphere through the description of setting. Most pupils indicated time in terms of "Once . . .", "Once upon a time," or "One day." A specific place was not indicated, just that there was a castle, a spooky castle or a palace.

Many pupils in Grade IV also indicated time by "Once" or "One day," though they provided more details with

regard to place, "The castle was located on a large mountain with trees and a stream and it was dark;" ". . . there was a castle on a steep hill. On a hill there was a stream and some trees;" ". . . we came to the biggest and darkest forest . . . we came to a sign called "Hidden Castle Forest." Three Grade IV pupils were specific in their references both to time and place: "On Sunday April 9th 1978 my family and I went on a vacation to Disneyworld in Florida;" ". . . In the year 1952 a witch came to the galaxy;" ". . . in a far away galaxy in the year 300,520, there was a very very large castle. On the planet Venus."

Two Grade IV pupils used descriptive sensory terms to establish their settings, effectively creating a suitable mood for their stories. The first pupil mentioned both the weather and the time of year: "One dark stormy night in December I was driving home from a party - when I noticed I was low on gas, so I started to look for a gas station. With no sign of a gas station, or a house, and twenty miles from home my gas ran out." A second pupil created a sinister mood as follows: "Once in a galaxy far, far away . . . Saturn had a very dark and scary castle."

Grade VI pupils were more concerned with detail, and they indicated specific times and locations. One pupil wrote as follows: "There was once an old gloomy castle standing on the outskirts of Scotland. It was Monday around 10 am . . . as I pulled up the 100 yard gravel road to the drawbridge."

Grade VI pupils generally qualified the words "day" or "night" with adjectives, such as, "A day in the summer sunshine . . .;" "One dark gloomy night . . .;" "It was a late December night . . .;" "It was a Friday night in September . . .;" "One foggy night" Two pupils wrote their stories with specific reference to the past, "One day in the 18th century I ventured into a small town in England, called Smithson . . .;" "Years ago in the 1700's a large castle was built for a princess." A third pupil did not make reference to a specific centry, though she skillfully informed the reader that her story took place thousands of years ago: "And as I forgot to inform you earlier, this was a very long time ago. In our world's history, around the time man was beginning to appear." References to place included "a beautiful castle on the biggest hill in all of Scotland," ". . . the castle on haunted road," "a castle on Moth hill," ". . . driving around Scotland I ran out of gas and went to Duke Camble's Castle."

C. Names. The imaginative use of names is another aspect to be considered when one is assessing the amount of detail in a pupil's writing. It is difficult for the reader to become involved in a story when characters are not named, and the use of names does make a story sound convincing.

Fourteen Grade II pupils did not name their characters, using common nouns such as "queen," "king," "princess," "monster," "guard" or "a friend." Names used in Grade II were mainly "Dracula" and "Frankenstein," though one ingenious pupil used the names "Drac" and "Franken," these being changed to "Dracula" and "Frankenstein" when the monsters drank the magic formula. One pupil used "Darthvader" from the "Star Wars" movie, and another named her pirate "Captain James" and her other main characters "Amie" and "Tom."

Ten pupils in Grade IV also used common nouns to refer to characters in their stories, and others which were mentioned were "an old man," "a servant," and "a man and a woman." Actual names used in Grade IV were "Billy," "Jim," "Jerome," "Billy Fairmont" and "Snow White." One pupil imaginatively named the spacemen in his story "Corsites."

The Grade VI pupils made greater use of names, and one pupil introduced himself as "I, reporter Fleming," rather than using the first person and not elaborating further. Other pupils named girls, boys or friends who appeared in the stories, rather than simply saying "my friend and I" or "a boy and a girl." Grade VI pupils created effective names for their characters including "Count 911348," "Count Karl," and "Duke Camble." One pupil named the witches in her story "Murya," "Murza" and "Veola," and the cat "Sator." Another called his detective "Mr. Sherrvisky" and the old lady

"Bubblewrap" or "Bubbles" for short. Six pupils wrote their stories using the first person, and as no other characters were mentioned, they did not make use of actual names.

Summary

Grade II pupils generally were not aware of the importance of the use of detail in describing time and place or in naming characters. They were satisfied with "One day" or "Once upon a time" as being a sufficient indication of time, and this was also a common feature of the Grade IV pupils' writing. There was no evidence of specificity of place in the writing of Grade II pupils. Instead they tended to state ". . . there was a castle." Grade IV pupils did make specific references to the setting in their stories, and ten pupils used actual names for their characters rather than common nouns, which were used by fourteen Grade II pupils. The writing of the Grade VI pupils showed a much greater awareness of the use and effectiveness of detail, as was shown in the examples quoted. Specificity of time and place were characteristic of this grade level. Characters were given names, and they were often given imaginative names.

II. Story Structure

The researcher has used three sub-headings under the main heading, "Story Structure." These are "beginning,"

"originality," and "ending."

A. Beginning. A good beginning is important if the reader is to become immediately involved in the story. Some of the Grade II pupils' story beginnings were lacking in specificity and were not thought-provoking or particularly interesting: "I was walking and I saw this castle," "One day a monster lived in the castle," "One day when I was walking in the woods and I saw a palace," "Once upon a time a man went in a spooky castle." Several other story beginnings were stereotyped, though interesting situations were described, arousing the reader's curiosity: "In a land long ago there was a bad pirate," "The castle is spooky," "Once there was three nights [knights] that were prisoners," "Once upon a time there lived a scientist named Drac," "Once there was a mad scientist," "One night my friend and I saw something."

The beginning of one Grade II story was intriguing and original: "Once there was a land that was named Wondertown. There were many people in the town but best of all there was a palace that stood on the hill." The phrase "but best of all . . ." suggests that the palace is something special or exciting, and it makes the reader want to find out more about the castle.

Grade IV pupils made effective use of description to create a word picture for the reader. Their stories were not terse and matter-of-fact, which was a characteristic of

the Grade II beginnings. Proper nouns were used, creating a certain authenticity or believability, enabling the reader to associate with a character. "One day a young man named Billy was walking down the path when he saw something glittering up in the mountain;" "One day Tom Piner was walking through a deep forest when he came along a path that was man-made;" "Once upon a time there lived a king and queen that lived in a castle far far away in another galaxy;" "Once upon a time in a far away galaxy in the year 300,520 there was a very very large castle;" "Once in a galaxy far, far, away there was a great lord named Saturn;" "One day Billy Fairmont was walking in the deep, dark woods and he found a castle."

Only one Grade IV beginning could be considered intriguing and interesting, "One dark stormy night in December I was driving home from a party - when I noticed I was low on gas, so I started to look for a gas station." The pupil effectively describes his predicament, setting the scene for the story, with an interest-arousing phrase, "with no sign of a gas station or a house, and twenty miles from home, my gas ran out."

The effective use of description to arouse the reader's interest, observed at the Grade IV level, was also a characteristic of the Grade VI story beginnings. "There was once an old gloomy castle standing on the outskirts of Scotland," "One foggy night our family was going on a camping

trip;" "There was once a king who lived in a beautiful castle on the biggest hill in all of Scotland;" "One night while driving around Scotland I ran out of gas and went into Duke Camble's castle."

One Grade VI pupil used repetition effectively to emphasize the fact that he was going to visit a castle: "A day in the summer sunshine was the day planned for the visit. An actual visit to the castle." Another presented an interesting problem, "Once my father said he was going to England and he was only going to take one person so we drew straws."

Five Grade VI pupils employed a variety of techniques to produce intriguing beginnings, involving the reader in the story immediately. One pupil makes effective use of dialogue to arouse interest, "'But, Mom, you said we could visit the castle,' Susie said with an upset tone of voice." A second leaves the reader to surmise that he is "Count Karl," as this name is used in his story title, "When I was sitting in my gold and silk throne my people came to me and said we want a holiday."

Other intriguing beginnings invite the reader to proceed further: "Dad marched into our two-story house with a broad grin on his cheerful face. In his hand was a small white piece of paper." The reader wonders why "Dad" is smiling, and whether something important is written on the "small white piece of paper." This beginning also arouses the reader's curiosity: "We were visiting a castle last week

when we got the biggest fright of our life."

Another pupil's particularly effective beginning is achieved through her use of description: "It was a Friday night in September with only the faint glow of the half moon brightening the black sky, when John and Terry were standing in front of a huge castle." The reader is introduced to "John and Terry . . . in front of a huge castle" and one is led to speculate what might happen next.

B. Originality. One of the chief characteristics of creativity is originality or novelty, and originality is possibly the most important element to be considered in assessing the quality of a sample of creative writing. Originality can be thought of as novel or unusual ideas, ideas that break away from the main track. Murray (1973:524) says "It is unexpected, one of the finest surprises of life." Carlson (1965:367) defined an original story as "a piece of narrative writing that has clever, unusual or uncommon elements - that is, elements that seldom appeared in the compositions of a particular sample of children in the intermediate grades." This definition was composed from definitions used in research on originality conducted by Guilford and his associates, and it is one which the researcher has used in assessing original elements in pupils' stories.

The researcher found much greater evidence of originality in the writing of Grade IV and Grade VI pupils than in that of the Grade II pupils. Generally Grade II

pupils' stories followed a stereotyped pattern. The following is a typical example: "Once upon a time a man went in a spooky castle. He heard a voice. It was Dracula. The man ran and ran. At last Dracula was gone. Then he came to a dungeon. There was a skeleton down in the dungeon. Then there was a whole bunch of pirates. They took the man prisoner. After awhile [a while] the man escaped and got out of the house." This was a common story theme, used by several pupils at every grade in the study. The pupil or some other character went into the castle, they were frightened by someone or something, and they ran away.

One Grade II pupil thought of an original plot in which two children tried to escape from a wicked pirate, using an underground tunnel beneath the castle. A second pupil used an original idea in naming characters, for a scientist named Drac and his helper named Franken became Dracula and Frankenstein when they drank the formula.

Six grade IV pupils' stories contained unusual or uncommon elements, or they were original in their plot development. One pupil personified the castle in her story, for "the house rocked them (a man and his wife) to sleep" and "then they saw a smile on the castle." A second pupil thought up an interesting spell for the witch in his story, "let her die with an apple pie." A third pupil's story built up to a surprising climax, as the reader expects that something frightening might happen: "and there was a candle

lit in every room. I wandered around and found a dungeon with a skeleton in it. Then I knew that someone lived there. When I went upstairs I saw some little old elves sitting down drinking some tea." Another pupil developed a complicated plot; for her main character, Jim, discovered that he was living in a witch's castle. He was warned "don't go in through the little door at the end of the hall on second floor." When he entered the room he saw a fountain and his hair turned to gold. When the witch returned he was turned into a horse and was whipped every day. Two Grade IV pupils wrote unusual space stories. One was taken to the planet "X - three - zero," by the "Corsites," and on the planet was a castle "of very many steeples and windows." The second pupil's story took place in Saturn's castle "in a galaxy far, far, away." Saturn's dungeon was used "for people who didn't pay the python." The pupil used the term, "python" to mean "gold in Jarvas talk," showing original thought.

Three Grade VI pupils' stories were original in their plot development. One pupil wrote about an island in a galaxy, "a very long time ago . . . around the time man was beginning to appear." Every night one victim of the "Disease" was exiled to the land of the savages. When the main character, the Count, discovered that he had contacted the disease he blew himself up with a bomb which he had invented. One of the savages on a neighboring island

caught a piece of the Count's castle as it exploded, and "man found fire." The way in which this pupil handled the sequence of events, building up a feeling of suspense, is unusual, and relating events to man's development, such as the discovery of fire, is also an original idea. A second pupil wrote his story in the first person, casting himself as "Count Karl," who gives his servants a holiday, though "my servants must be back after the holiday OR DIE." All servants return, except a personal slave, resulting in a search and the slave's capture, "he was in the lake and trees in front of my castle." Finally, a battle ensues during which parts of the castle are destroyed. A third pupil's original plot concerned the "witches, counts and vampires cooking up their brew" so as to "change themselves into someone else's personality." When a concoction is made from a variety of ingredients Merza (the vampire) drinks all the potion: "she turned into a large beast, and ate Veola, the count, and then herself."

Two other Grade VI pupils' stories contained original elements. One pupil set her story in eighteenth century England. She tried to break the witch of McKnewal's curse by staying in the castle till one o'clock in the morning, garlic being her only protection against the witch. When she succeeds in getting rid of the witch her reward is "two bags of gold, a fine horse and a small bag of garlic." Another pupil wrote an imaginative account of a tour of a

castle, using original phrases to create a word picture, "As we enter the next room, the dining room, we admire the handcrafted designs on the chairs. Up the century-old stairs to the top. We now make our way into the master bedroom. A beautiful four-poster bed is our next sight. Hand carved it has encrusted in its wood fiery jewels of many colours."

C. Ending. A story's ending should be appropriate and effective. Burrows (1964:107) mentions that a young pupil might tire before the completion of his story, "Again and again we have seen a child tire of his story just because the labor of getting the words on paper was too onerous." Pupils' story endings are often abrupt when they think they } should finish quickly as time is running out, or because } their peers have completed their stories. Burrows (1964: 105) comments on this, "Almost without exception the children have tied trite conclusions to their often delightful beginnings."

Burrows' comments are applicable to the Grade II pupils' story endings, as some pupils seemed to tire from the effort of getting their ideas written down. Many endings were abrupt, "I tried to get out of the castle. It was opened and I was free," "They found a secret passage out. They made it out;" "I got a lock picker it did open we took it and went home;" "After awhile [a while] the man escaped and got out of the house."

Three Grade II pupils used stereotyped endings.

One pupil's story was a dream, "And then my Mother called Janet, Janet, wake up." A second pupil used the phrase "happily ever after"--"Then all the townspeople thanked the princes and they lived happily ever after." Another wrote, "Then I told the whole story to mom and dad and that's the end of the story." One pupil thought of an unusual ending, "He (Frankenstein) killed people. Here is his picture [picture]."

At the Grade IV level five pupils used the phrase "lived happily ever after," and one pupil used a dream ending, "But when we did I woke up and found out it was only a dream." Although a greater number of pupils used stereotyped endings than at the Grade II level, five pupils also used unusual endings. One pupil included the reader, "If you see her (Snow White) don't tell the witch." A second pupil thought of an original use for the castle, "Now the castle is ours. And people go in for ten cents." A third related the ending to his title, "The witch gets the castle." He wrote, "Soon as the king took one bite he died so the witch had the castle." Two pupils wrote interesting, effective endings for space stories, "And today they claim that Saturn is still floating out in space. Somewhere!" and "When I reached the ship I flew away to earth and safety."

At the Grade VI level no pupils used a dream ending or the phrase "lived happily ever after." Several pupils'

endings were appropriate, for they were a natural outgrowth of the rest of the story. In some instances the pupil was the hero, "That day I walked home feeling proud for the wonderful deed I had done;" "I ran home and told my parents about my adventure. But, of course, they didn't believe me."

Four pupils used a clever or surprise ending. One pupil mentioned garlic as being part of her reward, "The next day I was given two bags of gold, a fine horse and a small bag of garlic." Garlic played an important part in her story as it was the one thing which kept the witch away. A second pupil's island "blew into a million pieces" and a "piece of Count 911348's castle aflame" was the means by which "man found fire." A third pupil's story concerned a witch, count and vampire. Merza the witch is turned into a large beast when she drinks a magic potion, and she eats "Veola, the count and then herself." The effective last sentence follows this occurrence, "So if you ever hear a howl from there late at night, you know who did it." A fourth pupil's ending invites the reader to speculate on possible future happenings--"As I lay back on my soft mattress, eyes closed and hands behind my head I said, "This is going to be a super holiday."

Summary

Generally Grade II pupils were unaware of the importance of good beginnings and endings, and frequently

their stories followed a stereotyped pattern. They were terse and matter-of-fact, with only two pupils writing stories that contained original ideas. They did appear tired from the effort of writing, though several pupils wanted to draw pictures to accompany their stories. Three Grade II pupils drew detailed pictures of the castle which are included in Appendix B. The Grade IV and Grade VI pupils did not express any desire to illustrate their stories, possibly because they generally spent a longer time writing.

Grade IV pupils made effective use of description in their story beginnings. Six stories also contained either unusual or uncommon elements, or they were original in their plot development. Five Grade IV pupils used the stereotyped phrase "lived happily ever after" in their story endings, though five Grade IV pupils used unusual endings.

Grade VI pupils were generally aware of the importance and effectiveness of a good story beginning and ending, and five Grade VI pupils produced intriguing beginnings, immediately involving the reader in the story. Three Grade VI pupils' stories were original in their plot development, and two other Grade VI pupils' stories contained original elements. No stereotyped endings were used at the Grade VI level, several pupils' endings were appropriate conclusions for the stories and four pupils effectively used clever or surprise endings.

III. Characterization

Character delineation is also a part of good writing. Maybury (1967:183) states, "Well, there are usually characters in the story; we generally find these absorbing according to whether we can identify with them or, at any rate, understand them, and to understand them we expect them to be clearly presented in terms of personality as well as appearance." Burrows (1964:85) says that when a child writes a story "He rarely peoples it with everyday characters, perhaps because he does not choose to be limited to pedestrian reality." She makes a further comment (1964:87): "The invention of characters is usually a difficult step for children, and newly created ones often produce in their writing the formality and self-consciousness that one feels with strangers."

The Grade II pupils' stories generally contained a wide assortment of characters, though the characters' physical appearance or personality might simply be mentioned briefly in one sentence. Frequently the characters were not given specific names. One pupil wrote as follows: "The kind and queen were very kind to the poor in there land." A second pupil mentioned the scientist's and monster's personalities, "They were very stingy and always took people as prisoners," "In the night the people of the town could hear them laughing." A third pupil described her character's maturation: "When the princess was one she could walk. When she

was two she could eat by herself. When she was three she could talk."

Several Grade II pupils described a character's actions as a means of delineating his personality. Two examples follow: "There was a bad pirate . . . he took all the taxes money from the people he also took the people to slavery," "the nighths [knights] fond three guns they kill the king men got the king and kill him too." Another pupil's scientist, Drac, was "always experimenting things." One pupil's monster was "a bite [bit] funny he was a laughing monster," and his owner "let him destroy the town." In another story, the robot, Frankenstein, is described through his actions and peoples' reactions to him, and these are emphasized through the use of exclamation marks, "Everybody was afraid of him! Everything went wrong he noked down houses all over the town He killed people."

The Grade IV pupils did not people their stories with as many characters as the Grade II pupils, and when characters were mentioned, they were named and often an insight was given as to their appearance and personalities. One pupil used effective characterization in describing "Lord Saturn," referring to his clothing and his actions: "Lord Saturn sat in his gold room day and night. Saturn had a suit for daytime and even for taking a bath, and for night-time too!" Revealing his personality, the pupil wrote, "Saturn in his evil way took the money"

Grade IV pupils also made use of dialogue to reveal a character's thoughts. One pupil's character, named Bill, says "We never have any money to do things. I wish we had a lot of money." In another story, the king is anxious to find a mate, and is very particular as to the kind of mate: "No she is too fat. I want one that is slim. Get another mate. Yes she is the one I want."

The Grade VI pupils made skillful and effective use of characterization, making perceptive observations as to their characters' personalities. One pupil provided an interesting physical description of her characters, also revealing the characters' moods, as follows: "Our pretty slender mother looked extremely excited;" Uncle Elmer had "bushy eyebrows greying hair and was average in height and weight. He said hello in a cheery voice" "Dad marched in with a broad grin on his cheerful face."

A second pupil mentioned her main character's age and one of her chief interests, "Susie was 11 and liked to visit spooky places especially the Castle on Haunted Road." Susie's mother did not want her to visit the castle, showing this through her speech and actions, "'No' mother said in a stern voice, 'I said no and I mean no!' She went in the house slamming the door behind her." Susie revealed her feelings through her resulting actions, described in detail by the pupil, "Susie walked down the street, with her head hanging down sadly, kicking every rock she came upon as far

as she could."

A third pupil, who was "Count Karl," revealed his personality through dialogue: "My people came to me and said we want a holiday. I said no and said be gone. They left." Later, "My servants must be back after the holiday OR DIE." A fourth pupil wrote about witches, counts and vampires, indicating that they acted as one might expect. The count "was so delighted to see that there was some frogs brains left he started running after Merza and threatened to bite her neck." "Merza went into the dungeon to get the potion. She let out a big scream and started laughing."

A fifth pupil portrayed her two main characters skillfully, consistently revealing the relationship between them, for John was Terry's older brother. "Although Terry put up a good fight he lost as usual." "'John, I'm scared' stammered Terry," and this character continued to show his fright throughout the story.

A sixth pupil's story concerned two contrasting characters and the interaction between them. The first was an old lady who lived in the castle, "she was weird, really weird. She was a queen but not anymore." The old lady's name was "Bubble Wrap" or "bubbles for short." The second character was "Mr. Sherrivisky," who wanted to find out if the old lady still lived. Near the end of the story the old lady proposed marriage to the detective, but he "jumped out the door."

Summary

The majority of the Grade II pupils' characters were not given specific names, and their physical appearance or personality might be mentioned briefly in one sentence. At this level a character's personality was generally delineated through his actions. The Grade IV pupils named their characters and often an insight was given as to their appearance and personalities. Two Grade IV pupils made use of dialogue to reveal a character's thoughts. At the Grade VI level pupils provided more detailed descriptions of their characters, also revealing their personalities through their actions and the use of dialogue.

IV. Writer Reaction

A. Personal/Emotional quality. When a pupil is personally involved in what he is writing about, a certain vitality is imparted through his writing. The reader can also more readily empathize with characters when their emotions and feelings are expressed.

Eight Grade II pupils wrote their stories in the first person and generally they supplied factual information about what they did rather than describing how they felt when events occurred in their stories. An example follows: "i saw Frankenstein i ran up ster [stairs] and i saw a big spider i took out my gun and shot hem and i shot Frankenstein."

When emotion was mentioned it most often took the form of a general description such as "I was scared," an expression used by five of the eight pupils who wrote in the first person. Other instances of expressions of personal reaction or emotion included "I nere saw a palace as beautiful in my life," "then something scared me. I screamed. I jumped," "I bumped my head. It really hurt a lot but anyway I got away."

Personal reaction or emotion expressed by invented characters in the Grade II stories was also limited. In one story Tom was concerned about his sister Amie as she had hurt her knee, "Now Tom knew he must get Amie's leg to the hospital." A second pupil wrote that "the king and queen were very kind to the poor in there land" and a third mentioned that "Christen the little girl was proud of her bird." One pupil stated that "Everybody was afraid of him!" (the monster) and in another story the princess expressed her views strongly, "I don't want to come with you because you wood bring me to the dungeons. I'm not going."

At the Grade IV level, nine pupils wrote in the first person and again pupils tended to write factual statements rather than interpretations of feelings or emotions. This is illustrated by the following two examples: "We saw a lot of money we went in and filled our pockets and we took a bag each. We walked down the stairs passed the men playing cards and the man in the squeaky rocking chair;" "I ran to

the window and it was stuck. So I went to the kitchen and look for something to eat but there was anything there." One pupil did give some indication as to his feelings, "then I felt funny, and then I noticed I was lifted up off the ground," and a second pupil mentioned, "It looked scary. We were afraid because our grandmother was dead."

When characters' feelings or emotions were expressed, this was merely a general observation with no further details supplied. Pupils simply stated: "the king was very angry," "Snow White and her father were very sad," "the king was very lonely without the queen."

Twelve Grade VI pupils wrote in the first person, and a variety of emotions and feelings were expressed at different points in their stories. In the introduction to his story one pupil wrote, "As I pulled up the 100 yard gravel road . . . a chill went down my back," and in the conclusion to his story he wondered what to do with the reward money, "feeling proud for the wonderful deed I had done." A second pupil nonchalantly stated: "Everybody used to say it was haunted but I didn't believe in anything like that." A third pupil had his doubts about the castle, "I said to myself this is very weird," and a fourth pupil stated "That was awfully spooky. I didn't want to stay there too long either." Another pupil wrote, "I thought my head fell off but then I realized I was all in one piece" These phrases are more effective than simply saying "I was

scared" or "It was spooky," for interesting details are provided as characters reveal their thoughts and emotions. Other personal feelings and reactions described were as follows: "we are dazzled by its magnificence and splendour;" "I was so mad I said OK you can have a holiday;" "my brother Billy and myself jumping up and down with glee."

When characters' feelings were mentioned at this level, supporting details were also supplied, explaining why they felt as they did, rather than simply saying that a character was "very angry," "very sad" or "very lonely." One pupil wrote about her characters' feelings as follows: "Both John and Terry were scared stiff but neither of them wanted to admit it," and "Terry, who at this moment would rather be frozen to death than go into the castle." A second pupil describes the count's reactions, "He had the disease. He felt it. They would exile him! No, that must not happen." A third pupil explains why the count in her story is so happy, "He was so delighted to see that there was some frogs brains left."

B. Sensory Impressions. This criterion concerns the inclusion of things seen, heard, smelled, tasted or touched. Maybury (1967:23) says of the five senses, "The more sharply these senses are developed, the more we are likely to take in and so the more we have to think, write and talk about."

There were more references to things seen than things heard, smelled, tasted or touched, a characteristic of each grade level in the study. Many visual impressions concerned descriptions of the exterior of the castle, and the two most extensive descriptions supplied at the Grade II level were as follows: ". . . there was a spooky castle. The castle had a lot of trees and secret passages," "there was a spooky castle all the doors were squeaky." Descriptions of the castle written by Grade IV pupils were more detailed: "a giant castle that seemed to light up the night with its colours of green, orange, purple and a silent stream running from it;" "I saw a beautiful castle. It was made of stone and it was very very big. It had a stream coming from it and it had bushes surrounding it." At the Grade VI level one pupil wrote the following effective, detailed description: ". . . looking with great awe at the gigantic structure. It was a pale blue building with green towers standing majestically on top. A number of florescent orange flags hovered around it and a little stream tinkled nearby."

The interior of the castle was also described by pupils at each grade level, and three Grade II pupils wrote as follows: "it had lots of money in it;" "The dungeons are dark and black;" "ther is spider webs." Again the Grade IV pupils recorded more detailed visual impressions: "They saw beautiful furniture and the rooms were tidy. It seemed somebody lived here but no one did;" "All the large rooms

were painted purple or dark blue;" "there was furniture made of silk and a silk carpet;" "He found satin furniture, silk robes. He also found silver swords, and golden knives, forks and spoons."

Four Grade VI pupils provided varied visual impressions of the castle's interior: "It was full of cobwebs and mice. I saw this suit of shining armor with an axe in its hand. The bed was a four-poster bed. It looked comfortable;" "We admire the hand crafted designs on the chairs. A beautiful four-poster bed is our next sight. Hand carved it has encrusted in its wood fiery jewels of many colours;" "we make our way down the stairs to the dark depths of the dungeon. Here we see torture racks, thumb screws and chains;" "The next room I assumed was the dining room. What an arrangement of foods and dishes!"

Pupils at all grade levels also mentioned sounds heard. Four Grade II pupils made reference to sounds: "the people had squeaky vorus (voices);" "ther is ghost sounds to," "we heard a voice." The most detailed and effective reference to sounds heard at the Grade II level was: "There were lots of funny sounds, I don't no what they were. It sounded like someone was moving."

Six pupils at the Grade IV level referred to sounds heard. Two pupils mentioned doors squeaking: "It had squeaky hinges on the doors;" "I went to the door and knocked on it. squeak" A third pupil wrote, "then I heard a noise."

It seem like a cat." Two pupils mentioned water running: "He heard water running. Feeling thirsty he bent down to drink it;" "He heard some rippling noises. It was a river with trees around it." A sixth pupil described a variety of sounds: "When the clock struck twelve rats and mice squeaked, the owls howled and the water ran."

Fourteen Grade VI pupils wrote detailed descriptions of sounds heard, and the majority referred to three or four different sounds during the narrative, rather than simply making one brief reference to a sound heard. Five pupils referred to doors or stairs creaking: "creaking in the floors, creaking in the walls and creaking upstairs;" "the creaking went on - again and again I heard and saw things but could catch nothing;" "Susie pushed the gate open which made a creaking noise;" "We walk in the door which creaks in the silence;" "The stairs were very creaky." Six pupils described someone laughing or shrieking: "Then I heard a deep loud laugh;" "I heard somebody talking behind me. I looked into the gloomy darkness. A mocking laugh came from upstairs;" "She let out a big scream and started laughing;" "They all heard a strange wooing noise;" "Then I heard a strange creapy wicked laugh."

Other sounds were also referred to at this level. In one story a character was hiding behind the curtains: "There was a loud ripping sound as Terry tore his way out of the faded drapes." In a second story a pupil wrote:

"I heard a big bang. I heard chains and noises from ghosts." In a third story the sounds mentioned were "our footsteps echoing in the cool hall," and in a fourth story the Count's thoughts "were interrupted by the roar of the jets as the ship sped away." A fifth pupil built up a feeling of suspense through the use of repetition: "I heard something coming down the stairs, coming closer and closer."

No reference was made to smelling, tasting or touching at the Grade II and IV levels. One reference was made to smelling something at the Grade VI level: "I went down to the spacious dining room to smell the aroma of sizzling steak, golden brown french fries and thick creamy milkshakes for dessert." One brief reference was also made to tasting a witch's brew, "Boy did it taste good she thought to herself." The only mention of touching was "his fact felt like rubber" as one character knocked out what he thought to be Dracula.

Summary

Grade II and Grade IV pupils generally supplied factual information about characters' actions rather than describing how they felt when events occurred in their stories. At the Grade VI level pupils provided interpretations of their characters' emotions and feelings, also supplying supporting details to explain why characters felt as they did.

At each grade level pupils frequently included visual impressions, though the Grade IV and Grade VI pupils provided more detailed descriptions than the Grade II pupils. Some reference was also made to sounds heard. While only four Grade II pupils and six Grade IV pupils mentioned sounds, fourteen pupils referred to sounds heard at the Grade VI level. No reference was made to smelling, tasting or touching at the Grade II and IV levels, and only three pupils referred to smelling, tasting or touching at the Grade VI level.

V. Sentence Structure

While the researcher is primarily concerned with a qualitative rather than a quantitative approach in evaluating children's writing, certain aspects of sentence structure can be more easily pinpointed when they are quantified. The researcher counted the total number of times the connectives "and" and "but" occurred in pupils' stories to assess the use of connectives across the grades.

The frequency of use of "and" and "but" can be seen from Table 3, though the reasons accounting for these differences do not become apparent until individual stories are analyzed at each grade level.

There was a limited use of connectives at the Grade II level for the average number of connectives used in each story was 3.7. Six pupils used only one or two connectives

TABLE 3

The Incidence of Connectives at the Three Grade Levels in the Study

	Grade II	Grade IV	Grade VI
and	69	159	176
but	<u>5</u>	<u>11</u>	<u>29</u>
TOTAL	<u>74</u>	<u>170</u>	<u>195</u>
	Average 3.7 connectives per story	Average 8.5 connectives per story	Average 9.75 connectives per story

in their stories, so that many sentences written at this level were short and choppy. The following Grade II stories are examples of simple, short, choppy sentences where no connectives were used: "I went in. I saw a princess. I talked to her a lot. Then I saw a queen. I talked a longer time. I saw a table. It had some dinner on it. I ate some of it;" "We went up a hill. We reached the top of the hill. We went inside. We split up. I found a big chair full of money." In contrast, these two stories illustrate an over-reliance on the connective "and;" "She live in a beautiful castle and it had lots of money in it. It had a big table and lots of food on it and the king and queen were very kind . . .;" "I took out my gun and shot two stormtrouppers

and I took the gold and Darthvader went."

The Grade IV pupils made greater use of connectives, the average number used in each story being 8.5. They also used subordination in some instances to produce more interesting and complex sentence structures. These characteristics are illustrated by the following example: "Then I saw a funny looking house, so I walked over and was about to knock on what seemed to be a door, it opened. A voice said "come in." Then I noticed that both inside and out were phosphorant. At first I hesitated but then walked in." This pupil used the connectives "and" and "but" and he also used two noun clauses, effectively providing varied sentence structures.

At the Grade VI level an average of 9.75 connectives were used in each story. Pupils did not simply rely on connectives to produce longer sentences, for frequently subordination was used to create increasingly mature, complex sentences: "I tried to follow but somehow I tripped over a broken step. The creeking went on and on and then I saw it, a ghost gliding across the rotted floor. Next was the crackling laugh of what sounded like a witch. Again and again I heard and saw things but could catch nothing." Varied connectives and an adjective clause were used here to create interesting sentence structures.

The use of subordination is an important aspect to be considered when discussing sentence structure. The types

of subordinate clauses used and their frequency is indicated in Table 4.

TABLE 4

The Incidence of Subordination at the Three Grade Levels
in the Study

	Grade II	Grade IV	Grade VI
Noun clauses	3	7	20
Adjective clauses	5	16	26
Adverb clauses	1	7	25
	—	—	—
TOTAL	9	30	71
	—	—	—

Only nine subordinate clauses were found in the writing of the Grade II pupils, and five of these clauses were adjective clauses. Pupils used adjective clauses effectively to inform the reader about people and places. One pupil used two adjective clauses to provide details about her story setting: "Once there was a land that was named Wondertown but best of all there was a palace that stood on a hill." The other three adjective clauses used concerned people, and a second pupil described the predicament of the princess as follows: "They wanted to rescue the princess which the skeleton had beaten."

One Grade II pupil used two noun clauses in her story, producing more interesting, complex sentences than those generally produced at this level. These sentences follow: "Then all at once Tom remembered that they could go under an underground tunnel." "Meanwhile at the castle Captain found out that someone had excaped." A second pupil introduced his noun clause with "why," the only time "why" was used to introduce a noun clause at any grade level: "You know why every nighth at 12:00 Dracula wood haunt the castle." The one adverb clause used was "Her mother came to her daughter when she heard this."

Fourteen Grade IV pupils each used two or three subordinate clauses in their stories, to total thirty clauses found at this level. Again, adjective clauses were used more often than noun or adverb clauses, sixteen adjective clauses as compared with seven adverb and seven noun clauses. A variety of words were used to introduce adjective clauses, including "which," "who," and "that." Examples follow: "I saw a button on the wall which opened and closed the door," "he used his dungeon for people who didn't pay the python," "a giant castle that seemed to light up the night . . ."

Adjective clauses were generally used to provide information about people in the stories. One pupil mentioned where her characters lived, "a king and a queen that lived in a galaxy far far away," and a second pupil established the king's duties, "the king who lives in it as a space

guard." Four adjective clauses were used to describe the characters' appearance, "another women who looked a great deal like Snow White's other mother." One pupil distinguished between the witches in her story as follows: "the witch that had no hair," ". . . the witch that was casting a spell," ". . . the witch that had one leg." This was a contrast to the Grade II pupils who often wrote about a "king" or "queen" without supplying further details. Pupils also used adjective clauses to provide interesting observations about the castle and its environs, "the giant castle that seemed to light up the night," ". . . he came along a path that was man-made," "a gloomy dungeon that could fit 1000 people"

The noun clauses used by Grade IV pupils were usually preceded by the verbs "knew," or "decided," as follows:

". . . then I knew that someone lived here," "Jim knew then that he was living with a witch," "We decided that if we went through it we would find some shelter." Other verbs used to introduce noun clauses were "claim," "found out" and "said."

All of the adverb clauses used by Grade IV pupils were clauses of time. Six clauses began with "when" and one clause began with "while." Examples follow: "One day a young man named Billy was walking down the path when he saw something, glittering up in the mountain;" "Jim walked about a mile when a storm came up;" "One day while I was walking in the woods, I saw a beautiful castle." Sentences are

lengthened, becoming more complex through the use of subordination, illustrated by the following example which contains three subordinate clauses: "On one dark stormy night in December I was driving home from a party when I noticed that I was low on gas, so I started to look for a gas station." One Grade IV pupil used an adverb and adjective clause in his beginning sentence to provide interesting detail: "One day Tom Piner was walking through a deep forest when he came along a path that was man-made."

All the Grade VI pupils' stories contained examples of subordination. Loban (1963), Hunt (1965) and McFetridge et al. (1969) all found this use of subordination to be an index of writing maturity. One pupil used only one subordinate clause while another pupil used as many as eleven subordinate clauses. The Grade VI pupils used almost as many noun and adverb clauses as adjective clauses, for there were twenty-six adjective clauses, twenty-five adverb clauses and twenty noun clauses found at this level. This might suggest a general development in the use of subordination at this level. Adjective clauses appeared in ten Grade VI stories and they were used to provide interesting details about various items in and around the castle as follows: ". . . the gate which made a creaking noise," "the fence that lined the property," "we walk in the door which creaks in the silence . . ." and "the faded drapes that covered the window." Effective descriptions of the castle included "the

castle that towered over them, and "the great castle which looked deserted." Important information was also supplied about characters: "Mr. Sherrvisky who was a detective for many years," "the vampire who was named Merza," "the princess who had just married" and "the criminal that the police named Big Joe." One pupil used two adjective clauses and an adverb clause in one complex sentence: "'But we'll have a better chance of getting home if we stay out here and look around,' replied Terry, who at this moment would rather be frozen to death than go into the castle that towered over them like a huge giant ready to step on them."

Eight Grade VI pupils used noun clauses in their stories, generally as a means of supplying an insight into their characters' motives and actions. Noun clauses were used effectively in the following examples: "the crooks confessed that they did this to make people think the castle was haunted and thus drive them off;" "he wished that if he could come back from the dead he would come back in the form of his dog Blacky."

There were examples of adverb clauses in thirteen stories at this level, and six pupils used adverb clauses though they did not use noun or adjective clauses. Twenty-two adverb clauses were clauses of time, while four were clauses of place. Four Grade VI pupils used adverb clauses in their beginning sentences providing interesting information for the reader: "It was a late December night when the witches,

counts and vampires were cooking up their brew;" "We were visiting a castle last week when we got the biggest fright of our life;" "One dark gloomy night when I was walking along a road I spotted a castle." One pupil used adverb clauses in each of his first three sentences, effectively establishing a sequence of related events: "One night while driving around Scotland, I ran out of gas and went into Duke Camble's castle." He goes on: "I sat down in Duke Camble's favorite chair where then I remembered the story of his castle. It was bought a hundred and seventy-five years ago when Duke Camble was on his last legs."

Grade VI pupils used other techniques to produce a variety of sentence structures. Sentence inversion and appositives were used though there were no examples of these occurring at the Grade II and IV levels. Two Grade VI pupils used sentence inversion, one emphasizing time, and a second pupil emphasizing place: "For eight weeks construction went on when finally messengers came from the town to tell the king it was done;" "One night while driving around Scotland, I ran out of gas and went into Duke Camble's castle."

Appositives are a stylistic device, for they are repetitions which provide additional information and interesting details. They usually follow nouns or noun phrases. These examples were found at the Grade VI level, indicating their increasing language maturity: "The second crook, Harry, made all the gadgets work," "As we enter the next room, the

dining room, we admire the hand crafted designs on the chairs," "We now look back on the errie castle, this beautiful work of art."

One Grade VI pupil deliberately used short, choppy sentences for effect, appropriately creating a sense of urgency, "He'd break free soon. They must not delay. Horrible, horrible, thought Count 911348. But weird too . . . Suddenly Count 911348 felt it. He had the disease. He felt it. They would exile him! No, that must not happen!"

Summary

The Grade II pupils tended to write in short, choppy sentences, though some pupils used the connective "and" repeatedly to produce longer sentences. At the Grade IV level greater use was made of a variety of connectives and some pupils also used subordination to produce more interesting and complex sentence structures. The Grade VI pupils also used a variety of connectives and they made much greater use of subordination to produce increasingly mature, complex sentences.

The total number of subordinate clauses used at each grade level was nine, thirty, and seventy-one, respectively. Seven Grade II pupils, fourteen Grade IV pupils and all the Grade VI pupils made use of subordination, suggesting a development in the use of subordination through the grades. Adjective clauses were used most often at each grade level,

though the Grade VI pupils used almost as many adverb and noun clauses as adjective clauses. Other techniques which Grade VI pupils used to produce varied sentence forms included sentence inversion, appositives and repetition.

VI. Vocabulary

The words which a child uses are the very fabric of his story. When discussing words, Maybury says (1967:136) "it is more interesting to read stories which seem to come to life than those which do not." Logan and Logan (1972: 204) express their views in stronger terms:

The child who sees in the right word the power to create a picture or portray an emotion has taken a big step forward in creating with words. The discovery of the feeling for the combinations of words that set the imagination soaring is one of the spurs to creativity.

Jacobs (1964:33) discusses words in terms of the listener or the reader:

Words are the verbal means of taking our listeners or readers along with us to our destination in communication. If the other person cannot or does not 'ride along' with the words we are using, he will not cover the same territory and hence will not understand what we are trying to express in words to him"

The researcher investigated the pupils' use of adjectives, adverbs and verbs as a means of assessing development at different grade levels in the study. These three parts of speech will be discussed separately, and comparisons will be made across the grades.

There were very few examples of adjectives used by Grade II pupils, for the researcher found thirty adjectives at this level as compared with one hundred and sixteen adjectives at the Grade IV level and two hundred and fifty-six adjectives at the Grade VI level. Two Grade II pupils each used only one adjective in their stories, the first mentioning a "big house" and the second a "mad scientist." The adjectives selected by Grade II pupils were also unimaginative, stereotyped and general. Four Grade II pupils repeated the same adjective with different nouns, and in one story there was a "big castle," a "big skeleton" and a "big spider." In a second story there was a "beautiful castle" and a "beautiful princess." The adjectives used most frequently were "spooky" which was used eight times, "big" which was used seven times, and "beautiful" which was used five times.

Grade II pupils also generally modified nouns with one adjective, if an adjective was used, and examples included "a bad pirate," "many people," "old box" and "spooky palace." One pupil used two adjectives to modify a noun, in "spooky old castle," and a second pupil used four adjectives to modify "children," though one of these was superfluous: "those too (two) small little children."

The Grade IV pupils made greater use of adjectives than the Grade II pupils for there were one hundred and sixteen adjectives in the twenty writing samples. When

adjectives were used they were often chosen imaginatively. The least number of adjectives used in any one story was three and the most adjectives used in any story at this level was twelve. The Grade IV pupils frequently used two or three well-chosen adjectives to modify a noun, shown by the following examples: "tall blue brick castle," "five satin chairs," "wicked old witch," "wide open space," "deep dark woods," "dark stormy night" and "biggest and darkest forest."

Adjectives were used frequently and effectively by the Grade VI pupils. There were two hundred and fifty-six adjectives in their writing samples. The newest number of adjectives in any one story was six, and the most was fifty-five. The Grade VI pupils also used two or three adjectives to modify one noun. Examples of well-chosen adjectives modifying a variety of nouns were as follows: "strange creepy wicked laugh," "bright coloured flags," "valuable antique stuff," "deep and cobwebby dungeon," "sleek black limousine," "tall stiff man," "pretty slender mother," "thick creamy milkshakes" and "awesome smelling stuff."

Adverbs were not used with the same frequency as adjectives, a characteristic of all grade levels in the study. The following table illustrates this fact.

TABLE 5

The Incidence of Adjectives and Adverbs at the Three Grade Levels in the Study

	Grade II	Grade IV	Grade VI
Adjectives	30	116	256
Adverbs	11	19	48

The Grade II pupils used eight adverbs of time and two adverbs of place. There was only one example of an adverb of manner: "they lived happily ever after." Seven pupils used the general adverb "once" in their stories when discussing time, illustrated by the following examples: "Once I was in a castle," "Once there was a mad scientist," "Once there was a castle," "Once there was three nighths that were prisoners." There were two examples of adverbs of place, as follows: "There would be a guard outside," "we went inside."

The Grade IV pupils' writing included nineteen adverbs. There were nine adverbs of time, five adverbs of place and five adverbs of manner. Two Grade IV pupils used the general adverb "once" to indicate time in their stories, though "later" was used by three pupils, and "finally" was used by two pupils, indicating the passing of time. Examples follow: A week later the witch disguised herself as a princess,"

"A year later the mate had a baby girl," "She paused for a while and then she finally said 'Okay, Jerome,'" "Finally the king and queen had a baby girl." One pupil used the adverb "already" to suggest something which had happened during the night, "In the morning the breakfast was already cooked."

A variety of adverbs of place were used at this level, and two were effectively used for emphasis: "Saturn is still floating out in space somewhere!" "He landed right in Saturn's garden." There were four adverbs of manner and these were all effective. Three adverbs indicated people's moods or actions, "he ran home swiftly," "he bowed and quickly left the room," "they were living happily until they found out" A fourth adverb of manner helped create a sinister mood: "the door closed as quickly as it opened."

Forty-eight adverbs were found in the Grade VI pupils' writing. There were twenty-five adverbs of time, six adverbs of place and seventeen adverbs of manner. A variety of adverbs of time were used. "Once" was used twice, though it was not the first word in the sentence. This was in contrast to the Grade II and Grade IV pupils who used "once" as the first word in their stories. Their sentences were as follows: "There once was a king who lived in a beautiful castle" "There once was a family who inherited a beautiful ancient castle." Other adverbs of time included

"finally" which was used five times, "already," "soon," "around," "next," "immediately," and "then." Some of these adverbs were used effectively to indicate a sequence of events and the passing of time: "Immediately I pounced" "My guards finally caught him," "I then decided to take a look inside," "Next was the crackling laugh of what sounded like a witch," "It was Monday around 10am," "Terry was already climbing the stairs to look for an opening." Adverbs of place were used for emphasis: "There in front of them was a long flight of stone steps" "Here we see torture racks, thumb screws and chains," "T'was a nice little town with a market here and there like any little village"

One feature evident at the Grade VI level was the number of adverbs of manner which was used. While there was only one adverb of manner used at the Grade II level and five used at the Grade IV level, there were seventeen such adverbs in the Grade VI pupils' writing. This use of adverbs helped to create atmosphere in one instance: "green towers standing majestically on top." Adverbs of manner were also used skillfully to reveal a character's feelings: "Susie walked down the street with her head hanging down sadly," "Our pretty, slender mother looked extremely excited," "Breathlessly I inquired . . . ,", "the pair quietly entered the castle," "the dog looked at the people sternly." Two Grade VI pupils made up their own adverbs of manner, and they were obviously aware of the form adverbs

usually take: "I picked up a small piece of board unnoticeably," "Rushingly I dashed out from under the table."

The skillful use of vivid, descriptive verbs is another important aspect to be considered, for well-chosen verbs can help to give a story life, creating an immediacy of action.

The selection of appropriate verbs was not a characteristic of the writing of Grade II pupils. Usually, common, general verbs were used. Pupils also repeated the same verb two or three times and this tended to be monotonous. Ten pupils used ". . . went" in their stories, "saw" was used by eight pupils, ". . . there was" by six pupils and ". . . walking" by five pupils. The verb "said" was used repeatedly when dialogue was used. The following story illustrates this use of common verbs and repetition of the same verb. "One summer night I saw a big castle I went to the castle when I went in the bood (door) a big skeleton I ran back out I got a sack and went back in flick the sack at him and ran then I saw Frankenstein, I ran up ster (stairs) and I saw a big spider"

The Grade IV pupils' stories contained a greater variety of specific, active verbs. While five Grade IV pupils used the phrase "I was walking," two pupils used the verbs "wandered" effectively as an appropriate alternative: "I wandered around . . .," "The young princess and king wandered from room to room" Three grade four pupils

used the verb "saw" while two other pupils were more resourceful in their choice of verbs: "I noticed I was low on gas," "I discovered a tall blue brick castle" Two pupils used the verb "went" while others were more specific and effective in their verb choice: "he crept into the house," "the man opened the door and stepped in leading his wife," and "she vanished into thin air."

At this level interesting alternatives were supplied. Instead of the repetitious use of "there was . . ." pupils wrote: "the castle was located on a large mountain," "the light of the moon on the earth was blinking on and off," and "there stood our grandmother." Six Grade IV pupils also indicated intentions through the use of the verb "decided." This was a contrast to the Grade II pupils' characters who simply "went" somewhere or "said" something without any indication of prior thought. The verb "decided" was used as follows: "he decided to go and see that it was," "they were tired so they decided to stay there for the night," "we decided that if we went through the forest we would find some shelter," and "he decided that he was going in the little room."

Many vivid, appropriate verbs were used by pupils at the Grade VI level, and several verbs contained three or four syllables, indicating the use of an increasingly complex vocabulary. The Grade VI pupils used the following specific and interesting alternatives to replace the common

verbs "went" or ". . . was walking." ". . . we tramped out the plane," "the savages crept closer," "a ghost gliding across the rotted floor," "the thing fled down the stairs," "he headed down the stairs," "I dashed out from under the table," "Dad marched into our two-story house," "he tore his way out," "John hurried up after him" and "I ventured into a small town."

While "said" was used repeatedly at the Grade II and IV levels, the Grade VI pupils used a variety of appropriate verbs which indicated the character's feelings: ". . . I inquired," ". . . he exclaimed," ". . . I questioned," ". . . ordered John" and "father demanded." Grade VI pupils also thought of vivid, interesting verbs to use instead of the verb "saw," which was used by the Grade II pupils, and to a lesser extent by the Grade IV pupils. The verbs supplied at this level were as follows: "I spotted a castle," "we are dazzled by its magnificence and splendour," "Glancing out of the hovercraft window" and ". . . we admire the handcrafted designs."

One pupil selected an unusual verb and a participle, giving an impression of the castle's size: "the castle that towered over them . . ." and "a long flight of steps extending from a third floor balcony." Pupils at this level also used a variety of verbs to reveal their intentions, in contrast to the Grade IV pupils who repeatedly used "decided." Examples follow: "I was determined to see what was behind

it," "I then decided to take a look inside," "the day planned for the visit," and "I reporter Fleming intend to find the mystery of this 300 year old castle."

Summary

The researcher investigated the pupils' use of adjectives, adverbs and verbs as a means of assessing vocabulary development across the grades. There were only eleven adjectives in the writing of the Grade II pupils. Those adjectives chosen were generally unimaginative and stereotyped. The Grade IV pupils made greater use of adjectives than the Grade II pupils for there were one hundred and sixteen adjectives in the twenty writing samples. When adjectives were used they were generally chosen imaginatively, and often two or three adjectives were selected to modify a noun. Adjectives were used frequently and effectively by the Grade VI pupils. There were two hundred and fifty-six adjectives in their writing samples.

Adverbs were not used with the same frequency as adjectives, and this was a characteristic of all grade levels in the study. The researcher found eleven adverbs at the Grade II level, nineteen adverbs at the Grade IV level and forty-eight adverbs at the Grade VI level. A feature evident at the Grade VI level was the increase in the number of adverbs of manner which were used.

The Grade II pupils generally used common verbs, repeating these verbs two or three times rather than finding suitable alternatives. The verbs "went," "saw," "there was," "walking" and "said" were used frequently at this level. The Grade IV pupils' stories contained a greater variety of verbs and they also indicated their intentions through the use of the verb "decided." Many vivid appropriate verbs were used by the Grade VI pupils, and there were several interesting alternatives replacing the common verbs which occurred at the Grade II level.

VII. Literary Conventions

A. Dialogue. The skillful use of dialogue in narrative writing creates interest, gives it certain vitality, and is a means of showing character development. Even young children show some inclination to use dialogue in their writing, and at the Grade II level four pupils made use of dialogue in their stories. These four pupils used direct conversation sparingly, in contrast to some Grade VI pupils who used conversation for as much as half of the total narrative.

One Grade II pupil included the following dialogue, successfully creating a feeling of urgency, "hurry said Tom I can't said Amie im hungry and besides im tired hurry hurry Tom shouted." The thoughts of a second pupil's character, a princess, were also revealed through dialogue, "The princess said I don't want to come with you because you would bring

me to the dungeons I'm not going." A third pupil conversed with Frankenstein, "he said has anyone bin at my castle. I said I was and he gave me a big kick and went." Later in the story, "my mother called Janet, Janet wake up." A fourth pupil's story contained a long conversation though it tended to be repetitious. "I said hellow. She (the princess) said hellow to. I said where do you live. I live in a castle over by the brige. come along. all show you where I live. do you have a feary mother yet I do. But she is away."

Dialogue was used in thirteen of the Grade IV pupils' stories, though it played a minor part in six of these stories as only one or two sentences of direct conversation were used. Two pupils included dialogue in the introduction to their stories, awakening the reader's interest. In the first story, the pupil's friend Jodi says "I wonder what's going on in there." I looked at her and said "Let's find out." In the second story the character opened the castle door, singing out, "Anybody home?" The witch in one story chants, "let her die with an apple pie," while a witch in another story threatens, "if you don't get out of here you will be a pot of stew." A fifth pupil revealed his main character's thoughts by means of dialogue, as he talked to himself, "we never have any money to do tigns. I wish we had a lot of money."

Two pupils used indirect rather than direct conversation: "they greeted me and asked me to come in the room. I told them how I got here;" "she said that if they came here every day she would give them some gold or silver and they would become rich." One pupil used dialogue ineffectively, as his father said "Where did you get this money?" and the pupil merely repeated everything which had happened previously in the story in answer to the question.

One character is captured by two men and the plot is advanced through the skillful use of dialogue as the reader finds out who the men are and where they are going: "'We are the corsites and we want you as a spaceman.' I froze like ice, then said, 'Where are you taking me?' They answered, 'To the planet of X - three - zero.'" Another pupil used dialogue effectively to arouse the reader's curiosity. He has one of his characters give the following instructions: "I am going on a trip make yourself at home by looking in all the rooms of the castle . . . but don't go in through the little door at the end of the hall on the second floor."

Dialogue was also used in thirteen stories at the Grade VI level, though only one or two sentences of dialogue were used in five of these stories. Dialogue was used briefly in a variety of situations. One pupil advises himself, "Get out of here, get out of here!" and in a second story the witch Veola screeches "Boy this is going to be

good." One character, Count Karl, reveals his personality through the use of dialogue, "My people came to me and said we want a holiday I said no and said be gone and they left." This use of dialogue was effective in providing insights as to characters' feelings and it also gave a certain vitality to the writing.

The Grade VI pupils skillfully handled longer sections of dialogue when they were included in their narratives. One pupil began her story with dialogue, for in her opening paragraph a character announced, "I just received this letter. Our rich cousin Elmer has just invited us for a two week stay in his royal castle." A second pupil used dialogue to pinpoint the differences between the personalities of two brothers, "'Now that you're here, how about helping me find a way out. The door is stuck tight' ordered John. 'John I'm scared' stammered Terry.'" A third pupil effectively created a sinister mood and sense of anticipation through the use of dialogue: "He said to me in a warning voice, 'Don't go near there or the witch will get you!' 'What witch?' I asked with concern. 'The witch of McKneivel's Curse. If anyone stays in the castle till 1:00 in the morning, the curse is broken, but no one is brave enough. That's why we all carry around garlic. Want some? he asked handing me a small bag of the awesome smelling stuff.'"

The reader is supplied with vital information during this conversation, and this use of dialogue is more effective than simple narrative as a means of involving the reader in the plot.

There are touches of humour in one conversation between a detective, Mr. Sherrvisky and an old lady, revealing the old lady's loneliness and the detective's fright, thus giving an insight into their characters: "Oh we have company Charlie my little adorable cat.' 'Are you crazy. I'm not company I'm afraid.' 'There is nothing to be afraid of my handsome one.'"

Other pupils used dialogue when they were confronted with the inhabitant of the castle, as an effective means of advancing the plot. An example follows: "'What do you want with me.' The weirdo answered 'You are going to be my ginney pig.' 'What are you talking about?' I said puzzled. 'I made a machine that turns humans into a giant monster and you are going to be the first one I'm going to try it on.'"

B. Figurative Language. The researcher looked for examples of similes, metaphors and personification in pupils' writing. Similes are used when two essentially different things are thought to be alike in one or more respects, indicated by the use of "like," "as," or "if." When metaphor is used, a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance. Logan and Logan (1972:231) suggest that "The

simile is commonly used by children in their writing. The metaphor is seldom found." Personification is a figure of speech in which human attributes are given to an animal or to an inanimate object, or an idea or quality is represented in the form of a person.

The Grade II pupils' stories did not contain any examples of figurative language. At the Grade IV level, five pupils used figurative language. Three of these used similes, one a metaphor and one personification. One pupil compared the stars to eyes, imaginatively describing the night sky thus: "the stars of the night all started blinking as one eyelid." A second pupil used the following simile, indicating the fright he experienced when he saw corsites pointing lazer barrels at him: "I froze like ice." Another pupil described the walls of the castle as "sparkling like diamonds," creating a vivid image for the reader. One pupil used a metaphor as he wrote about the prince's approach to the castle, "he ran into a wall of thorns," effectively indicating that the thorns were a barrier preventing him from entering the castle. There was also one example of personification at the Grade IV level, for the castle itself was given human attributes. A man and his wife spent the night at the castle and it "rocked them to sleep." Later in the story, "they saw a smile on the face of the castle and it said again "hello." This was an imaginative use of personification, arousing the reader's interest.

Five Grade VI pupils used similes in their stories, but no other types of figurative language were used. The similes described a variety of things by means of comparison. One character sees many strange apparitions and then "was the cracking laugh of what sounded like a witch," and the reader is left to wonder who is laughing. In another story a character touches someone's face and "his face felt like rubber." This use of simile is effective in providing the reader with a vivid impression of what the face is like to touch. In a third story a character took a jump and "landed on a thing like a waterbed," giving an impression of softness and malleability. Another pupil mentioned a painting on one of the walls of the castle, skillfully describing it, "a painting so real and lifelike it looks like a window." A fifth pupil compared the castle to a giant, indicating its enormous size and creating an interesting word picture for the reader, "the castle that towered over them like a huge giant ready to step on them."

While there were only a few examples of figurative language in pupils' writing at the Grade IV and Grade VI levels, the examples mentioned do give some indication as to the effectiveness of this literary technique in improving the quality of a piece of writing.

C. Unusual Elements. A variety of literary devices might be used by the pupil to increase the effectiveness of his story. At the Grade II level three pupils made asides

to the reader, involving him in the plot: "if you took one wrong step you would fall into a big dungeon," "You won't be able to get out because there would be a gard outside," "Someone came into the castle and never came back and you know why every night at 12:00 Dracula would haunt the castle." Two pupils effectively used special punctuation for emphasis. One pupil asked a question, "They were trapped. What were they to do?" A second pupil used exclamation marks to emphasize the ferocity of the monster: "Everybody was afraid of him! Everything went wrong he knocked down houses! all over the town!"

Two Grade IV pupils made asides to the reader: "You may think a pond is a funny thing to have in a castle but it was there," "If you see her don't tell the witch." A third pupil used a special format and an exclamation mark, ending his story thus: "And today they claim that Saturn is still floating out in space

Somewhere!"

A fourth pupil used an exclamation mark and also underlined words for emphasis: "Jim knew then, that he was living with a witch!" "Before he had a chance to drink it his hair fell down in the water and it turned to gold."

Seven Grade VI pupils made clever use of several literary devices, and individual stories contained three or four examples of various literary devices. This was a contrast to the few examples quoted at the Grade II and

Grade IV levels.

Two pupils deliberately used repetition for effect. The first pupil repeated the word "face" for emphasis: "As I managed to free myself I saw the face, a face I had never seen before in reality, the face of a vampire." A second pupil repeated the words "galaxies" and "planets," moving from the general to the specific at the beginning of her story: "There are many galaxies in this universe, and in a galaxy there are many planets. In one of these galaxies there was one of those planets, a planet much like ours. On that planet there was an island."

There was a glimmer of sarcasm at the ending of one pupil's story, "I then ran home and told my parents about my adventure. But, of course, they didn't believe me." Another pupil employed a flashback technique, "I sat down in Duke Camble's favorite chair where then remembered the story of this castle" A third pupil wrote his account from an unusual point of view, describing the castle as if he were a member of a group making a tour: "Up the centurys old stairs to the top. A step off the balcony and we exit the throne room. A beautiful four-poster bed is our next sight. We now make our way down the stairs" A fourth pupil was possibly trying to achieve an old-fashioned style using "T'was" rather than "It was" as her story was set in the eighteenth century, for she wrote, "T'was a nice little town with a blacksmith shop here and

there or market here and there"

Pupils also used questions and exclamation marks for effect and emphasis. One pupil asked several questions about universal problems, sometimes supplying the answers herself: "Nothing must destroy their peace. Peace? Yes, that was all there was Why didn't bad things happen to them if they thought about bad things? Because nobody thought about bad things Why would someone want to take away the life of another person?" The same pupil used an exclamation mark to emphasize the count's predicament: "He felt it. They would exile him!" A second pupil used exclamation marks to express amazement, which changes to fear later in the story, "Boy, was that ever huge! . . . What an arrangement of foods and dishes! . . . What big feet! I nearly flew to the front door. It was locked!" A third pupil used capitalization and underlined for emphasis, "My servants must be back after the holiday OR DIE."

Summary

There was an increase in the use of dialogue between Grade II and Grade VI, for sixteen pupils used dialogue at the Grade IV and Grade VI levels as compared with four pupils at the Grade II level. Grade II pupils' characters gave commands or asked questions which gave some insight into their personalities. Grade IV pupils and Grade VI

pupils used dialogue for a variety of purposes, such as developing the plot, creating a mood, or to reveal a character's thoughts and motives.

Grade II pupils did not use figurative language. Three Grade IV pupils used similes, one pupil used a metaphor and another used personification. Five Grade VI pupils used similes, but no other types of figurative language were found.

There were unusual elements present in stories at each grade level in the study. Three Grade II pupils made asides to the reader and two pupils used special punctuation for emphasis. At the Grade IV level two pupils made asides to the reader and two pupils also used special punctuation for emphasis. Seven Grade VI pupils made clever use of several literary devices such as repetitions, questions, exclamation marks and writing from an unusual point of view, to provide a variety of interesting stories.

SUMMARY

It is possible to delineate the characteristics of pupils' writing at the Grade II, IV and VI levels based on the adopted criteria. The researcher recognizes that there is overlapping from grade to grade and that these characteristics may not appear in writing stimulated by another approach to creative expression.

Grade II pupils generally were not aware of the importance of the use of detail. Grade IV pupils made specific references to setting in their stories and ten pupils named their characters. At the Grade VI level there was evidence of specificity of both time and place and characters were named. Grade II pupils were unaware of the importance of a good story beginning and ending, and frequently their stories followed a stereotyped pattern. Grade IV pupils made effective use of description in their story beginnings and six pupils' stories contained original, unusual ideas. Grade VI pupils were generally aware of the importance of a good story beginning and ending and there were more original ideas at this level.

The Grade II pupils' characters were not given specific names, and their physical appearance or personality might be mentioned briefly in one sentence. The Grade IV pupils named their characters and often an insight was given as to their appearance and personalities. Grade VI pupils provided more detailed descriptions of their characters, revealing their personalities through their actions and the use of dialogue, and they also provided interpretations of their characters' emotions and feelings.

When sensory impressions were mentioned, these generally concerned things seen. References were made to things heard, though only four Grade II pupils and six Grade IV pupils referred to sounds, as compared with

fourteen pupils at the Grade VI level. Only three pupils referred to smelling, tasting and touching and these references all occurred at the Grade VI level.

Differences were also noted in sentence structure. The Grade II pupils tended to write in short, choppy sentences, though some pupils used the connective "and" repeatedly to produce longer sentences. Seven Grade II pupils, fourteen Grade IV pupils and all the Grade VI pupils made use of subordination, suggesting a development in the use of subordination through the grades. There was an increase in the use of adjective, adverb and noun clauses across the grades. The total number of subordinate clauses used at each grade level was nine, thirty, and seventy-one, respectively. Adjectives and adverbs were also used with greater frequency at the Grade IV and Grade VI levels. Vivid, appropriate verbs were used at the Grade IV and VI levels while common verbs occurred at the Grade II level.

A greater amount of dialogue was used at the Grade IV and VI levels than at the Grade II level, for sixteen pupils used dialogue at the Grade IV and Grade VI levels as compared with four pupils at the Grade II level. Figurative language was not used by Grade II pupils though five Grade IV pupils and five Grade VI pupils used figurative language. There were unusual elements in stories at each grade level in the study, though the Grade VI pupils showed the greatest skill in using several literary devices to produce unusual elements in their stories.

IMPLICATIONS OF THE STUDY

There are several implications arising from the study, which should be kept in mind by the classroom teacher. A friendly, informal atmosphere is important if creative activities are to take place. The teacher can establish rapport and get the pupils involved when she uses oral activities preceding the writing task. Divergent thinking is most related to creative writing, and when the teacher asks open-ended questions, pupils are forced to think for themselves. Creative potential does exist in all children and creative writing is one of the best means of enhancing the thinking processes of imagination and divergency.

The teacher must also consider the kind of motivation used for this will obviously influence the type of writing produced. If a teacher wishes to use a picture for motivation, she would need to select one carefully, with due consideration to the age, sex, interests and aptitudes of her pupils.

When the teacher selects the criteria to be used for evaluative purposes, she should keep in mind the two basic elements involved in creative writing. The first is the child's need to express his individuality and originality through his thoughts, feelings and imagination. The second is the use of skills and techniques so that these original thoughts and ideas are communicated effectively

to the reader.

The researcher considers the criteria which she has developed to be both comprehensive and appropriate for seven major topics are included, namely Detail, Story Structure, Characterization, Writer Reaction, Sentence Structure, Vocabulary and Literary Conventions. These criteria could also be used to help pinpoint areas where pupil's writing might be improved and the teacher could develop areas such as the use of detail or characterization where appropriate.

RECOMMENDATIONS FOR FURTHER RESEARCH

The following recommendations for further research are attempts to overcome the limitations of the study. The first recommendation is that the study be replicated in other schools and other areas to establish whether the features of pupils' writing observed by the researcher are indeed characteristic of pupils at the Grade II, IV and VI levels.

A second recommendation is that a study using a variety of motivational stimuli be carried out. More than one writing sample could be obtained from each pupil so as to ascertain the effects of these stimuli on the type and quality of writing produced by pupils at these three grade levels.

A third recommendation is that a similar study be carried out with Grade IV, VI and VIII students to find out whether the developmental trends noted by the researcher are also observable at the Grade VIII level.

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APPENDIX A

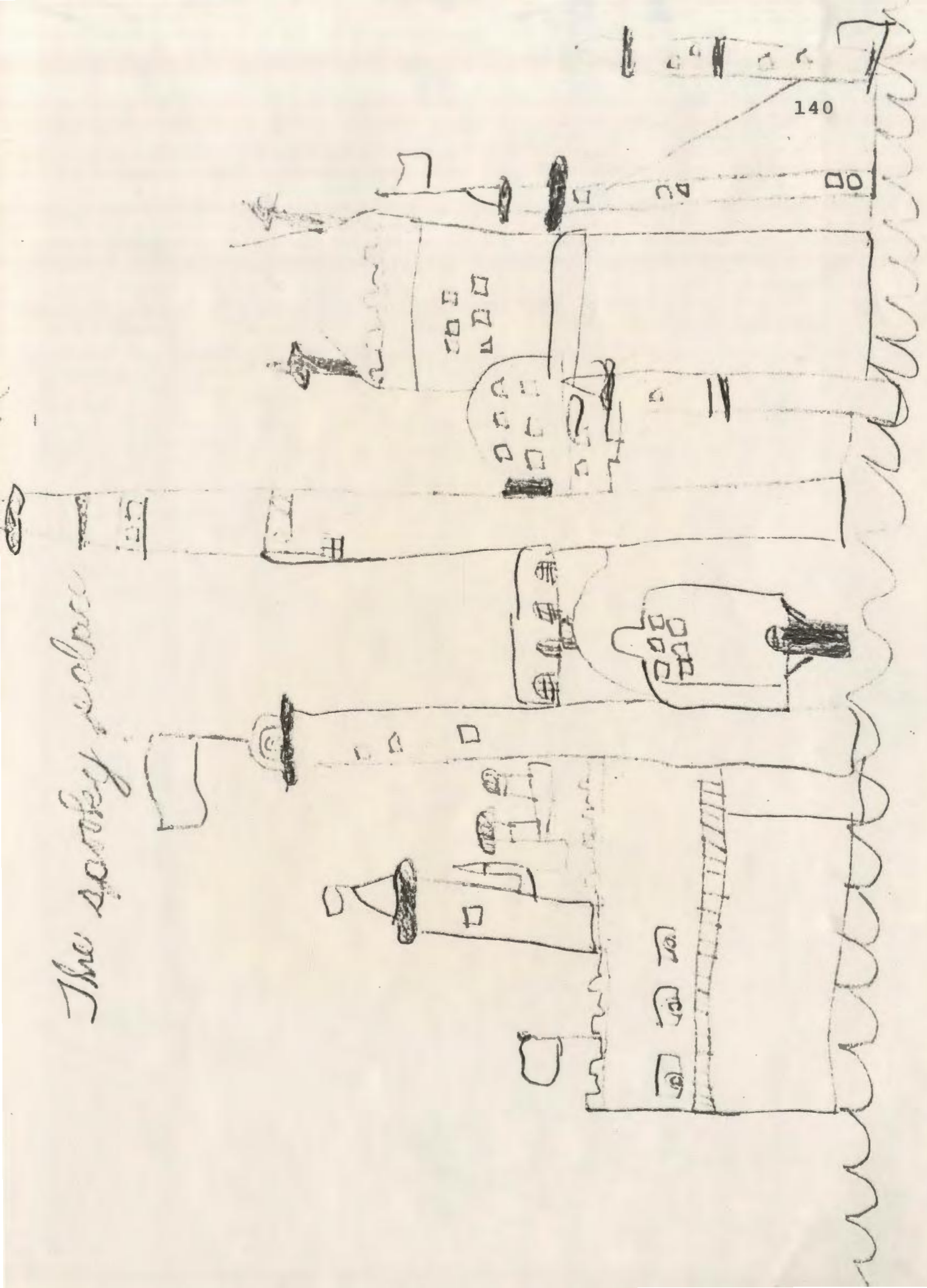
PHOTOGRAPH OF THE POSTER USED
FOR MOTIVATIONAL STIMULUS

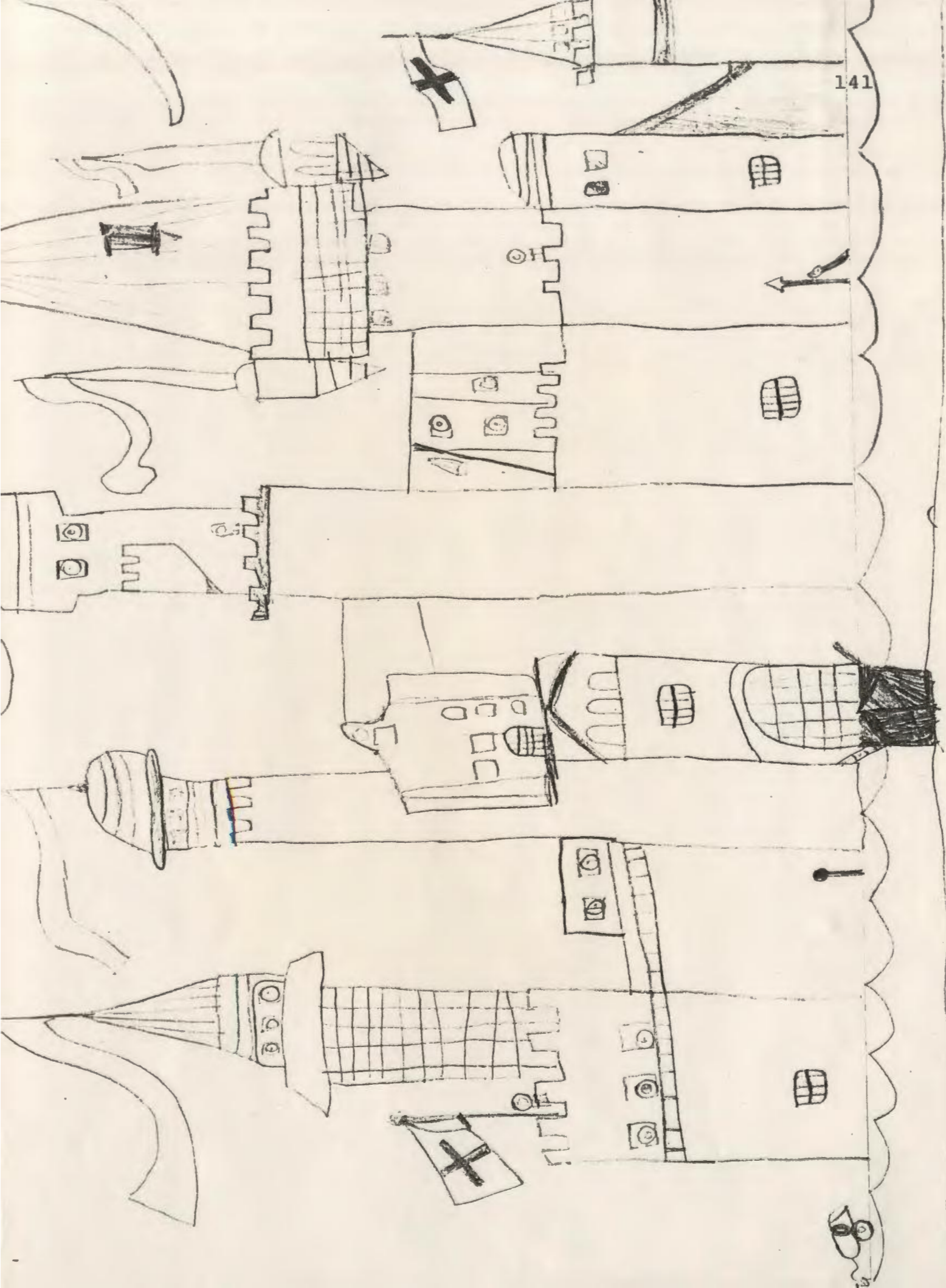


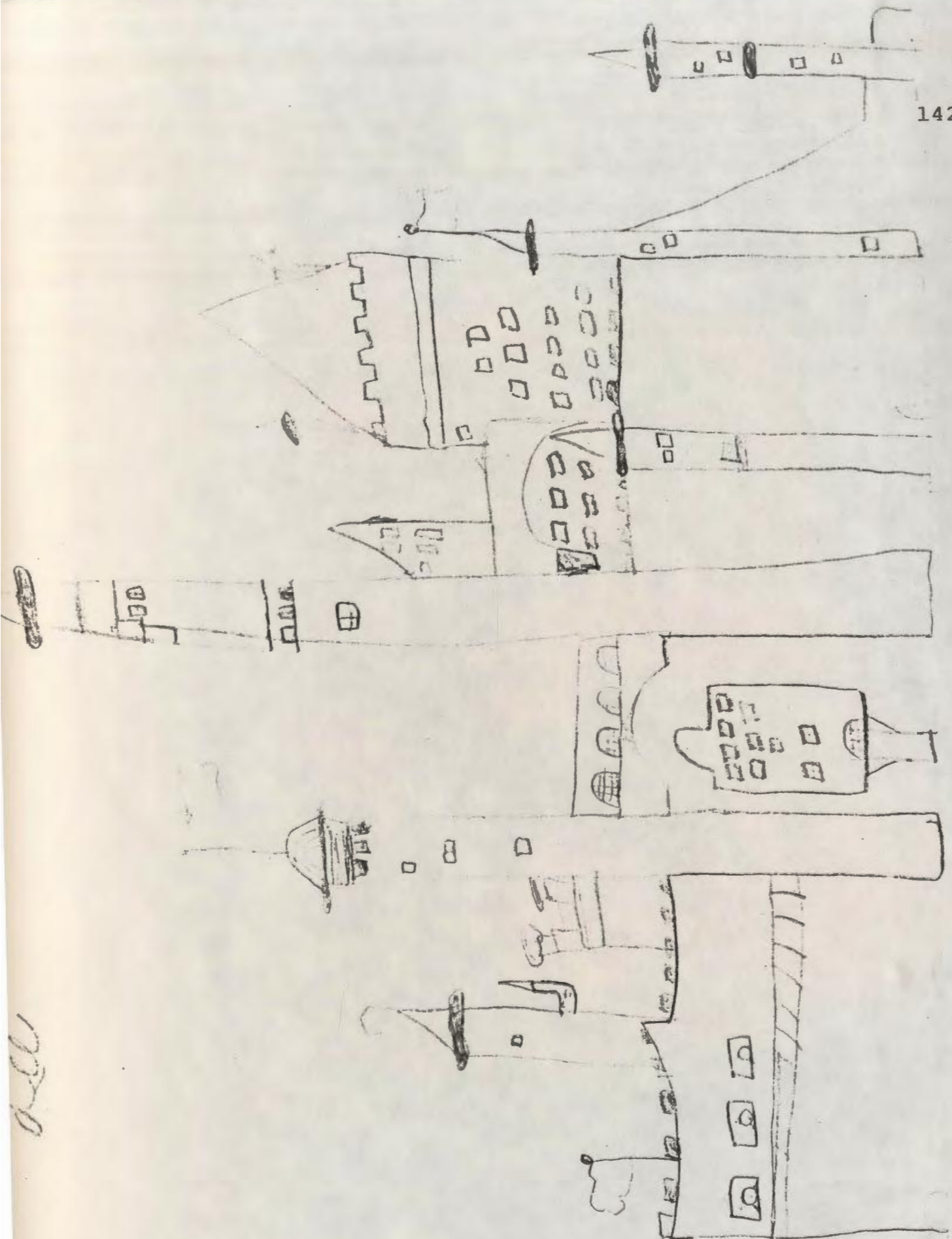
APPENDIX B

PICTURES DRAWN BY GRADE II PUPILS UPON
COMPLETION OF THEIR STORIES

The rocky valley







all

APPENDIX C

A SELECTION OF STORIES ILLUSTRATING DEVELOPMENTAL
CHARACTERISTICS EVIDENT AT EACH GRADE LEVEL

GRADE II:

THE HAUNTED HOUSE

I was walking in the woods and I saw a palace.

It was beautiful.

I nere (never) saw a palace as beautiful in my
live someone was looke at me I was scred.

But he went and I went in the palace and I was
scared.

And I saw my friends laughed.

GRADE II:

I was walking and I saw this castle.
It was the most beautiful palace.
I went in I saw a princess I talked
to her a lot. Then I saw a queen
I talked a longer time. I saw a
table it had some dinner on it I
ate some of it still some left. then
something scared me. it jumped out it
was a skeleton. I screamed I jumped and
ran out the door and is the last time
I was ever to go in a castle ever
again.

GRADE IV:

One day Tom Piner was walking through a deep forest when he came along a path that was man-made. He walked along for about an hour and soon became sleepy because it was getting dark. He layed his head in a bush, but as he layed down the stars of the night all started blinking as one eyelid and the light of the moon on the earth was blinking on and off. After around fifteen minutes it stopped and Tom saw before him a giant castle that seemed to light up the night with its colours of green, orange, purple and a silent stream running from it. Tom went over to the door and knocked but there was no answer. He opened the door and went in the castle but as soon as he went in the door shut behind him so he went up stairs and made friends with another boy and lived happily ever after.

GRADE IV:

STAR WAYS Adventures

Once in a galaxy far, far, away there was a great lord named Saturn. Saturn had a very large dark and scary castle, and inside the castle there was a gloomy dungeon about a half mile long. He used this dungeon for people who didn't pay the phython (that means gold in Jawas talk). Lord Saturn sat in his gold room day and night. Saturn had a suit for daytime and even for taking a bath, and for nighttime too! One day a meteorite came down and landed right in Saturn's garden. Saturn leened on it and and stormtrooper popped out of it with a thousand phythons. Saturn in his evil way took the money and threw the stormtrooper in the dungeon and claimed that he didn't pay his phython's. After that the Jawas and the stormtroopers had a battle the Jawas let out all their droids and the stormtroopers got in their tiefighters. And number 2 blew up the castle on a 45° angle. And today they claim that Saturn is still floating out in space

SomeWhere!

GRADE VI:

It was a Friday night in September with only the faint glow of the half moon brightening the black sky, when John and Terry were standing in front of a huge castle. About one hour ago they had chased their dog through a crack in the old iron fence that lined the property. They had soon found themselves standing in front of an ancient brick castle, with not the faintest idea of how to get back to the fence. Both John and Terry were scared stiff but neither of them wanted to admit it.

"I think we better go in the castle, Terry, we'll freeze out here in the cold," said John.

"But we'll have a better chance of getting home if we stay out here and look around," replied Terry, who at this moment would rather be frozen to death than go into the castle that towered over them like a huge giant ready to step on them.

Although Terry put up a good fight he lost as usual.

The pair quietly entered the castle and looked around. They had just lighted a candle when the door slammed shut with a loud bang.

"Quick, Terry, help me open the door," shouted John.

But it was just as well if John had talked to the candle. As the door slammed, Terry fled. John looked around but his twelve-year-old brother was nowhere in sight.

"Hey, Terry," said John in a sly voice, "I have some Tacos!"

There was a loud ripping sound as Terry tore his way out of the faded drapes that covered the window.

"Now that you're here, how about helping me find a way out. The door is stuck tight," ordered John.

Terry was already climbing the stairs to look for an opening. John hurried up after him and the two went up together tearing away cobwebs and brushing away to clear a path.

"John, I'm scared," stammered Terry.

"Well you don't have to be any more because I think I just found a way out," John replied.

There in front of them was a long flight of stone steps extending from a third floor balcony down to the ground. They just started down when they heard a shout from somewhere below. It was their 6-year-old brother, Brian.

"Hi, Terry," he exclaimed.

"How did you get here," asked Terry.

"I came up that big wide path. Can we go home now Tewwy?" said Brian.

The three brothers turned and walked up the path, happy that they were out of the horrid castle, even though it took their youngest brother to lead them out.

GRADE VI:

The Witch's Curse

One day in the 18th century I ventured into a small town in England, called Smithtson. T'was a nice little town with a blacksmith shop here and there, a market here and there like any little village in 19th century England.

As I wandered around, deeper into the village, the houses were made of brick, much finer than I had seen first.

Then I came to a great castle, which looked deserted. As I was staring at the fine brickwork, I heard somebody talking behind me. When I turned around I saw a little boy looking up at me.

He said to me in a warning voice, "Don't go near there, or the witch will get you."

"What witch?" I asked with concern.

"The witch of McKneivels Curse. If anyone stays in the castle till 1:00 in the morning, the curse is broken, but no-one is brave enough. That's why we all carry around garlic. Want some?" he asked handing me a small bag of the awesome smelling stuff.

"No, thanks," I said.

As I ventured nearer the castle, I said to the caretaker, "I'm going to try to break McKneivels Curse."

"You're crazy," he said, "but its your life." So

he opened up the great iron gates for me.

When I finally reached the castle I looked into the gloomy darkness. A mocking laugh came from upstairs. I thought my head fell off but when I realized I was all in one piece I went upstairs and investigated. I couldn't find the culprit. When I came back downstairs I went in the kitchen. There I found 3 or 4 small bags of garlic.

I took 2 and went upstairs. I went in every room waving the garlic in front of me.

When I searched the main bedroom's closet a shriek came from it. There I saw the witch. I waved the garlic in her face and in a flying fury she took off out the window. Then the town clock gonged one o'clock. I did it!

The next day I was given two bags of gold, a fine horse and a small bag of garlic.

