

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

**A Study of the Effects of Explicit Story Structure Instruction on Narrative
Writing in the Upper Primary School**

A thesis presented in partial fulfilment of the
requirements for the degree of MLitEd (Master of Literacy Education)
at Massey University, Albany,
New Zealand

Frances Margaret Mooney

2016

Abstract

Many New Zealand middle and upper primary students, struggle with writing. This is a challenge, as research shows a continuing downward trend in writing standards as children move across the grades. Therefore, it is helpful to know whether children can write better narratives after appropriate instruction so that writing achievement can be improved. Previous research has found that teaching story structure in a very explicit way improves narrative writing quality and quantity but few studies have been done in New Zealand classrooms. Hence the present study. Participants were initially 50 children from a country school and a city school. The study started with 50 children from two classrooms in schools, one in the country and one in the city. Of these, 41 children completed all the assessments, 18 in the country school and 23 children in the city school. Initial data from the schools about the children in terms of ethnicity, gender, and writing achievement enabled the researcher to assign children randomly either to an experimental group or control group. The experimental group received writing instruction that focused on aspects such as setting, characters, plot, and theme. The control group received writing instruction that focused less on structure and more on main ideas and using literary elements. Both groups received tuition in how to use a story planner as a guide when writing. The lessons ran daily, for an hour at a time, for three days. The classroom teacher taught the experimental group and the researcher taught the control group. Children wrote three stories across five days. The results showed that the story structure intervention did have an effect on children's writing of stories in the country school but the effect was smaller in the city school. The discussion focuses on possible reasons for this.

Acknowledgements

I wish to express my appreciation to my supervisor, Professor Tom Nicholson for his professional guidance, dedication, enthusiasm and encouragement throughout this learning journey. I would also like to thank Professor Michael Townsend for his interest, input and time over the last two years. My thanks also to the principals, teachers and pupils of the two primary schools who participated in this study without their involvement this study could not have occurred. In particular, thanks to the teachers, Annette Barns and colleague who gave up their time to teach the intervention lessons. Your willingness was much appreciated. To your students who also willingly shared their stories, thank you! To Diane Hebley, New Zealand author, who likewise willingly shared her entertaining story, “It Took a Miracle” which was a fabulous model for writing, thank you. Thanks also to the Ministry of Education for giving permission to reprint the story. Thank you to the markers, Kristen Hammerich and Caro Vinnicombe. I appreciate your professionalism and dedication. Furthermore, Caro, thank you for the wonderful illustrations that stimulated some great student writing. A special thank you goes to Anna Cribb for carefully reading the completed work and offering constructive criticism. To my friends, thank you so much for your understanding and encouragement. And to my dear Mother, Margaret Mooney, love and thanks, you never stopped believing and encouraged my efforts. Thanks also to my family, especially my brother, David Mooney and cousin, Jason King who never stopped listening and gave a sound perspective.

Table of Contents

Abstract	i
Acknowledgements	ii
Table of Contents	iii
List of Tables.....	x
CHAPTER 1 Introduction	1
Statement of the problem	1
Elements of story structure.....	1
The CORE approach	2
Rationale for the study	2
Aim of the study and research questions.....	2
Reason for selecting the sample of children	3
The participants.....	4
Design of the study	5
The timeline for the study	6
Assessments	7
Lessons.....	7
Control group	7
Experimental group.....	8

Overview of the rest of the thesis.....	9
CHAPTER 2 Literature Review.....	10
Overview.....	10
Structure of the review.....	10
Chronology of studies.....	11
Different kinds of instruction used in studies.....	12
Design issues: External validity.....	15
Internal validity.....	17
Overall pattern of study findings.....	20
Students with learning disabilities.....	21
Summary of chapter.....	23
CHAPTER 3 Method.....	25
Participants.....	25
Setting and timing of the study.....	29
Assessments.....	29
Research design.....	30
Ethics.....	30
Procedure.....	31
Control group lessons.....	31
Intervention group lessons.....	34

Inter-scorer reliability.....	38
Scoring of stories.....	39
Scoring of story planner	43
Scoring of paragraphs, beginning, middle, and end and words	44
Summary	46
CHAPTER 4 Results	47
Quantitative results.....	48
Overview of the results	48
Results for the city school	49
Part 1 – Story quality analysis.....	49
Part 2 – Analysis of children’s use of a story planner	54
Part 3 – Mechanics of children’s writing during the study	55
Result for the country school	57
Part 1 – Story quality analysis.....	57
Part 2 – Analysis of children’s use of a story planner.....	60
Part 3 –Mechanics of children’s writing during the study	61
Summary.....	63
CHAPTER 5 Results – qualitative analysis of children’s writing	65
Example of good writing.....	65
A not-so-good piece of writing at pretest.....	71

A not-so-good piece of writing at posttest	73
Summary of chapter	75
CHAPTER 6 Discussion	76
The aim of the study.....	76
The study.....	77
Lessons learned	77
Limitations	77
Student planning of stories.....	79
Positive aspects of the study design	79
The teaching strategies used in the study	80
Concluding statement.....	81
REFERENCES	82
APPENDICES	89
Appendix A: Summary of the 22 Studies in the Literature Review.....	89
Appendix B: Validity Issues Relating to the 22 Studies	96
Appendix C: The Chronological Order of Appearance of the 22 Studies.....	102
Appendix D: A List of Teaching Techniques Used in the 22 Studies	104
Appendix E: Example of Check-offs	105
Appendix F: Demographics of Participants	106
Appendix G: Pretest Motivational Illustration, Title Page, Story Planner and	

Blank Writing Paper	108
Appendix H: Copies of It Took a Miracle: Journal, Big Book and Typed Version	112
Appendix I: Posttest Motivational Illustration.....	123
Appendix J: Ethics Forms – Information and Consent	124
Appendix K: Lessons 1-3 for Control Group.....	136
Appendix L: Mix and Match Activity Testing Literary Elements	146
Appendix M: Vocabulary Weave for It Took a Miracle.....	149
Appendix N: Quiz for It Took a Miracle	152
Appendix O: Copies of It Took a Miracle Cut into Beginning, Middle and End with Main Ideas Highlighted	158
Appendix P: Story Planner for It Took a Miracle with Main Ideas Recorded	164
Appendix Q: Student Planning and Story – Pop the Magnificent Heifer – from Control Group Lesson One	166
Appendix R: Student Alliterated Titles for Stories	168
Appendix S: Student Planning and Story – Pop the Magnificent Heifer – from Control Group Lesson Two.....	170
Appendix T: Student Edited Stories – The Lost Cow and Riker’s Farm in Texas	172

Appendix U: Illustration of Cows and Calves with Student Summaries and Alliterated Titles for It Took a Miracle	174
Appendix V: Student Story Extracts Showing Alliteration and Hyperbole Usage.....	176
Appendix W: Student Planning and Story – Pop the Magnificent Heifer from Control Group Lesson Three	178
Appendix X: Lessons 1-3 for the Experimental Group	180
Appendix Y: Lesson 1: Supplementary Materials: for Experimental Group	205
Appendix Z: Story Structure Planner Blank, It Took a Miracle Model Answers and Student Answers.....	213
Appendix AA: Student Summary of It Took a Miracle.....	216
Appendix BB: Student Planning and Story – One Day a Girl Called Bella... from Experimental Group Lesson One	217
Appendix CC: A Story Web for the Story – Model Answers and Student Answers.....	219
Appendix DD: Story Highlighted by Students to Show Story Structure	221
Appendix EE: Student Planning and Story – One Day a Girl Called Bella... from Experimental Group Lesson Two	222
Appendix FF: Story Highlighted and Annotated by Students to Show Story Structure	224
Appendix GG: Character Analysis Chart, Blank, Student Answers, Models Answers.....	226

Appendix HH: Student Planning and Story – One Day a Girl Called Bella...From Experimental Group Lesson Three	234
Appendix II: The 25 Story Marking Criteria.....	237
Appendix JJ: Examiner Marking Sheet.....	239
Appendix KK: Student Planning and Story – The Storm – About Chicks in a Storm.....	241
Appendix LL: Detailed Discussion of Marking of Story about Chicks in a Storm and Examiner Scoring	245
Appendix MM: Student Planning and Story – A Dog Named Tyler	254
Appendix NN: Examiner Scoring of A Dog Named Tyler	256
Appendix OO: Student Story about – The Ducklings That Had a Chicken for a Mother.....	258
Appendix PP: Examiner Scoring of the Ducklings Story	262

List of Tables

Table 1: Number of Participants in the Study by School and Age.....	26
Table 2: Number of Participants in the Study by School and Gender.....	27
Table 3: Number of Participants in the Study by School and Ethnicity.....	27
Table 4: Number of Participants in the Study by School and Writing Level.....	28
Table 5: Number of Participants in the Study by School and ESOL	29
Table 6: An Example of a Marking Sheet and Scoring.....	40
Table 7: City School: Pretest Mean Scores and SDs for Story Quality – MANOVA..	51
Table 8: City School: Midtest Mean Scores and SDs for Story Quality – ANCOVA..	52
Table 9: City School Posttest Mean Scores and SDs for Story Quality – ANCOVA ..	53
Table 10: City School Posttest Mean Scores and SDs for Story Planner – MANOVA	54
Table 11: City School: Pretest Mean Scores and SDs for Story Mechanics – and MANOVA results	55
Table 12: City School: Midtest Mean Scores and SDs for Story Mechanics – and ANCOVA results	56
Table 13: City School: Posttest Mean Scores and SDs for Story Mechanics – and ANCOVA results	57
Table 14: Country School: Pretest Mean Scores and SDs for Story Quality – MANOVA	58
Table 15: Country School: Midtest Mean Scores and SDs for Story Quality – ANCOVA	59
Table 16: Country School: Posttest Mean Scores and SDs for Story Quality – ANCOVA	60

Table 17: Country School: Posttest Mean Scores and SDs for Story Planner – MANOVA.....	61
Table 18: Country School: Pretest Mean Scores and SDs for Story Mechanics and – MANOVA results.....	62
Table 19: Country School: Midtest Mean Scores and SDs for Story Mechanics and – ANCOVA results.....	63
Table 20: Country School: Posttest Mean Scores and SDs for Story Mechanics and – ANCOVA results	63

Chapter 1: Introduction

Statement of the problem

In recent years, researchers have found that New Zealand middle and upper primary children struggle to achieve National Standards in writing (Dix, Cawkwell & Locke, 2011, Thomas & Ward, 2010, 2011; Ward & Thomas, 2012, 2013, 2015). As children progress through the grades there is a continuing decline in the percentage of children achieving national standards in writing. A possible explanation for some of this difficulty with writing is that children do not know how to apply structure when writing a good story (Calfee & Patrick, 1995; Dymock & Nicholson, 2015; Juel, 1988). Teaching story structure strategies may well address this problem.

Elements of story structure

Story structure (sometimes called story grammar) is a way of describing a story in terms of characters, plot, setting and theme (Calfee & Patrick, 1995; Dymock, 2007; Dymock & Nicholson, 2010; Gordon, 1982; McLachlan et al., 2012). Characters can be main or minor actors in a story. Setting is where and when the story takes place, theme is a message and plot is what happens (Cowley, 2010, p.11) to solve a problem or issue (Vilscek, 1990; Cowley, 2010).

In the present study, story quality is usually related to the number of structural elements used in the narrative. Story quantity refers to the number of words in the storyline. Written quantity and quality correlate and indicate the compositional fluency

of primary students (Berninger et al., 2002; Lienemann et al., 2006; Lane et al., 2008; Lane et al., 2010; Tracy et al., 2009).

But beyond this, what makes a student a good or not-so-good writer? Good writers have a clear focus and use simple story design. In contrast less skilled writers put many ideas onto a page without a sense of order or plan (Dymock & Nicholson, 2007, p.26).

The National Standards in Writing cover both narrative and non-fiction writing. The Ministry data (Thomas & Ward, 2010, 2011, 2012, 2013, 2015) cited in this study represented a snapshot of writing at the time and did not give longitudinal data that would indicate a decline in writing. More research is needed to show if writing standards are declining in New Zealand. Even if the standard of writing currently is below expectation there may be a range of reasons for this including socioeconomic status, home-school relations, poverty and so on. The current situation may not be related to lack of teaching of story grammar.

The CORE approach

In order to teach story structure strategies effectively teachers can use the CORE approach (connect, organise, reflect, extend) as suggested by Calfee and Patrick (1995) and in Dymock and Nicholson (2015) because this may have a positive effect on children's writing. In the present study this was done with the experimental group.

Rationale for the study

The rationale for the study was that the combined use of these two strategies

could positively affect the quality and other aspects of children's writing such as line spacing, having a beginning, middle and end, and the number of paragraphs and words used. This would then reduce the difficulties that many children have with writing stories. The theoretical rationale for the study was that the cognitive structure of the mind prefers structure in terms of storing information in memory (e.g., see Calfee & Patrick, 1995). Graphic organisers can provide this structure (for a review see Dymock & Nicholson, 2012, 2015; Gillespie & Graham, 2014; Troia & Graham, 2002).

Aim of the study and the research questions

The aim of this study was to find out whether explicit story structure instruction would improve narrative writing quality and quantity for children.

Specific research questions were:

1. Did the story structure training improve the quality of children's writing, as in orientation, complication, storyline, problem resolution, and style?
2. Did story structure training improve children's use of a story planner?
3. Did story structure training improve more descriptive and quantitative aspects of writing such as line spacing, paragraphing, having a beginning, middle, and end, and the number of words written?

Reasons for selecting this sample of children

The reason for selecting this sample of children was that older students are more experienced writers than younger. At 5 years of age children have awareness of basic story structure that includes plot, character and theme (Bukowiecki & McMacKin, 1999; Roth, 2000). By 7, characterization develops; students show beginning insight into

character motivations and intentions (Roth, 2000, p.16). By 9, well-formed narratives emerge that reflect planning; plots show causality and characters emotions (Roth, 2000). By 11, complex narratives develop, containing simultaneous or interacting plots (Roth, 2000, p.16). By 13, the New Zealand, Ministry of Education (2006) suggests that students demonstrate an understanding of story features such as plot, characterization and setting (p.73)

The participants

In the fourth term of 2014, 50 students aged between 9 and 13 (26 girls and 24 boys, with a mean age of 10.54 years) participated in the study whose purpose was to determine the effects of explicit story structure instruction on narrative writing quality and quantity. The participants were drawn from two schools, one rural and one city. They were put into matched pairs and then randomly assigned to either the intervention or control group. The children were from one classroom in each school. A year 5-8 class in a rural, higher socioeconomic (SES) primary school and a year 6 class in an urban middle-SES primary school participated in the study. In the city school, there were 28 children (14 in the experimental, 14 in the control). In the country school, there were 22 children (11 in the intervention and 11 in the control). The matching procedures are shown in Tables 1-5 and show that the children in each group in each school were matched for gender, age, ethnicity, ESOL, and writing level. The classes were divided into four subgroups (two experimental, two control), balanced for chronological age, gender, school year, ethnicity, English as a second language (ESOL), and writing ability. Each group was then randomly assigned to either an experimental or control group. Of the 50 children, 41 completed all

assessments and these are the results reported in this study.

Design of the study

Thus, there was a matched group of experimental and control children. The experimental and control groups consisted of two smaller, matched sub-groups who worked sometimes in groups or in pairs for discussion during the story lessons. During the study the researcher taught the control group and the teacher taught the experimental groups. To control for researcher effects, the teacher in each school agreed to present the intervention lessons. In this way they would be less likely to influence the results by unconsciously giving better instruction to one group over the other. The teachers had no awareness of anticipated outcomes of the study which made it more likely they would present the material objectively than if the researcher was to deliver the lessons to the intervention group. With the control group lessons there was some possibility of researcher effects but operationally it was not possible to have the teacher do both the lessons each day, so the researcher did the control lessons.

To ensure that the quality of teaching was similar in both the researcher and teacher lessons, the teachers met with the researcher and were given training in how to present the lessons. They were also given detailed scripted lesson plans to follow.

In relation to treatment fidelity, the teacher and the researcher were teaching at the same time so the researcher could not observe the teachers' lessons. To control for this, the teachers were given training in how to teach the lessons and had detailed scripted notes. In hindsight, however, more attention to fidelity could have been achieved if the teacher also used a checklist (like the researcher) and ticked off each part once taught to communicate each segment of the lesson covered. In addition,

teachers could have completed a teaching log where they made observations of students while they were writing to ensure they were on task and were doing both planning and writing.

In lessons 1-3 the instructions were to first complete a story planner and then write a story. The children were also asked to use the illustrations to help them write their stories. A time limit of thirty minutes was given to write the story.

The researcher chose illustrations that the children would be familiar with. Puppies were chosen for the pretest, cows for the mid test (this fitted with the School Journal story about cows), and chickens for the posttest. It was assumed that children of this age would be familiar with these common animals.

One issue for the study was to control for order effects by counterbalancing so that each child got different illustration prompts at each test situation. Counterbalancing controlled for order effects. On the other hand, order effects were controlled for in terms of design in that both groups were given the same prompts on each test occasion so the order of effects would be the same for each group.

The time line for the study

Day 1 – Children were pretested. In the pretest, the writing stimulus was an illustration of a dog and puppy and this was the topic to write about. Each child wrote a story based on the illustration.

Days 2-4 - The researcher took the control group to another room and taught them about story writing with a focus on literary elements like alliteration and with just a simple explanation of story structure, that there was a beginning, middle, and end.

While this was happening the classroom teacher taught the experimental group in detail about story structure. At the end of the three days, each group had completed the midtest. The midtest writing stimulus was an illustration of cows and calves and the topic to write about was based on this illustration.

Day 5 – Children in both groups were posttested. The writing stimulus was an illustration of a rooster, hens, and chickens and the topic to write about was based on this illustration.

Assessments

Both groups wrote a pre-, mid- and posttest story. The stories were written for thirty-five minutes. After viewing the motivational illustration, control group students planned for five minutes on a story planner (divided into beginning, middle and end) then wrote for thirty minutes. The experimental group planned on what was called the Story Structure Planner at midtest which was divided into story structure elements. Pre-, mid-, and posttest illustrations were different. Trained markers evaluated each story following a detailed set of marking criteria.

Lessons

The instruction was for three one hour lessons on consecutive days. The researcher prepared scripted lesson plans for herself and the teacher to follow. The midtest story was written over three one hour lessons.

Control group. The control group received instruction in how to use literary elements to write narratives. In Lesson 1, the control group had to complete group literary element activities and individually summarize a story (the story was identical to

the experimental group's) then plan (on a story planner) and write the start of a narrative. In Lesson 2, the control group worked individually, in pairs and in groups to recall and record the main ideas about the peer shared story on a story planner, orally answer questions about the story and annotate it. Students individually planned a story middle and end, drafted the middle then proof-read and edited these.

In Lesson 3, the control group followed the same procedure as in the last lesson, but with new activities. They recorded the main idea and wrote an alliterated title about the story on an enlarged book front cover and finished writing their stories.

Experimental group. The experimental group received explicit instruction in story structure. This is where each story component is sequentially introduced, defined, and the relationship between each of the story components is directly taught (Roth, 2000, p.22). Explicit instruction is clear, effective teaching (Pressley et al., 2007).

In Lesson 1, the experimental group explored less familiar vocabulary in a story called "It Took a Miracle" by Diane Hebley (1980), discussed listened to, thought and answered questions about the story, recorded and recalled the story's narrative structure, planned and started drafting a story orientation.

In Lesson 2, experimental group students twice recalled information about narrative structure, learned how it is positioned and used in the orientation, complication and resolution parts of a story, recalled the narrative structure of the shared story from Lesson 1, reread it, annotated the story elements and finished drafting an orientation. They then planned and drafted a complication.

In Lesson 3, experimental group students recalled orientation, complication and resolution, defined main and minor characters, recalled, reread and annotated information about the main and minor characters from the shared story “It Took a Miracle”, (Hebley, 1980), then recalled and used the characterization process to finish writing their stories.

Overview of the rest of the thesis

This introductory chapter has given an overview of the reasons for the study and the way in which it was carried out. Chapter 2 is a review of the literature that focuses on teaching story structure to improve writing and looks at commonalities and differences among studies and their main findings. Chapter 3 is the methodology and explains how participants were selected, the measures used, and procedure, and the data analysis. Chapter 4 presents the quantitative results. Chapter 5 presents qualitative data on several pieces of writing that was considered good and not-so-good to explain how the assessment procedure worked. Chapter 6 is the discussion which discusses results and their implications. The discussion also details limitations of this study and gives suggestions for further research.

Chapter 2: Literature Review

Overview

Research on story structure instruction has a long history. Researchers have been interested since the 1980s in whether teaching students about how stories are structured could help students to improve their own writing. Story structure instruction has been researched across a range of educational early childhood, primary, settings, including secondary and tertiary, in a range of classrooms, including mainstream and special education classrooms, and with students who were not only normally achieving but also with specific learning disabilities and behavioural disorders. Researchers have also used story structure instruction with students learning English as a second language. On the other hand, as this literature review will point out, there are some gaps, such as a lack of research on story structure with gifted and talented or twice exceptional student education. There is also a gap in terms of looking at the effects of story structure instruction according to gender, geographic area, socioeconomic status, and ethnicity. Furthermore, no research into the effects of story structure instruction on student writing has occurred in New Zealand. Although this intervention has had positive effects in overseas studies there has been a dearth of such research in New Zealand. This is the reason for choosing to investigate the effects of explicit story structure instruction on student writing in this study.

Structure of the review

The focus of the present literature review has been on studies where story structure instruction has been given to students and its effects on their writing have been assessed. A search of the research literature identified 22 studies. Studies have been

reviewed in terms of chronology and kinds of training used. Each study has also been reviewed according to common research design characteristics (see Appendix A, Summary of Studies), and issues related to internal and external validity, using similar criteria as in Troia (1999) (see Appendix B, Validity Issues).

Chronology of studies

The earliest study of text structure instruction that this researcher was able to locate was that by Gordon and Braun (1982), who used theoretical research on story grammars developed by Mandler and Johnson (1977) and Thorndyke (1977) as a basis for their story structure intervention. However, Rumelhart (1977) was the first to provide a working example of the theory (Stein, 1982).

According to Mandler (1982) the story grammar method (describes story structural regularities), has been responsible for the upsurge in story development (much of it in character), has provided a way of analysing, processing and re/producing stories and was particularly valuable for developmental researchers as it allowed them to account for differences in child and adult story comprehension, recall and composition.

The theory of story grammar reports that people listen to and read stories and internalize narrative internal structure (character, setting, plot and theme), expect a story to have a protagonist who aims to solve a problem or reach a goal and a plot (a series of episodes consisting of problem, reaction, action, outcome) as initially modelled by Rumelhart in 1977. Mandler defines story grammar as “a rule system which specifies canonical sequences of units occurring in stories and the conditions under which they can be changed, deleted, or moved” (1982, p307). Story grammar

theory promotes that story structure coherently constructs a narrative (Stein, 1982).

After 1982 there were articles published nearly every year on story structure instruction up until 1999. Then there was a six year gap from 2000 to 2005. In 2006, story structure research resumed but with innovations. Harris, Graham and Mason (2006) and Lienemann, Graham, Leader-Janssen and Reid (2006) published studies on the effect of story structure instruction on student narratives using Self-Regulated Strategy Development (SRSD). SRSD is a self-management process that teaches story structure and includes the writing process (plan, draft, edit and publish) a technique used to design, execute and present well-structured stories. Successive studies continued to use SRSD, namely, Lane, Harris, Graham, Weisenbach, Brindle and Morphy (2008), Tracy, Graham and Reid (2009), Lane, Graham, Harris, Little, Sandmel and Brindle (2010) and Zumbrunn and Bruning (2013). Interestingly, though, Martin and Munro (1995) was the earliest study to use self-management procedures such as SRSD and a planning process to develop narrative story structure. More recently, studies by Watanabe and Hall (2011) and Hough, Hixon, Decker and Bradley-Johnson (2012) have not used SRSD to teach story structure. In the various studies reviewed, however, SRSD has been the third most popular technique used for teaching narrative story structure.

From 1982 to 2013, the researcher was able to locate 22 studies involving teaching story structure to improve narrative writing. Appendix C lists these studies in chronological order. Appendix D lists the studies according to the various teaching techniques used by researchers.

Different kinds of instruction used in studies

Story structure. The most popular technique used to develop narrative

writing was direct, explicit story structure instruction and/or practice. Fifteen studies utilised this technique; Fitzgerald and Teasley (1986), Montague, Maddux and Dereshiwsky (1990), Gambrell and Chasen (1991), Montague and Leavell (1994), Vallecorsa and deBettencourt (1997), Bukowiecki and McMackin (1999), El-Koumy (1999), Harris et al. (2006), Lienemann et al. (2006), Lane et al. (2008), Tracy et al. (2009), Lane et al. (2010), Watanabe and Hall-Kenyon (2011), Hough et al. (2012) and Zumbunn and Brunning (2013). Studies that used SRSD explicitly taught and rehearsed story structure. Studies using explicit story structure instruction directly taught story elements.

Reading stories. The second most popular technique used to develop narrative writing was reading stories to gain story structure knowledge. Eight studies used this technique; Fitzgerald, Shiegel and Teasley (1987), Montague et al. (1990), Gambrell and Chasen (1991), Vallecorsa and deBettencourt, (1997), Bukowiecki and McMackin (1999), El-Koumy (1999), Harris et al. (2006) and Lienemann et al. (2006). Reading stories showed how story elements are used in narratives.

Checkoffs. Check-offs (a list of story elements to be ticked-off) was another technique used to develop student narrative writing (see Appendix E). This was the fourth most utilised technique. Five studies used check-offs; Graves, Montague and Wong (1990), Montague, Graves and Leavell (1991), Montague and Leavell (1994), Martin and Manno (1995) and Lienemann et al. (2006). Check-offs showed when story elements were included in stories.

Picture stimuli. The fifth most popular technique and used most recently, in 2013, was poster/picture stimuli. Four studies used this technique; Zipprich (1995),

Lienemann et al. (2006), Hough et al. (2012) and Zumbrunn and Bruning (2013).

Poster/pictures were viewed to stimulate story structure for narrative writing.

Cue cards, listening to stories and retelling/recalling stories. These were the sixth most equally popular techniques used to develop story structure. Each technique was used in three studies. Cue cards (story structure flash cards) were used in Graves et al. (1990), Montague et al. (1991) and Montague and Leavell (1994). Listening to stories then retelling/recalling stories were used in Montague et al. (1990) and Bukowiecki and McMackin (1999) whereas, Gambrell and Chasen (1991) solely used listening to stories and Vallecrosa and deBettencourt (1997) used retelling/recalling stories. Cue cards were used to promote story structure knowledge and listening to and retelling/recalling stories was used to develop story language (the placement of story elements in a narrative context).

Planning time, planning webs, read-alouds and peer discussions. Planning time was used in Graves et al. (1990) and Lieneman et al. (2006), planning webs (story element matrixes) in Zipprich (1995) and Harris et al. (2006), read alouds (shared reading) in Bukowiecki and Mackin (1999) and Lienemann et al. (2006) and peer discussions in Harris et al. (2006) and Watanabe and Hall-Kenyon (2011). These were the seventh most frequently used techniques. Planning and discussion were also used as incidental techniques in other studies or were included as subunits of other techniques such as SRSD and the writing process. Planning time, planning webs, read alouds and peer discussions were used to recall story elements to structure narrative writing.

Macrocloze, questions, story starters, teacher modelling, story maps, oral narratives. Some techniques were used in only one study and were the eighth most

popular techniques. Macrocloze story summary tests (fill in the missing word assessments) and answering and generating story questions were used in Gordon and Braun (1982), story starters (sentence stems) were used in Graves et al. (1990), teacher modelled writing and teacher guided writing were used in Gambrell and Chasen (1991), story maps were used in Vallecorsa and deBettencourt (1997) and drawn narratives and oral narratives were used in Watanabe and Hall-Kenyon (2011).

Whether a technique was used in one or fifteen studies each was chosen to teach story structure to promote narrative writing. In total, approximately twenty-two teaching techniques were used at least once, across the twenty-two studies.

Design issues: External validity

Sample size. Participant numbers varied across studies. Springer (2010) suggests a minimum of 30 participants in an experimental study. Appendix A shows the number of participants in each study. Research group sample sizes ranged from as few as three participants, for example, Martin and Manno (1995) and Vallescorsa and deBettencourt (1997), to a much larger sample of 127 as used in Tracy et al. (2009). The most common group sample size was six. Five studies used six participants including Lienemann et al. (2006), Lane et al. (2008), Watanabe and Hall-Kenyon (2011), Hough et al. (2012) and Zumbrunn and Bruning (2013). Martin and Manno (1995) and Vallecorsa and deBettencourt (1997) used three participants, Zipprich (1995) and Lane et al. (2010) used thirteen and Montague et al. (1991) and Bukowiecki and McMackin (1999) used sixty.

Writing ability. Normally achieving writers were the participants in nearly half of the studies, namely, Gordon and Braun (1982), Nodine et al. (1985), Montague et al.

(1990), Montague et al. (1991), Bokowiecki and McMackin (1999), El-Koumy (1999), Tracy et al. (2009), Watanabe and Hall-Kenyon (2011), Hough et al. (2012) and Zumbrunn and Bruning (2013). Watanabe and Hall-Kenyon (2011) investigated the effects of story structure instruction on the narrative writing of three normally achieving good writers and three not-so-good writers.

Fitzgerald and Teasley (1986), Fitzgerald et al. (1987) and Lienemann et al. (2006), were studies where only not-so-good writers were investigated. The nineteen participants in Fitzgerald and Teasley (1986) were grouped together because of a low level knowledge of narrative structure; the twenty in Fitzgerald et al. (1987) were classed as students with a poor sense of story structure and the six in Lienemann et al. (2006) were classified as struggling writers.

Other studies, Graves et al. (1990) and Vallecorsa and deBettencourt (1997), did investigate the narrative writing of struggling writers, thirty and three subjects respectively, but their participants were identified as learning-disabled (LD) as were thirty of the ninety participants in Nodine et al. (1985), thirty-six of the seventy-two in Montague et al. (1990), forty of the sixty in Montague et al. (1991), and all of the nine participants in Montague et al. (1994), three in Martin and Manno (1995) and thirteen in Zipprich (1995).

The three male students in Vallecorsa and deBettencourt (1997) were said to have significant reading comprehension deficiencies while thirty-one in Nodine et al. (1985) were labelled reading disabled as were forty subjects in Gambrell and Chasen (1991) whereas sixty-six in Harris et al. (2006) were classed as struggling readers and writers.

Participant characteristics: SES, EFL, geographic area, behaviour issues, language needs. Characteristics of participants varied across studies. Nodine et al. (1985) had 92 participants from a low socio-economic background; El-Koumy (1999) had 83 students learning English as a Foreign Language (EFL); Bukowiecki (1999) had one urban and one suburban class of participants. Graves et al. (1990) had 30 suburban subjects; Harris et al. (2006) had 66 urban students; Fitzgerald and Teasley (1986) had 19 rural students; Gambrell and Chasen (1991) had 40 rural participants.

Lane et al. (2008) had 6 rural participants but they had writing difficulties and were at risk for emotional/behaviour disorders. Lane et al. (2010) had 13 participants with limited writing skills and externalised/internalised behaviour difficulties; Martin and Manno (1995) and Zipprich (1995) had three participants with learning and behavioural problems. Zipprich (1995) and Hough et al. (2012) had participants with special speech language needs (1 out of 13 and 2 of 6 respectively).

Internal validity

Random assignment. This was used for some studies but not for others. Eight studies, that is, Gordon and Braun (1982), Fitzgerald and Teasley (1986), Fitzgerald et al. (1987), Graves et al. (1990), Gambrell and Chasen (1991), Montague et al. (1991), El-Koumy (1999) and Harris et al. (2006) randomly assigned research participants to either intervention/experimental or control/comparison groups. Fourteen studies did not use random assignment of research participants.

Transfer to the classroom. A possible limitation of the SRSD studies was that transfer of the self-monitoring strategy to mainstream classes was not investigated. Harris et al. (2006) taught 44 individual 7-year-old students (22

struggling readers and 22 working with peers), to use SRSD when writing narratives. Tracy et al. (2009) investigated the effects of SRSD on 127 individual 8-year-olds. Lienemann et al. (2006), Lane et al. (2008) and Zumbrunn and Bruning, (2013), only taught and tested six mainstream students, of mixed learning abilities, with an average age of 7 years. The exception was Lane et al. (2010) who worked with thirteen participants, from 7 to 9 years old, with mixed learning abilities.

Variance in number of lessons. Some results may have been limited by the number of story structure lessons offered. The number of story structure lessons conducted ranged from a single lesson in Montague et al. (1990) to 16 lessons in Fitzgerald and Teasley (1986). Lane et al. (2008) and Zumbrunn and Bruning (2013) gave ten lessons, which was the average number of lessons used to teach story structure across the studies. Gordon and Braun (1982), El-Koumy (1999), Lane et al. (2008), Lane et al. (2010) and Hough et al. (2012) gave up to fifteen lessons, the most often occurring number of story structure lessons used across the studies. Ten studies, Nodine et al. (1985), Fitzgerald et al. (1987), Montague and Leavell (1994), Martin and Munno, (1995), Zipprich (1995), Bukowiecki and McMackin (1999), Harris et al. (2006), Lienemann et al. (2006), Tracy et al. (2009) and Watanabe and Hall-Kenyon (2011), did not specify the number of story structure lessons given.

Variance in length of lessons. Another possible limitation was the length of story structure lessons. Story structure lessons ranged from 20 minutes in Hough et al. (2012) to 60 minutes in Montague et al. (1991), Montague and Leavell (1994), Martin and Munno (1995), Vallecorsa and deBettencourt (1997), and El-Koumy (1999). The

average lesson time for these studies was 40 minutes. Fitzgerald and Teasley (1986), Montague et al. (1990) and Lienemann et al. (2006) used this amount of time at least once. Thirty minutes was the most common length of story structure sessions. Gordon and Braun (1982), Fitzgerald and Teasley (1986), Zipprich (1995), Lienemann et al. (2006), Lane et al. (2008), Lane et al. (2010) and Hough et al. (2012) used this time at least once. Eight studies did not specify the length of the lesson.

Variance in length of training. Nodine et al. (1985), Fitzgerald et al. (1987), Tracy et al. (2009) and Zumbrunn and Bruning (2013) did not specify the number of weeks taken for story structure lessons. Nor did Graves et al. (1990), Gambrell and Chasen (1991), Montague et al. (1991) and Martin and Manno (1995). Some studies did state the number of weeks taken. Six weeks was the most frequent number reported by Vallecorsa and deBettencourt (1997), Lienemann et al. (2006), Lane et al. (2008), Lane et al. (2010) and Watanabe and Hall Kenyon (2011). Training time ranged from two weeks as in Fitzgerald and Teasley (1986) to an estimated twenty-four weeks as in Harris et al. (2006).

Design differences. Nine studies used a pre/post design namely Zipprich (1995), Bukowiecki and McMackin (1999), El-Koumy (1999), Lienemann et al. (2006), Lane et al. (2008), Tracy et al. (2009), Lane et al. (2010), Watanabe and Hall Kenyon (2011) and Zumbrunn and Bruning (2013). Some studies used only a posttest design as in Nodine et al. (1985), Montague et al. (1990), Gambrell and Chasen (1991) and Harris et al. (2006).

Definition of “story”. Nodine et al. (1985) evaluated compositions and classified these as stories when setting, problem and resolution were included but they did not

include other elements of story. Montague et al. (1990) only assessed for plot (beginning - conflict, middle –sequencing/connections/transitions, end – resolution) and Gambrell and Chasen (1991) for the presence of plot (episode plus episode) and its complexity. In contrast, Harris et al. (2006) assessed for character, setting and plot (goal/problem, resolution).

Kinds and number of writing assessments given. Some studies evaluated student narrative writing three times or more. Graves et al. (1990), Montague et al. (1991) and Hough et al. (2012) assessed baseline, maintenance and post-intervention writing probes. Graves et al. (1990) assessed for characterization (specifically, whether or not characters had thoughts or feelings), in the narrative writing of thirty, 10 to 11-year-olds. Montague et al. (1991) focused assessments on differences between non-planned, planned and planned stories with cue cards written by sixty, 12 to 14-year-olds. Hough et al. (2012) assessed for character, setting and theme in stories written by 6-, 7-, and 8-year-olds. Single subject studies gave repeated assessments of writing.

Overall pattern of study findings

All 22 studies showed that student narrative writing improved after story structure instruction. Gordon and Braun (1982) found story structure instruction caused students to include more story structural elements in narratives. Similarly, after direct story structure instruction, Bukowieki and McMackin (1999) found that students included more story structure elements in both written retold and original stories. Watanabe and Hall-Kenyon (2011) and Hough et al. (2012) likewise found after direct story structure instruction that students included more story structure elements. Watanabe and Hall- Kenyon (2011) further reported a significant improvement in

narrative complexity, which strengthened the earlier findings of Nodine et al. (1985) and Fitzgerald and Teasley (1986) that narrative writing quality improves after story structure instruction. Nodine et al. (1985) also discovered that normally achieving students generally wrote the longest stories. Fitzgerald and Teasley (1987) concluded that direct story instruction had a positive effect on narrative writing. El-Koumy (1999) found that after explicit story structure instruction EFL students achieved significantly higher narrative writing scores. These studies, conducted between 1982 and 2012, showed that narrative writing quality and quantity improved after direct or indirect story structure instruction.

Other studies also showed that student narrative writing improved after direct or indirect story element instruction. Gambrell and Chasen (1991) found after story structure awareness instruction (SSAI) or explicit story structure instruction (ESSI), that the presence and complexity of story elements increased and positively affected the quality and quantity of narrative writing. A similar result was found after SRSD was used to teach story structure. Harris et al. (2006), Lienemann et al. (2006), Tracy et al. (2009), Lane et al. (2010) and Zumbrunn and Bruning (2013) used SRSD to teach story structure and found that participants included more story elements, wrote longer and higher quality stories after this intervention (with the exception of one story in Lienemann et al. 2010).

Students with learning disabilities

Nodine et al. (1985) found story composition proved most difficult for learning-disabled (LD) students and easiest for non-LD students as 71% of non-LD students produced writing classifiable as stories compared to 30% of LD students. Montague et

al. (1990) found that after listening to, reading, retelling and writing narratives, LD students recalled and wrote significantly fewer story elements than non-LD students. Montague et al. (1991) specifically found that with story structure instruction non-LD students produced better quality planned and non-planned narratives than LD students, but with story cue card planning, the number of story elements increased in LD student stories and significantly closed the gap between non-LD and LD student narratives.

Graves et al. (1990) found that after story structure instruction LD students produced higher quality narratives. One group received a story starter, planning time, story structure cues, and told that their characters had to have thoughts and feelings, another received only story starters, planning time, story structure cues and another received just a story starter and planning time. The first two groups produced stories of higher quality than the third. No significant difference was found between the stories of the first and second groups.

Montague and Leavell (1994) and Zipprich (1995) found after story structure instruction that LD students improved narrative writing planning and quality. Montague and Leavell (1994) specifically found using story element check-offs that LD students generally made significant gains in narrative writing quality and quantity. Zipprich (1995) specifically found that using story webs and maps LD students included more story elements. And Vallecorsa and deBettencourt (1997) found after direct story structure instruction using just story maps LD students increased the number of story elements used in story retell and writing.

Martin and Manno (1995) found that after story structure instruction LD students with behaviour problems who used check-offs wrote more complete narratives. These

five studies, conducted between 1990 and 1997, showed that the narrative writing of LD students improved after story structure instruction.

Gordon and Braun (1982), Fitzgerald and Teasley (1986), Fitzgerald and Teasley (1987), El-Koumy (1999) and Tracy et al. (2009) found that control groups who were not taught story structure made little or no improvement in writing. These five studies revealed that when story structure instruction is not taught, student narrative writing achievement was unlikely to change.

Summary of chapter

The researcher located 22 studies where story structure was taught to students to improve their writing. These were reviewed according to their research designs, focusing on issues of internal and external validity.

The most common teaching approach used in studies was to teach story structure directly but other strategies included teaching of planning strategies as in SRSD, reading of stories and discussing their structure, using a check-off list to help with writing of the story, using illustrations to discuss how to structure a story, listening to and discussing stories, using story starters and story maps.

There were variations in research design. Only 8 out of 22 studies used random assignment, only 9 studies used a pre-post design, sample sizes ranged from 3-127 even though a minimum of 30 is usually recommended. The number of lessons ranged widely from 1-16, the length of lessons ranged from 20-60 minutes, and length of training ranged from 2-24 weeks. Many of the studies involved one-to-one or small group teaching rather than teaching of whole classes. Many studies used normally

achieving writers though some studies did use LD students. LD students gained from instruction but not as much as non-LD students.

All 22 studies reviewed found that teaching story structure to students improved writing performance. And while the present study was similar in this respect to these previous studies, it did have points of difference. It was the only study to teach whole classes, except for Bukowiecki and McMackin (1999), to include both a country school and a city school, to have a range of participants from 9 to 13-years-of-age and to have the researcher teaching the control group using a basic story planner while the classroom teacher taught the experimental group using a detailed Story Structure Planner, in a New Zealand school. And although previous studies had showed positive effects on student writing as a result of story structure strategy training, much of this research was conducted by researchers rather than by teachers and entirely in an international context. It was thus of interest as to whether these results would transfer to this country. The present study addressed this context issue.

Chapter 3: Method

The present chapter explains the method used in the initial stages of the study to select children in the city and country schools, explains the procedures used in teaching, and describes the analytic method used for assessing children's stories produced during the study. The aim of the chapter is to give the reader an overview of the planning and design of the study.

Participants

This section presents demographic and attainment information such as student writing levels which the schools provided from e-asTTle assessments used for determining National Standards in Writing. Demographic data were gathered to ensure a balance of gender, age, ethnicity and language and learning abilities between intervention and control groups since differences in these could affect results.

At the start of the study the participants were 50 year 5-8 students aged between 9 and 13 years (26 girls and 24 boys; mean age at the beginning of the study = 10.54 years; standard deviation, [SD] = .91) from a Year 6 classroom in a city school and from a Year 5-8 classroom in a rural school (see Table 1). One school was a Decile 9 (higher SES) full primary rural school and the other school was a Decile 5 (middle SES) primary school.

At the end of the study 41 pupils had completed all assessments, that is, the pretest, the mid-test, and the posttest. The demographics for these 41 pupils are shown below. As can be seen in Tables 1-5, there were differences between the schools.

The rural school had a wider range of ages than the city school, $\chi^2 (4, N=41) = 19.57, p=.001$. There was no difference between schools in numbers of children of different ethnicity, $\chi^2 (3, N=41) = .34$ and from second language backgrounds (ESOL), $\chi^2 (1, N=41) = .00$.

There were more below average writers than expected in the city school, $\chi^2 (4, N=41) = 18.04, p=.001$. There was also a difference in gender, with more girls and fewer boys than expected in the country school and the reverse in the city school, $\chi^2 (1, N=41) = 5.33, p=.021$ (see Appendix F). The following tables show the distributions of variables across schools and groups (experimental, control). After random assignment to groups, chi square comparisons showed that none of these distributions were significantly different.

Table 1

Number of Participants in the Study by School and Age

	School			
	Country		City	
	Experimental	Control	Experimental	Control
9	3	3	0	0
10	3	4	4	3
11	2	0	7	9
12	0	1	0	0
13	1	1	0	0

Table 2

Number of Participants in the Study by School and Gender

	School			
	Country		City	
	Girl	Boy	Girl	Boy
Experimental	7	2	3	8
Control	5	4	4	8

Table 3

Number of Participants in the Study by School and Ethnicity

	School			
	Country		City	
	Experimental	Control	Experimental	Control
European	5	6	5	8
Maori	1	1	2	2
Pacific	0	1	1	0
Other	3	1	3	2
Total	9	9	11	12

Table 4

Number of Participants in the Study by School and Writing Level

Writing Level	School			
	Country		City	
	Experimental	Control	Experimental	Control
Well Above	0	0	0	1
Above	0	1	0	0
At	6	3	1	2
Below	2	3	0	1
Well Below	1	2	10	8

Table 5

Number of Participants in the Study by School and ESOL

	School			
	Country		City	
	Yes	No	Yes	No
Experimental	3	6	4	7
Control	1	8	1	11

Setting and timing of the study

The setting was two co-educational state primary schools (one rural, decile nine, Years 1-8 and one urban, decile five, Years 1-6), in the province of Canterbury. The timing of the study was over five consecutive days in each school, in term four, 2014. In the rural school the study was in October, from Wednesday, the first week of term until Tuesday the second week of term. In the urban school the study was in October/November, from Friday, the third week of term until Thursday, the fourth week of term.

Assessments

Pretest measure. During the first week, of term four, 2014, for thirty-five minutes, both the control and experimental groups sat a narrative writing pre-test (see Appendix G). Students viewed an illustration (see Appendix G) of a sleeping dog and

puppy created by a local artist and teacher as were all the illustrations for the study and used a story planner divided into beginning, middle and end (see Appendix G). Then students independently planned for five minutes, drafted and then edited their narratives for thirty minutes.

Mid-test measure. After three one-hour lessons about a School Journal story called “It Took a Miracle”, (see Appendix H), students wrote their own personal stories based around the School Journal story.

Posttest measure. At the end of the study, on day 5, the students viewed a different motivational illustration, of hens, chickens and a rooster (see Appendix I) and wrote a story about that.

Research design

The study was a pretest-posttest experimental design with random assignment to groups. The students in the study were paired as evenly as possible according to chronological age, gender, school year, ethnicity, English as a second language, and writing ability. Then the pairs were randomly assigned to either the intervention or control group. There were no significant differences between the two groups in writing level, $\chi^2(4) = 3.03$, $p=.55$, age, $\chi^2(4) = .98$, $p=.91$, or gender, $\chi^2(4) = .21$, $p=.65$. There was no difference in ethnicity, $\chi^2(4) = 1.64$, $p=.65$ but there was a difference in ESOL students with more of these in the experimental group, $\chi^2(4) = 3.88$, $p=.049$

Ethics

The research study had low risk ethics approval from Massey University. Information and consent forms were sent to the principal, board of trustees, teachers and

parents or caregiver/s of each student eligible to participate in the study (see Appendix J). Permission for the study to proceed was given by these parties. Only children in the classrooms of the participating two teachers were eligible to participate and were included in the study. Data gathered from the children were anonymized in that all children were given digital identification during the study and data analyses. The researcher who taught the control group was a New Zealand registered, trained and experienced teacher and was approved by the schools.

Procedure

Control group lessons

Between the pre and post-test, from day 2 to 4, in both the rural and urban schools, the control/comparison group followed three pre-scripted narrative writing, literary element lessons (see Appendix K, on literary elements), taught by the researcher, in a separate classroom.

Lesson 1. In Lesson One, students completed a *Literary Element Mix and Match*. Students Googled and defined literary terms then matched each to its correct definition. The *Literary Element Mix and Match* exercise was marked as a class (see Appendix L).

Next, an enlarged book (“Big Book”) was shared with the students (the book was an enlarged version of the intervention group’s story and the journal story). See Appendix H. Students viewed the front cover illustration (see Appendix H) and orally answered four questions about the image (see Appendix K). Then they reassembled, skim read the story, identified ten unfamiliar words, recorded these on the vocabulary weave (see Appendix M), Googled unknown definitions and shared the answers with

the class (see Appendix M). Students then continued listening to, viewing and orally answering eight questions (two inferential and six factual literary element) about the blown up book (see Appendix K).

The students then read and answered the questions in *The Story Quiz* which consisted of twelve questions (eleven requiring factual recall and one inference). The quiz was marked as a class. See Appendix N.

Children were then asked where the story beginning finished, middle began and finished, and the end began. Then students were asked to cut the story into beginning, middle and end and highlight the main ideas in each of these (see Appendix O). Next the students were required to list the main ideas on a story planner (see Appendix P), state the main idea and summarize the story in their writing books.

At the end of the lesson, students used the completed story planner, to develop ideas and structure for story writing, the vocabulary weave to develop language and the picture for ideas. Students planned a story beginning and middle, drafted a beginning and started to draft a middle (see Appendix Q).

Lesson 2. In Lesson Two students were asked to think about the story listened to, read and discussed last lesson. Then mentally recall the main ideas, tell a partner, listen to a partner recall the main ideas, join two others, recall the main ideas, record these on a story planner and check answers against the last lesson's story planner (see Appendix P).

The students then listened to peer leaders reread the enlarged book. Then they

orally answered five factual and nine inferential questions about the story (see Appendix K). Then they divided the story into beginning, middle and end, and thought of and orally gave some appropriate titles for the story.

Students were then asked to use a Google search to define and find examples of alliteration, highlight examples of alliteration in the story, orally discuss why writers use these, and then write alliteration words to be used in their stories.

Students then continued planning and drafting stories using the story planners, in their story booklets. They used the shared story to deeply develop ideas for writing, the main idea/s in the completed story planner to plan, the picture to get writing ideas and alliteration, to create catchy titles to write at the top of their story script and on the title page (see Appendix R). Students planned and drafted the middle of the story, planned the end (see Appendix S), proof-read and edited stories (see Appendix T) individually and with a partner.

Lesson 3. In Lesson Three, students were asked to think about the story listened to, read and discussed in Lesson Two. Students mentally recalled, explained and listened to a partner explain the main idea of the story. The pair combined their best explanations and then joined another pair to create the best group explanation about the story's main idea which was shared with the other comparison group. The ideas were then combined to form the best overall answer. Each group then wrote the main idea of the story on the bottom cover of the blown up book (see Appendix U).

Students then re-read and listened to the enlarged book. Students orally answered two factual and one inferential literary question about alliteration in

paragraphs one to four of the story (see Appendix K). They used alliteration to create a title for the story. This was written on the top front cover of the blown up book (see Appendix U). Students continued to answer questions about the story. They answered nine inferential and six factual questions about paragraphs five to twenty (see Appendix K). Students reassembled in groups. They used a Google search to define and find examples of hyperbole, skim read the story, and then highlighted hyperbole used in the story. Students thought of hyperboles, shared these with a partner, joined another pair, retold their hyperboles, and wrote a hyperbole on the story planner. Students then checked to see if hyperbole and alliteration were used in their stories (see Appendix V).

The students finished their stories. They completed the middle draft and planned and drafted their story ending (see Appendix W). Control group students used the motivational illustration, the beginning, middle and end, story planner and story to brainstorm a narrative.

Intervention group lessons

Meanwhile, in another classroom, in both schools, the experimental group used the same motivational illustrations to brainstorm narratives at pre, mid and posttests, but a story planner in the pretest, a Story Structure Planner, at midtest and internalized knowledge of this on a story planner at posttest. The intervention group engaged in three pre-scripted narrative writing structure lessons (see Appendix X), taught by the class teacher as explained below.

The connect, organize, review and extend, (CORE) model of instruction (Calfee &

Patrick, 1995) was used to teach narrative writing structure to the experimental group. CORE is an acronym that has four steps. The first, connect means that students engage in lessons through the recall of prior knowledge. The second organize means content material is organized. The third, reflect means students critically review what has been learnt. And the last, extend means that opportunities are provided for students to transfer and generalize their learning to other contexts and text types.

Lesson 1. In the Connect phase of the experimental groups', first lesson, the teacher read, – “It Took a Miracle”, (1980), a New Zealand, School Journal story by Diane Hebley (see Appendix H), an award winning New Zealand writer. However, the title and author of the story were not revealed to either teacher or students to preserve anonymity for later workshopping on title. Before the initial reading of the story, the intervention groups explored less familiar vocabulary to assist story comprehension and writing composition. The intervention group examined ten preselected unfamiliar words, determined their speech class, and possible synonym, antonym and denotation from prepared lists then completed a simile that used the unfamiliar word (see posters in Appendix Y). The teacher recorded the student answers on a Vocabulary Weave checking these against the model answer (see chart in Appendix Y). Next, story structure, that is, characters, setting, theme and plot were introduced and discussed. Students were instructed to listen to the story and think about story structure.

In the Organize phase of the experimental group's first lesson the class recalled story structure and individuals, pairs, groups and the class asked and answered the following story structure questions: Who are the main and minor characters in the story? Where and when is the story set? What is the theme? What is

the problem? How does the plot unfold? How and why is the story problem solved? The best group answers were recorded by the teacher, in front of the class on the Story Structure Planner and checked against model answers (see Appendix Z).

In the Reflect phase, of the experimental group's, first lesson, the teacher and students recalled that a narrative is a text that tells a story using the components of character, setting, theme and plot. The students used these elements to write a brief summary of the story (see Appendix AA).

In the Extend phase, students were instructed to plan a narrative using the Story Structure Planner and start drafting the orientation (see Appendix BB).

Lesson 2. In the Connect phase of the experimental group's second lesson, students recalled that narratives are stories with different parts, that is, character, setting, theme and plot. Then students were taught that the orientation/beginning introduces the main character/s and setting and sometimes the problem. The complication/middle communicates the theme and unfolds the plot, episode by episode each with a problem, reaction, action and outcome. In the resolution/end, the story problem is solved.

In the Organize phase of the experimental group's second lesson, individually, in pairs and groups, students recalled the story elements of the untitled story. On story web charts, student groups recalled main and minor characters, where and when the story was set, the theme communicated, how the plot unfolded and how/why the story problem was solved. Answers were checked against the completed Story Structure Planner, from lesson 1 (see Appendix Z) and *A Story Web for the Story* (see Appendix

CC).

Students reread the story, marked out the orientation, highlighted the characters, setting, problem stated, then marked out the complication, highlighted each episode and lastly, marked out the resolution and highlighted the story solution. Students were asked to give the story a title based on the theme, maybe using alliteration, to immediately hook the audience. The orientation exposition or background information was also identified as a hook (see Appendix DD).

In the Reflect phase of the experimental group's second lesson, students recalled orientation, complication and resolution, and the story parts found in each, and title as the first hook and communication of theme.

In the Extend phase of the experimental group's lesson, students continued planning their stories using the Story Structure Planner (see Appendix EE). Students attempted to create a catchy title and hook, orientation and complication, complete with story elements and a resolution, if time allowed.

Lesson 3. In the Connect phase, of the experimental group's third lesson, students recalled the terms orientation, complication, resolution and the story elements that are found in each. Particular emphasis was given to defining main characters and minor characters.

In the Organize phase, students, individually, in pairs, in groups and as a class recalled the main and minor characters in the story and recorded these on the *Character Analysis Chart*. This chart is a matrix (sometimes called a weave) that compares and contrasts people or characters.

Next students reread the story then highlighted and annotated in different colours the main and minor characters, their physical appearance, personality, actions, thoughts/feelings and speech while inferring meaning beyond the text (see Appendix FF). The literal information was recorded on the *Character Analysis Chart* along with inferential responses and checked against the model answer chart (see Appendix GG).

In the Reflect phase, students recalled this process of characterization. And finally, in the Extend phase, students developed their characters, through the process of characterization, finished drafting story complications and planned and drafted story resolutions (see Appendix HH).

Inter-scorer reliability

The class teacher collected each assessment for evaluation. The researcher trained two qualified primary teachers to mark the pre, mid and posttest stories following a structured marking system and using structured marking criteria. The researcher and the markers each marked all of the three assessments. The scoring system for marking the writing was adapted from existing measures in the literature (Montague et al., 1990; Gambrell & Chasen, 1991; Calfee & Patrick, 1995; Vallescorsa & deBettencourt, 1997; El-Koumy, 1999; Zumbrunn & Bruning, 2013). The reason for adapting existing measures was because the researcher wanted a detailed scoring mechanism that would pick up small differences among writing transcripts in terms of quality and wanted to cover a broader range of writing aspects in the scoring than was available in existing measures so as to improve the reliability of the scoring system.

After marking all of the children's assessments they then went through their

scoring one by one and discussed any discrepancies and resolved disagreements until 100% agreement was reached for each story. Thus, each story was marked by three different assessors and after adjudication a common mark was assigned to each story. The marking of each essay took about half an hour for each marker.

Scoring of stories

The Marking Criteria sheet (see Appendix II) had 25 sections that were defined for the markers. Students usually could score one mark for each criterion but for some they could score up to three marks. If a student met the criteria a mark was awarded and recorded on the student script, next to the part of their story that illustrated that criterion and then a mark for that criterion was put on the mark sheet (for an example of the procedure, see Table 6). The maximum number of marks was 35. The Cronbach alpha for the marking criteria as used in the pretest where all children wrote on the same topic was .81.

All student stories pretest, midtest and posttest were scored according to the above criteria and a Mark Sheet (see Appendix JJ) that was based on the Story Structure Planner (see Appendix Z). All three tools were adapted from studies in the literature (Montague et al., 1990; Gambrell & Chasen, 1991; Calfee & Patrick, 1995; Vallescorsa & deBettencourt, 1997; El-Koumy, 1999; Zumbrunn & Bruning, 2013).

Table 6

An Example of a Marking Sheet and Scoring

Number	Criteria	Points Allowed	Example of meeting criteria	Score given
1	Hook	1	“lush green country”	1
2	Character described	1	Not described	0
3	Character speaks	1	“Time to get up”	1
4	Character feels	1	“stomach churning”	1
5	Character acts	1	“gently held it”	1
6	Minor character	1	Gemma, their dog	1
7	Setting named	1	New Zealand	1
8	Setting described	1	“lovely little farm”	1

There were 25 scoring criteria. Each criterion was worth one mark except for criteria 17-21 where each of these was worth 3 marks. The 25 categories were grouped in the following way:

Orientation

Criterion 1 - Hook - students had to capture the reader’s attention at the start of the story using language features, for example, alliteration.

Criteria 2-6 - characterization, where numbers 2-5 referred to the main character and number 6 referred to the minor character. Numbers 2-5, are requirements concerning the main character’s appearance, speech, emotions and actions. Number 6, *minor character*, requires that the student names and gives a minor character a limited role in the story.

Criteria 7-9 - setting. Number 7 requires students to geographically name the setting, number 8 describe it and number 9 chronologically name it.

Criteria 10-11 – theme. Number 10, *Theme named* requires students to name a topic or subject and write on it in the story. Number 11, *Theme communicated* requires the student to communicate a message about the topic/subject.

Criterion 12 - story problem/goal. Number 12, *Problem (goal) communicated* requires students to communicate a crisis or conflict (or goal) in the orientation/complication that a character encounters with him/herself, another or society.

Storyline

Criteria 13-15 and 22 - plot storyline. Number 13, *Orientation exposition written*, requires students to give background information about the characters, setting and/or theme. Number 14, *Complication climax written*, requires students to reach a tense, dramatic crisis point or peak in the storyline. Number 15, *Resolution denouement written*, requires students to produce a relaxed, untangled story conclusion. Number 22, *Plot formulated* requires students to create a storyline with rising and falling tension. This means students must score one mark each for numbers thirteen to fifteen, to gain mark twenty-two.

Style

Criteria 16 -17 and 23. Number 16 *Composition describes* requires students to use language features to create mental images and describe the story events. Number 17, *Composition paragraphed*, requires students to correctly differentiate introductory,

body and concluding paragraphs (worth three points). A mark is given for each paragraph correctly demarcated. Number 23 also concerns composition. Number 23, *Plot uniquely voiced* requires students to arrange language features, literary devices and elements to create a distinct writing style.

Complication

Criteria 18-21 - plot. Number 18, *Plot episode problem (goal) stated*, requires students to state three problems or goals, over three episodes, in the story. Likewise, numbers 19, *Plot episode reaction stated*, 20 *Plot action stated* and 21, *Plot outcome stated* requires that students state reactions, actions and outcomes over three episodes.

Resolution/Moral

Criteria 24-25 - Resolution (or conclusion) and moral of the story. Number 24, *Resolution solved – how/why* requires students to show how and/or why the problem is solved (or not) in the end. Number 25, *Coda teaches*, requires students to teach a lesson, give a moral that illuminates the theme.

Two trained markers collaboratively evaluated the student narrative writing pre/mid and posttest stories for quality. After discussion and consensus, each narrative composition gained a mark out of thirty-five for quality for every story element aspect included as explained on the criteria sheet and listed on the mark sheet. Stories were not marked for quantity or length. Spelling, punctuation and grammar were not assessed.

Scoring of story planners

Major and/or minor characters were named on a number of story planners.

One mark was given for naming a major character and another for naming a minor. Major characters were the main actors in the story and minor were the lesser ones. When students used planners to plan stories, most identified a main and minor character which increased the planning quality.

Where and when a story was set was recorded on a number of story planners. One mark was given for where the story took place and another for when it occurred. Where the story was located was the geographical/locale setting and when the story happened was the chronological/time setting. When students used planners to plan stories, most identified where the story was set but fewer identified when so the quality of planning decreased.

The story problem and resolution was outlined on a number of planners. One mark was given for explaining the problem and another for explaining the resolution. The problem was the crisis the main character faced with him/her self, another character, the environment or society. The resolution was how and/or why the problem was solved. When students used the story planners to plan, the problem and resolution were usually both stated. So the students gained two marks for planning quality. When just the problem was stated only one mark was awarded. The story plot was outlined by an episode on a number of planners. Four marks could be awarded each episode. One mark was designated for every episode problem (or goal), reaction, action and outcome. The problem was a crisis or conflict. (The goal was a desire or aim). The reaction was a physical or emotion response. And the outcome was the solving of the immediate problem or attaining of the goal. Twelve marks could be awarded in total for plot episodes. When students used a story planner for planning the

most awarded mark was one, for action. Most students did not plan an episode problem, reaction or outcome. Student planning of story plots was not of a high quality.

The theme could be explicitly and implicitly expressed on planners. The theme is the message that the story communicates. One mark was given if a theme was inferred or stated. Only nine students communicated a theme on their story planners and all did so explicitly. Theme was the least planned story element on the story planners and therefore also contributed to a decrease in planning quality.

Topic was the subject students were given to write about. Some students first expressed the topic on the story booklet title page, planner or story script header space (as titles hint of the theme) or the story script. One mark was given for writing on the set topic. In the mid and posttest, the country school children (except two) wrote off topic which affected not only planning but story quality. The town students always wrote on topic which improved both.

Scoring of Paragraphs, Beginning, Middle and End and Words

Stories were divided into paragraphs when a new idea or scene developed. The markers checked student stories to make sure that these were correctly paragraphed. If paragraphs were not, markers discussed why and where the paragraphs should start and finish and marked these using the paragraph symbols ([or]). This step was necessary in order to later evaluate the orientation, complication and resolution. If students independently correctly paragraphed their own stories they could earn up to three marks for quality (one for beginning, one for middle, one for end paragraphs), on the story structure mark sheet. However, when story quantity was calculated marks were awarded

for ideation. The marker would record a mark for each paragraph generated no matter who physically marked it out in the text. Paragraph numbers ranged from 1 to 12. The highest score was 12 and the lowest was one.

Paragraphs were assigned either to the beginning, middle or end of the story. All students were given instruction about these story stages. The markers marked out the beginning (orientation), middle (complication) and end (resolution) of each student story when evaluating these for quality against the story structure mark sheet. So when the stories were marked for quantity the number of sections were counted and if present were given a mark. One mark was given for the beginning, another for the middle and a third for the end. Most children wrote a beginning and middle for their story and therefore attained two marks for quantity, one for each section. This also indicated that most student stories were incomplete.

The length of stories from beginning to end was calculated by counting every word a student wrote (but not including the title). If students incorrectly combined words into compound words these were counted as two words. Twenty one words was the least amount written, in the country school mid-test by a female, special needs student; 771 words was the most written, in the town school mid-test by a very good female, reader and writer. The number of words written also affected the number of lines and pages written. These were all measures of story writing quantity.

Summary

The study began with 50 students from two primary schools, one in a rural area and one in a city area. Of those 50, 41 completed all three assessments (rural school = 18; city school = 23). Screening data showed that the country school had better writers

than the city school, their students were older, and there were more girls proportionately in the country school. When the children were matched and randomly assigned to experimental groups, these initial differences disappeared.

Students were paired and matched as closely as possible according to age, gender, ethnicity, ESOL, and writing ability, and randomly assigned to a control group or an intervention group. The intervention group was taught by the classroom teacher; the control group was taught by the researcher.

The children were pretested on a story picture stimulus devised by the researcher. After that, all students were given three one-hour lessons. At the end of three lessons they had completed a midtest story that related to the lessons. A day later, children completed a posttest story but this time using a different picture stimulus to that of the mid- and pretest. The children's stories, pre, mid and post, were scored by the researcher and two trained markers using a 25-criteria scoring scheme worth a total of 35 points. Children's use of story planners for writing was also assessed. Other aspects of the stories were studied as well, including line spacing, number of paragraphs, whether the story had a beginning, middle, and end, and the number of words written. The scores of the experimental and control groups for these variables were compared.

Chapter 4:

Quantitative Results

This study investigated the effect of teaching children story structure writing strategies. Children in the study were assigned to groups balanced in terms of gender, ethnicity, and writing attainment, using data provided by their schools. Children were then randomly assigned either to an experimental or a control group. The prediction was that the story structure instruction for the experimental group would lead to better story planning, to better quality of writing and to improvement in other aspects of writing such as line spacing and number of words written.

Research question 1 – This question asked whether the intervention led to an improvement in writing for the experimental group. The results showed that in the city school the experimental group did better than the control in one aspect of writing: orientation. However, the control group did better than the intervention group in style. In the country school the intervention group did better at both mid and posttest in orientation than the control group, and in the posttest, better in style.

Research question 2 – This question asked if the intervention led to improvement in story planning for the intervention group. The results showed that the intervention group in the city school made better use of the Story Planner than the control group at mid test but not at posttest. In the country school the intervention group made better use of the story planner at mid test and posttest.

Research question 3 – This question asked whether the intervention group gained in other aspects of story production such as number of words written, paragraphing, line

spacing, or the use of beginning, middle, and end. The results showed no differences between the groups in either the city or the country school.

Quantitative results

Although two schools participated in the study and completed the testing, there was a misunderstanding among the children in the country school about the topics for writing. Children in the country school wrote on topic for the pretest but not for the midtest and posttest. They did not write on the story topics assigned (cows/calves at midtest and rooster/hens/chickens at posttest) but wrote on entirely different topics altogether, with story titles like Tricky Terence is in Trouble, Midnight Snacks, Darkness, The Mysteries, The Rabbit, Brick Bully, and Big Foot. In contrast, in the pretest they did write on topic about the illustration of the dog and puppies with titles like Shared Bone, Poor Puppy, Run Away Bone, The Dog Who Died, and The Mischief Puppy. There may have been a misunderstanding at midtest and posttest so that children thought they could write on a totally different topic if they could not think of something related to the illustration. Writing off topic was the case for nearly all children in both the experimental and control groups in the country school so it was not necessarily a problem when comparing progress of the two groups in the country school but it did mean that it was impossible to combine their work with the city school for data analysis because the country and city children wrote on different topics. Thus, the results for each school are reported here separately.

Overview of the results

The stories written by the children in the city school were initially scored according to 25 different categories. Rather than report 25 categories, these criteria

were grouped into five categories: orientation, complication, resolution/moral, and writing style. In addition a total score across all five categories was also calculated. The 25 items in the scoring system could each have been compared separately but it was felt that this would dramatically increase the number of statistical tests and would introduce type 1 error. So the scoring rubric was reduced to 5 categories based on 25 items. These categories were analysed statistically for possible improvements in quality of writing as a result of the story structure lessons.

In addition, stories were scored according to other aspects of writing: line spacing, paragraphing, whether the story had a beginning, middle, and end, and the number of words written. Story grammar training does not usually show improvements in line spacing or paragraphing but the researcher included these because in some standardized tests (such as TOWL) it is assessed as part of writing quality. Although the research shows more positive correlation of writing quality with number of words written (Crossley et al., 2012; Geissler et al., 2009; Troia & Graham, 2002) than with factors such as paragraphing, these variables were included for completeness. Finally, the extent to which children used a story planner was compared. Data on planner use were analysed only for midtest and posttest because few children used the story planner at pretest.

Results for the city school

Part 1 –Story quality analysis

Table 7 below compares the two groups (experimental and control) for differences in writing quality at pretest. This was done with a multivariate ANOVA. The use of

MANOVA assumes linear relationship among dependent variables. A correlation matrix check of these variables found that some were correlated significantly and all were correlated to some extent. Tables 8 and 9 compare the two groups at midtest and posttest. The difference scores for the two groups at midtest and posttest were compared using ANCOVA with pretest score as the covariate.

Final sample size. There were 23 children in the city school (11 experimental – 3 girls 8 boys; 12 control – 8 girls, 4 boys) who completed all three assessments. There were 18 children in the country school (9 experimental – 7 girls and 2 boys; 9 control – 5 girls, 4 boys) who completed all three assessments.

Scoring of stories for data analysis. The scoring of story quality was as follows. Orientation = 12 marks (hook = 1, characters = 5, setting = 3, theme = 2, problem = 1); Complication = 12 (problem = 3; reaction = 3; action = 3, outcome = 3); Storyline = 4 (exposition = 1; climax = 1; denouement = 1; plot formulated = 1); Resolution of problem = 2 (problem solved = 1; coda = 1); Style = 5 (description = 1; paragraphed 3; voice = 1). Total score across levels was 35.

Scoring for the story planner: total = 19 made up of: characters = 2 (main=1, minor=1); setting = 2 (place=1, time=1); problem/resolution = 2 (problem = 1, resolution = 1), plot = 12 (problem = 3, reaction = 3, action = 3, outcome = 3), theme (message) = 1. Scoring for other aspects of the story: line spacing = 2 (single=1, double=2); paragraphing = 3 (introduction = 1, body = 1, conclusion = 1); beginning/middle/end = 3; total words – no limit.

Pretest

As shown in Table 7, children's results at pretest for each group were compared. The results showed no difference in quality of writing for any of the scoring criteria at pretest. The multivariate F (Wilks lambda) was not significant. This indicates that the two groups were equivalent at pretest.

Table 7

City School: Pretest Mean Scores and SDs for Story Quality- MANOVA

	Experimental	Control	F(1,21)
Orientation	4.27 (1.95)	5.17 (2.44)	0.93
Complication	5.36 (2.58)	6.83 (2.41)	2.00
Storyline	1.09 (.83)	0.75 (.87)	0.92
Resolution/Moral	0.09 (.30)	0.00 (.00)	-
Style	1.36 (1.36)	1.25 (1.22)	0.84
Across Levels	12.18 (3.74)	14.00(5.83)	0.78

Note: * $p < .05$, ** $< .01$

Midtest

As shown in Table 8, children's results at midtest for each group were compared. The ANCOVA results showed no difference in quality of writing for any of the scoring criteria at midtest.

Table 8

City School: Midtest Mean Scores and SDs for Story Quality –ANCOVA

	Experimental	Control	F(1,20)
Orientation	5.64 (2.06)	5.33 (1.44)	0.26
Complication	4.55 (2.66)	5.75 (3.28)	0.60
Storyline	1.18 (.75)	1.08 (1.31)	0.00
Resolution/Moral	0.45 (.52)	0.08 (.29)	3.30
Style	1.73 (1.01)	1.83 (1.34)	0.11
Across Levels	13.55 (5.63)	14.08 (5.90)	0.00

Note: * $p < .05$, ** $< .01$

Posttest

As shown in Table 9, children's results at posttest for each group were compared. The ANCOVA showed a difference in favour of the experimental group for orientation ($d = .39$) and in favour of the control group for style ($d = .65$) but no difference for the other categories including the total score (across levels). [Note: d = Cohen's effect size: $.2$ = small effect, $.5$ = medium effect, and $.8$ = large effect]

Table 9

City School: Posttest Mean Scores and SDs for Story Quality - ANCOVA

	Experimental	Control	F(1,20)
Orientation	6.36 (2.38)	5.50 (1.98)	4.50*
Complication	8.09 (2.43)	6.50 (3.29)	2.87
Storyline	1.36 (1.29)	1.25 (1.14)	0.00
Resolution/Moral	0.36 (.50)	0.33 (.49)	0.10
Style	1.18 (1.25)	2.00 (1.28)	4.69*
Across Levels	17.36 (5.52)	15.58 (6.87)	2.54

Note: * $p < .05$, ** $< .01$

Part 2 – Analysis of children’s use of a story planner

Children’s story planners at pretest, midtest and posttest were examined. Of the 23 children, only 10 (43%) used a planner in the pretest, 21 (91%) used a planner in the midtest, and 17 (74%) used a planner in the posttest. Children made more use of a story planner provided to them at mid and posttest than they did at pretest. Due to the small number of children ($n=10$) using a planner at pretest, the two groups ($n=16$) were compared only at mid, and posttest. There was a significant difference in favour of the experimental group for amount of information written on the planner at midtest ($d=1.16$) but there was no difference at posttest.

Table 10

City School: Posttest Mean Scores and SDs for Story Planner - MANOVA

	Experimental	Control	<i>F</i>(1,14)
Midtest	8.11 (3.02)	5.00 (2.31)	5.09*
Posttest	4.67 (1.94)	6.14 (2.79)	1.56

Part 3 – Mechanics of children’s writing during the study

Pretest

As shown in Table 11, city children’s results at pretest for each group were compared. The results showed no difference in mechanics for any of the scoring criteria at pretest. The multivariate ANOVA was not significant. This indicates that the two groups were equivalent at pretest.

Table 11

City School: Pretest Mean Scores and SDs for Story Mechanics - and MANOVA results

	Experimental	Control	F(1,21)
Line spacing	1.64 (.50)	1.33 (.49)	2.12
Paragraphing	3.82 (1.94)	4.17 (1.19)	0.28
B/M/E	2.09 (.70)	1.92 (.29)	0.63

Midtest

As shown in Table 12, city children’s results at midtest for each group were compared. The results showed no difference in mechanics for any of the scoring criteria.

Table 12

	Experimental	Control	<i>F</i>(1,20)
Line spacing	1.36 (.50)	1.58 (.51)	0.98
Paragraphing	3.64 (1.75)	4.92 (2.84)	1.30
B/M/E	2.09 (.59)	2.25 (.45)	0.37
Words	174.64 (74.79)	278.92 (204.00)	0.98

Note: * = $p < .05$, ** = $p < .01$

Posttest

As shown in Table 13, children's results at posttest for each group were compared.

The results showed no difference in mechanics for any of the scoring criteria.

Table 13

City School: Posttest Mean Scores and SDs for Story Mechanics - and ANCOVA results

	Experimental	Control	F(1,20)
Line spacing	1.45 (.52)	1.75 (.45)	3.86
Paragraphing	4.91 (2.55)	5.42 (2.61)	0.04
B/M/E	2.09 (.30)	2.33 (.49)	2.63
Words	236.27 (121.92)	277.83 (157.87)	0.08

Note: * = $p < .05$, ** = $p < .01$

Results for the country school

Part 1 –Story quality analysis

Pretest

As shown in Table 14, children’s results at pretest for each group were compared. The results showed no difference in quality of writing for any of the scoring criteria at pretest. The multivariate ANOVA was not significant. The two groups were equivalent at pretest.

Table 14

Country School: Pretest Mean Scores and SDs for Story Quality- MANOVA

	Experimental	Control	F(1, 16)
Orientation	6.56 (1.51)	7.33 (2.40)	0.68
Complication	6.67 (3.08)	8.44 (3.97)	1.13
Storyline	1.78 (1.09)	1.89 (1.05)	0.05
Resolution/Moral	0.78 (.44)	0.89 (.33)	0.36
Style	1.22 (.97)	1.11 (1.27)	0.04
Across Levels	17.00 (3.39)	19.78 (7.24)	1.09

Note: * = $p < .05$, ** = $p < .01$

Midtest

As shown in Table 15, children's results at midtest for each group were compared. The ANCOVA results for writing quality showed a significant difference in favour of the experimental group compared with the control group across levels ($d = .91$) and in orientation ($d = 1.32$).

Table 15

Country School: Midtest Mean Scores and SDs for Story Quality –ANCOVA

	Experimental	Control	F(1,15)
Orientation	7.33 (1.73)	5.00 (1.80)	23.74**
Complication	8.00 (3.12)	6.89 (3.48)	1.24
Storyline	0.89 (.93)	0.89 (.78)	0.00
Resolution/Moral	0.56 (.73)	0.00 (.00)	-
Style	2.33 (1.00)	1.67 (1.12)	1.69
Across Levels	19.11 (4.83)	14.44 (5.41)	11.56**

Note: * p<.05, ** <.01

Posttest

As shown in Table 16, children’s results at posttest for each group were compared. The ANCOVA results for writing quality showed a difference in favour of the experimental group compared with the control group in orientation (d=1.24) and in style (d=.89) but no difference in the other categories including total scores across levels.

Table 16

Country School: Posttest Mean Scores and SDs for Story Quality – ANCOVA

	Experimental	Control	<i>F</i>(1,15)
Orientation	7.22 (1.56)	5.33 (1.50)	6.00*
Complication	5.33 (2.69)	5.33 (2.12)	0.04
Storyline	1.00 (1.32)	0.89 (.78)	0.13
Resolution/Moral	0.22 (.44)	0.22 (.44)	0.01
Style	2.33 (.50)	1.44 (1.33)	4.93*
Across Levels	16.11 (5.04)	13.22 (4.15)	2.63

Note: * $p < .05$, ** $< .01$

Part 2 – Country school: Analysis of children’s use of a story planner

Children’s story planners at pretest, midtest and posttest were examined. Of the 18 children, 18 used a planner in the pretest, 17 used a planner in the midtest, and 18 used a planner in the posttest. There was a significant difference in favour of the experimental group in the depth of using a planner at midtest ($d=1.40$) and posttest ($d=1.18$).

Table 17

Country School: Posttest Mean Scores and SDs for Story Planner - MANOVA

	Experimental	Control	F(1,15)
Pretest	8.22 (3.42)	7.00 (3.96)	0.47
Midtest	8.22 (3.03)	4.00 (3.02)	8.23*
Posttest	6.00 (2.78)	2.75 (2.49)	6.36*

Note: * $p<.05$, ** $<.01$

Part 3 – Mechanics of children’s writing during the study

Pretest

As shown in Table 18, city children’s results at pretest for each group were compared. The results showed no difference in mechanics for any of the scoring criteria at pretest. The multivariate ANOVA was not significant. This indicates that the two groups were equivalent at pretest.

Table 18

Country School: Pretest Mean Scores and SDs for Story Mechanics - and MANOVA results

	Experimental	Control	F(1,16)
Line spacing	1.44 (.53)	1.33 (.50)	0.21
Paragraphing	4.11 (1.05)	5.33 (1.58)	3.72
B/M/E	2.44 (.53)	2.44 (.73)	0.00
Words	170.11 (55.29)	212.00 (100.25)	1.21

Note: * = $p < .05$, ** = $p < .01$

Midtest

As shown in Table 19, city children's results at midtest for each group were compared. The results showed no difference in mechanics for any of the scoring criteria.

Table 19

Country School: Midtest Mean Scores and SDs for Story Mechanics - and ANCOVA results

	Experimental	Control	F(1,15)
Line spacing	1.44 (.53)	1.22 (.44)	0.72
Paragraphing	4.44 (1.67)	4.00 (1.50)	3.69
B/M/E	1.89 (.33)	2.11 (.60)	1.06
Words	261.67 (134.22)	224.89 (114.97)	2.62

Note: * = $p < .05$, ** = $p < .01$

Posttest

As shown in Table 20, children's results at pretest for each group were compared.

The results showed no difference in mechanics for any of the scoring criteria.

Table 20

Country School: Posttest Mean Scores and SDs for Story Mechanics - and ANCOVA results

	Experimental	Control	F(1,15)
Line spacing	1.33 (.50)	1.11 (.33)	0.95
Paragraphing	3.67 (.87)	3.67 (1.80)	0.13
B/M/E	2.11 (.33)	2.22 (.44)	0.41
Words	194.78 (73.67)	193.67 (78.83)	1.04

Note: * = $p < .05$, ** = $p < .01$

Summary

The results for the city school showed that the experimental group did better than the control group in orientation at posttest. The control group did better in style. The experimental group made better use of a story planner (the Story Structure Planner) at midtest.

The results for the country school showed that the experimental group did better than the control group in orientation at midtest and posttest and in style at posttest. The country experimental children made more use of a story planner at midtest and posttest than the control group. In the midtest the control group story planner had the basic planner outline which was a page divided into beginning, middle, and end. At midtest the experimental group had a more detailed planner (the Story Structure Planner) with space to write about setting, characters, plot, and theme. At posttest both groups had the same basic format planner of beginning, middle, and end but the experimental group seemed to make more use of it. It may be that they had remembered the categories from the detailed planner they had used at midtest.

In terms of mechanics (e.g., line spacing) there were no clear effects for either the country or city children perhaps reflecting that the lessons did not focus on these aspects of story writing.

There was no difference between groups in number of paragraphs or number of words written, or in the extent to which there was a beginning, middle, or end.

Chapter 5: Qualitative Results – Analysis of Children’s Writing

In this chapter, three examples of scoring of stories are reported to illustrate how the scoring criteria were applied to stories.

Example of higher quality writing

During the pre and post-test scoring, the markers encountered narratives with good and not-so-good story structure. The narrative with the best structure (see Appendix KK), scoring 31 out of 35, was written in the post-test control group by a student from the town school, a Year Six girl aged 11 with a reading age of 13+ years who writes according to her class teacher well above her age. See Appendix LL for a detailed discussion and tabulated analysis of the town student’s narrative as outlined below.

The town student scored mark (1) for writing an orientation that hooked the reader. She grabbed the reader’s attention by using imagery, (lush green country) and alliteration, (massive mucky mess). The orientation is catchy.

The student scored marks for characterization. But since the main character was not physically described mark (2) was not awarded. However, mark (3) was because direct speech was used to enable a main character to speak. A main character, mum, Christine shouts, “Time to get up Neil, time to get up Hayley and Olivia!” The student also scores mark (4) because she communicates another main character’s lively personality when she reports that Neil calls “Christine, Hayley, Olivia, come look at this” with “his stomach turning inside him with excitement”. She also uses an exciting verb, “held” and adverb, “gently” to describe another main character’s actions.

Appropriately, the writer states that “Hayley picked up one of the chicks and gently held it in her arms”; she expresses that the chick was softly cradled in her arms. So the student gained mark (5). Mark (6) minor character mentioned was also awarded since a minor character exists. A pet was named and given a limited role in the story; that is “Gemma, their dog, mother of Lola walked in. Gemma lolloped over playfully”. The characters are developed.

The student scored marks for setting. She gained Mark (7) for geographically naming, “New Zealand” as the place that the story is set, (specifically the Lomas farm), mark (8) for geographically describing the setting, New Zealand, (as previously discussed above) and the “lovely little farm” but no mark for (9) because when the story takes place is not chronologically named. Where the story is set is established but not when.

The student scored marks for theme. She gained mark (10) for naming and writing on the subject, “The Storm” and mark (11) for communicating a message to the audience; that storms change the New Zealand landscape. So “After a storm the country is a massive, mucky mess! ... Sometimes more than just muck gets thrown around. Sometimes it could be tiny, baby animals” and if these live they are “lucky to survive”. The theme is explicitly stated.

The previous quotes also communicate a problem in the orientation. The writer subtly implies that there is an environmental problem, “The Storm” that causes a crisis for certain characters. But later, she explicitly states a conflict between a main and a minor character when she writes, ““Hello Lola.” Said Hayley, as their puppy Lola walked into her room trying to bite everything, “Ahh! No! Nooooo!” Growled Hayley.

“No Biting!”” There is a real problem between Lola, the minor character, now antagonist and Hayley, the main character, protagonist. Lola is trying to “bite everything”, most likely including Hayley’s hands those which later on “gently hold” and consequently rescue the storm blown chick. Either the implicit or explicit story problem is worthy of mark (12) but the explicit story problem was awarded the mark. Yet the overall story problem is still the storm.

An orientation exposition was written. In paragraphs one and two, of the orientation, a number of statements provided background information about the characters, setting and theme so mark (13) was awarded. In the opening line of the story, the reader immediately learns, through a simple descriptive declarative sentence, factual information, about the setting. That is that “New Zealand was a great place with all of its lush green country and non-polluted cities”. Next the theme, “a storm” is mentioned accompanied by the prior knowledge that “After, a storm the country is a massive, mucky mess!” The writer recalls real life experience (having lived through the Canterbury earthquakes) that natural disasters wreak havoc with the environment. The exposition continues in paragraph two. Actually, the entire paragraph is an exposition, where the reader learns the familial history of the characters. The writer recounts that “The Lomas family lived on a lovely little farm in the countryside, near Akaroa. They had horses, pigs, sheep, cows and, of course, chickens! Neil was the stepfather of Hayley and Olivia. He was married to their mother, Christine.” The use of language devices, throughout the paragraph, for example, alliteration, in the initial line, “Lomas... lived... lovely little”, listing - “horses, pigs, sheep, cows, and... chickens”, and the use of two sentences with indirect objects, “Hayley and Olivia” and “Christine” cleverly

introduce the main characters, “ The Lomas Family” and their minor counterparts, the farm animals. The exposition establishes the story context.

The complication climax is written. By paragraph seven a tense, dramatic peak arises in the storyline. It begins, “Suddenly a strong wind blew through the farm. Olivia got blown into the air but Hayley caught her arm. Suddenly they both flew into the air.” This escalation of events to crisis point achieves an anxious elevation of mood in the reader. Enough to secure one mark for the first episode problem (see mark 18) and another, mark (14), as the complication climax is written. The story summit is convincingly reached.

The resolution denouement is written. By the last resolution paragraph, another mark (15) is gained because a denouement is reached and the tension subsides. A relaxed, untangled story conclusion is produced exclaiming, “They lived a very happy life from then on with the chicks, Yucky, Mucky, Chucky and, of course... Lucky! The reader learns that despite the havoc wreaking storm the characters live forever in happiness. The use of rhyme, “Yucky, Mucky, Chucky and, of course... Lucky” echoes this playful, joyful note. The denouement resolves the story problem.

The story composition was descriptive. The sentences contained a variety of grammatical structures. The student used adjectives and adverb, language devices and figurative language to create mental images and describe the story events. To gain mark (16) composition describes, a story had to contain at least one example of adjectives, adverbs, language devices and figurative language. The student used many language techniques, for example atmosphere, rhyme, onomatopoeia, repetition, listing, juxtaposition, declarative, interrogative, exclamatory, imperative, simple, complex

sentences, and therefore more than meet the criteria. Also a special type of metaphor, personification, “This apple had little legs... and it was sitting on something”, was used to describe an apple to make it a focal point for the characters, Hayley, Oliva and Neil and the reader. The internal paragraph sentence structures were imaginative.

The story composition was also paragraphed. So marks for (17) composition paragraphed were awarded. Three marks (one each), were awarded for correctly differentiated introductory, body and concluding paragraphs. All paragraph breaks were accurately demarcated. Introductory paragraphs (one to three) did not encroach on body paragraphs (four to ten) which were likewise distinguished from concluding paragraphs (eleven to twelve). A line was skipped between each paragraph to indicate the end of one paragraph and the beginning of another. There were no run on paragraphs that the markers had to separate. The external paragraph structure of the narrative was flawless.

Marks were scored for plot episodes. Firstly, marks were awarded for (18) plot episode problem stated. A mark was given for the initial lines, in paragraph seven, “Suddenly a strong wind blew through the farm. Olivia got blown in the air...”, another for the opening line of paragraph eight, “Suddenly the flap of the chicken coop turned upside-down and the chicks got blown out!”, a real dilemma. And the last for the first line of paragraph ten, a sentence that stated an event but posed a problem or puzzle; “Hayley picked up the apple and what was under it... was it alive?” Three problems were stated across three plot episodes.

Another three marks were awarded for (19) plot episode reaction stated. Five reactions were noted. “Gemma, their dog, mother of Lola” (paragraph four) reacted playfully to Oliva. Neil reacted with surprise when “he felt a warm, fuzzy

body” (paragraph five). The children reacted in fear when they “screamed. Don’t let go!” (paragraph seven). Christine reacted responsibly when “she led the charge to run after the chick” (paragraph eight). And Hayley reacted decisively when she decided that there was “Only one way to find out...” if the chick was alive (paragraph ten). Each plot reaction was followed by an action.

A further three marks were added for (20) plot episode action stated. A number of events were written. Olivia called “Gemma, Gemmy, Gemmy, Gemmy!” (paragraph four), Neil “opened the flap and reached in for the eggs” (paragraph five), and called “Christine, Hayley, Olivia, come look at this” (paragraph six). Hayley “caught Olivia’s arm” (paragraph seven). “Christine closed the flap and locked it” (paragraph eight) and “Christine slowed to a walk as she went over a little hill” (paragraph nine) then “Hayley picked up the apple” (paragraph ten). The verbs “called, opened, reached, called, caught, closed, locked, slowed, went, picked” denote action, a string of events that draw out the storyline between exposition and denouement.

An additional two marks were credited for (21) plot episode outcome stated. Firstly, for the last sentence in paragraph seven, “Neil pulled them down and carried them into the shelter of the hen house roof” because it resolved the crisis of Olivia and Hayley “flying in the air”. And for the last sentence of paragraph ten, “Olivia picked up the chick from Hayley’s hand and held it out for Neil, who examined it before handing it to Christine who declared it ‘ALIVE!’” because it solved the problem “what was under it... and was it alive?” No other outcome was written in the story. Overall, the student attained marks for aspects of three plot episodes written throughout the complication.

The student wrote a dramatic story. The plot was formulated so mark (22) was awarded. The story included an exposition, climax and denouement. This created a storyline with rising and falling tension. The storyline was prototypical.

The plot was uniquely voiced. So mark (23) was awarded. Throughout the story language features and literary devices were used to create a distinct writing style. The story genuinely sounded good, it resounded; the writer's voice could be heard. The plot echoed the writer's persona.

The story resolution is established. So mark (24) is awarded. Paragraph ten, shows how the story problem is solved. The storm tossed chick is "picked up... from Hayley's hands" and "held" by Olivia, then "examined" by Neil "before handing it to Christine who declared it ALIVE!" Hands again symbolize assistance, safety and liberation from "The Storm". The chick is delivered "ALIVE" at the hands of the main characters. These actions performed hand to hand show how the devastation of the storm is resolved and imply why; because people work together to safeguard life. This revelation is a resolution because it shows how and why the implied story problem is solved in the end.

No coda is established. So mark (25) coda teaches is not awarded. At the end, the writer's tone is light-hearted, there is no coda that teaches a lesson; no moral that illuminates the theme. The reader is left to draw their own conclusions.

A lesser piece of writing at pretest

Stories that lacked structure did not score well. The narrative with the worst structure, scoring 5 out of 35 was written in the pre-test intervention group, by a student

from the town school, a Year Six boy, aged eleven who writes according to his class teacher well below his age and Year Six level. The student wrote a simply structured, incomplete story that did not engage the reader but it had some merit (see Appendix MM, the student's story and Appendix NN, the *Markers Analysis of Town Student's Pre-Test Story with the Weakest Story Structure*).

Two story elements were used to compose the narrative. The student scored mark (10) theme named because he gave a story title, "A Dog Called Tyler" and wrote on this subject. He gained mark (13) orientation exposition written because he gave some background information about the main character, Tyler, in the opening paragraph. He wrote, "He liked dog meat and bones. Tyler had a puppy the puppy's mum died just after he was born. His name was puppy." Then two lines were skipped to indicate the start of the next paragraph also the start of the complication. And since the introductory and only body paragraph were correctly differentiated, the student was awarded two out of three marks, for (17) composition paragraphed. The complication began, "One day when puppy woke up, Tyler was still asleep." This compound sentence (consisting of two simple sentences) scored one mark for (20) plot episode action stated. Although two action or verb phrases "woke up" and "was still asleep" are written, only one mark was given per episode for an action stated. Theme and plot were the only story elements developed in the story. Character and setting were not.

Descriptive language was used ineffectively. Marks were not given for cliché (overused) descriptions like "dog meat" even though "dog" is an adjective (descriptor) describing the noun (name) meat, the two words commonly appear together (and may even one day be a compound word) so were not considered as

evidence of descriptive writing. Even if the markers considered that “normally”, an adverb (descriptor) describing the verb (action), “awake” as evidence of descriptive language, no other language features were used to describe the story events. This meant that mark (16) composition describes could not be awarded. Descriptive language did not develop the story elements.

Planning and application also affected narrative development. It is evident that the student did not write as much as the previous student (see Appendix KK). Even in the planning stage the student did not write as much as the previous student (see Appendix KK). He only wrote “A dog named Tyler”. In contrast, the first student completely filled her planner

A not-so-good piece of writing at posttest

The narrative with the worst story structure in the post-test, scoring 8 out of 35 was written in the control group, by a Year Six boy aged eleven who receives spelling assistance and writes according to his class teacher well below his age and Year Six level. Like the first boy, this boy wrote a simply structured, incomplete story that did not engage the reader (see Appendix OO, the student’s story and Appendix PP, the *Marker’s Analysis of a Town Student’s Post-Test Story with the Weakest Story Structure*).

Characterization was poor. The main character was shallow. He did not dialogue, think, feel or act. So marks were not awarded for these attributes. However, mark (2) was awarded because the main character was physically described as a “chicken farmer”. Overall, the main character was flat.

The setting was partially established. Mark (9) was awarded because the setting was chronologically named as spring (“spriging”). But where the setting was geographically set was not named or described. The setting was incomplete.

The theme was limited. The title, “The Ducklings that have a Chicken for a Mum” was written so mark (10) theme named was awarded but this topic was not fully developed. Furthermore, mark (11) theme communicated was not awarded because the story failed to deliver a message. The theme was unconvincing.

The plot was not prototypical. At the beginning of the story, background information was given about the farmer, “tom pairis” that he had “faverit chickens”. Detail was also given about his “Brown Shavers chickens” and “peaking ducks” that “They were laying eggs... because it was Breeding season”. So mark (13) was awarded as an orientation exposition was written. But no complication climax or resolution denouement were written. Consequently the plot was not developed.

The story was paragraphed. Two marks were awarded for (17) composition paragraphed as the introductory and middle paragraphs were correctly demarcated. No mark was given for concluding paragraphs as none were written. The story just ended abruptly.

The story episodes were noticeably incomplete. There were no problems, reactions or outcomes stated. Although two marks were awarded for (20) plot action stated. There were “hatching” eggs in paragraph two and ducklings who “ate” stolen food in paragraph three. The verbs “hatching” and “ate” denote the only action in story. The storyline was weak.

The story was lengthy but structurally incomplete. Although this student wrote more than the second student, his story read as more of a recount than a narrative. The story recalled detail but lacked narrative structure. Unlike the first student's story that had a well formed plot, setting, theme and characters. And although the third student briefly planned (see Appendix OO) a beginning, "the chicken gets some duck eggs", a middle, "the duck eggs hatch in to ducklings" and an end, "the ducks are Big adauls", the story did not reach this end. But this student did plan more and consequently wrote a better narrative than the second. Likewise the first student planned more thoroughly than the third and then wrote a superior narrative. Structurally incomplete narratives tended to be scantily planned stories.

Summary of chapter

The scoring of each story using the 25 criteria was appropriate for different kinds of stories and different quality of stories. Children's stories varied considerably but as shown in the chapter the criteria were able to be used with vastly different levels of story quality.

Chapter 6: Discussion

The present study found that explicit story structure instruction using the Story Structure Planner improved the narrative writing of upper primary school children. The effect of the intervention was more noticeable in the country school. In the city school the effect was less consistent. The study showed that children can be taught to make more in-depth use of a story planner to help them with writing. The training did not have any differential effect on other aspects of writing, however, such as line spacing, number of paragraphs and words used, or whether the stories had a beginning, middle or end. It is not clear why the training was less effective in the city school and the design of the study makes it hard to speculate on why this might be so. The eAsTTle writing levels of children in the city school were not as high as those in the country school and perhaps this was a factor, but it is only speculation.

The aim of the study

The aim was to address the writing issue, that is, to show students how to include more story elements in their writing. As Dymock (2007) points out, “Story grammar research moves the teacher away from general explanations of story structure (e.g., that stories have a beginning, middle and end) to the more specific (e.g., that stories have characters, a theme, and a plot)” (p.162). Such explicit instruction allows students to internalize story structure until they possess a metacognitive framework from which to write.

The aim was also to use the CORE approach and the Story Structure Planner to facilitate teaching of story structure. The planner was intended for children as a writing

tool to plan and check-off story elements when composing stories. The idea was that as more story structural elements are employed while writing a story, the quality of the narrative composition increases. This is how students were meant to improve the quality of their stories in this study, from pre to post-test.

The study

One factor that might have had an effect was that children in the country school had a misunderstanding about the story topics at midtest and posttest and wrote stories on their own subjects rather than on the topics assigned. This might have been a positive thing in that the strategies taught to them were used for a more free-choice style of writing. In contrast, the city children all wrote on topic and this may have reduced the effect of the training in that the topics were constrained.

Lessons learned

A lesson learned was the need to monitor the writing of the children during lesson time to ensure that they were on topic when they wrote stories.

Limitations

The study had a number of limitations. First, the number of participants was small. This reduced the statistical power of the study.

The intervention period was not very long. Only three one-hour lessons were given between pre and posttest across one week whereas in other studies reported in the literature review, the average number was ten lessons. The intervention was short in comparison to other story structure studies. However, the length of lesson was at the top of the range of time given in other studies reported in the literature review, where

the average time of lesson was forty minutes. In addition, other studies with only three lessons had reported improvements in story writing (Gambrell & Chasen, 1991; Graves et al, 1990; Montague et al., 1991) which suggested that three lessons might be sufficient.

It may be that teaching story structure in the New Zealand context may not coincide with the usual strategies taught in the classroom. As a result, children may have found it difficult to use the new strategies taught to them. A future study will need to look at what is taught in the classroom and perhaps build on this so that children can more easily learn what is taught.

There was no control for teacher effects. The teacher taught the experimental group and the researcher taught the control group. Future research needs to balance teacher effects.

The scoring of stories was complex and time-consuming. The qualitative results showing analysis of higher and lower quality writing showed that the scoring criteria did give a chance to examine a wide range of story writing skills. On the other hand, the scoring of each story took more than 30 minutes which is impractical for a teacher. It meant that marking class sets could take ten to fifteen hours each. Analysing the data was also very time-consuming. Future studies need a simpler scoring mechanism.

Due to the small sample size, it was not possible to analyse the data according to other variables such as gender, ethnicity, and writing ability. Further research with a larger sample size may show differences in these variables.

Children may have had different levels of proficient transcription skills (punctuation, handwriting and spelling) that were not spread evenly across the groups but then the two groups were matched on writing ability and this was meant to control for low levels of handwriting.

The study did not use a standardised pre/mid/posttest to evaluate narrative writing but it seemed unrealistic on this occasion to expect improvement on a standardised test after just a few days of instruction.

Student planning of stories

The results for use of a story planner did suggest that providing the Story Structure Planner during the training lessons and showing how to use it improved the ability of the experimental group to complete a planner compared with the control group.

Positive aspects of the study design

Despite the above limitations, the study met a number of criteria for good design (Troia, 1999). There was random assignment of children to groups and statistically equally weighted groups of participants (according to gender, age and writing ability) at pretest and lessons were of a sizeable length of sixty minutes. There was a control group who received an alternate treatment (i.e., teaching of main ideas and literary elements) to control for Hawthorne (novelty) effects. The teachers used the same scripted lesson materials for instruction. The stories written by children were marked with a detailed set of marking criteria and were checked by markers who were not involved in the study and did not know the children. The researcher was present during the instruction period and this helped to monitor the treatment integrity of the teaching.

In short, the study had some positive design features to meet Troia's (1999) criteria for a good study.

The teaching strategies used in the study

The study used a range of techniques from previous studies to teach story structure. Nine techniques were not used but these ones were also the least used in other studies. The study did not use macrocloze story summary tests (although story summaries were used), story starters, teacher modelled writing, self-management procedures, including SRSD (which was the third equally most used strategy in previous studies), drawn and oral narratives (because in this study the students were able to write), planning webs (cue cards or check offs). However, the study did use the Story Structure Planner which included a planning web and check off system. In other words, story-starters, teacher modelled writing, and self-management were the only techniques not used in the study.

The study used the most common techniques found in research studies to teach story structure. The study used story structure instruction, practice in reading published stories, picture stimuli, listening to and recalling/retelling stories, peer discussions, planning time, answering and generating story questions, and story maps. These were all positive aspects of the instructional design.

In light of present suggestive findings and the positive literature on story grammar instruction there is a case for more research on the story grammar strategy for teaching writing in New Zealand schools. A future study in New Zealand could look at the effects of teaching story grammar independently rather than with a School Journal story as in the present study. Future studies in New Zealand could combine text

structure training with self-regulation strategies such as goal setting, the stop and list approach, brain storming, and semantic webbing. Future studies could also compare the effects of story grammar training with other well-known approaches such as free writing and process writing to see which is more effective.

Concluding statement

Writing is a major issue in New Zealand where nearly one third of children struggle (Thomas & Ward, 2011) so the results of this study are positive, given the need to reduce the number of children who find writing difficult. An encouraging finding was that three hours of intensive story structure instruction over three days could help children to write better stories.

References

- Berninger, V. W., Vaughan, K., Abbott, R. D., Begay, K., Coleman, K. B., Curtin, G., Hawkins, J. M., & Graham, S. (2002). Teaching spelling and composition alone and together: Implications for the Simple View of Writing. *Journal of Educational Psychology, 94*(2), 291-304.
- Bukowiecki, E. M., & McMackin, M. C. (1999). Young children and narrative texts: A school-based inquiry project. *Reading Improvement, 36*(4), 157-166.
- Calfee, R. C., & Patrick, C. L. (1995). *Teach our children well: Bringing K-12 education into the 21st century*. California: Portable Stanford Book Series.
- Cowley, J. (2010). *Writing from the heart. How to write for children*. Auckland: Storylines.
- Crossley, S. A., Cai, Z., & McNamara, D. S. (2012). Syntagmatic, paradigmatic, and automatic N-gram approaches to assessing essay quality. *Association for the Advancement of Educational Intelligence, 214-219*.
- Dix, S., Cawkwell, G., & Locke, T. (2011). New Zealand's literacy strategy: A lengthening tail and wagging dogs. In A. Goodwyn & C. Fuller (Eds), *The great literacy debate: A critical response to the Literacy Strategy and the Framework for English* (pp. 87-105). London: Routledge.
- Dymock, S. (2007). Comprehension strategy instruction: Teaching narrative text structure awareness. *The Reading Teacher, 61*(2), 161-167.
- Dymock, S., & Nicholson, T. (2007). *Teaching text structure: A key to nonfiction reading success*. New York: Scholastic.
- Dymock, S. J., & Nicholson, T. (2010). "Every story has a problem". How to improve

- student narrative writing in grades 4-6. In B. Moss & D. Lapp (Eds.), *Teaching the texts children need to succeed in elementary grades (4-6)* (pp. 26-42). New York: Guilford Press.
- Dymock, S. J., & Nicholson, T. (2012). *Teaching reading comprehension. The what, the how, the why*, Wellington: NZCER Press.
- Dymock, S., & Nicholson, T. (2015). How reading published stories and making story webs can work together to enhance classroom story writing. *Literacy Forum NZ*, 30(3), 35-42.
- El-Koumy, A. S. (1999). Effect of instruction in story grammar on the narrative writing of EFL students. *Educational Resources Information Center (ERIC)*, 2-8.
- Fitzgerald, J., Shiegel, D. L., & Teasley, A.B. (1987). Story structure and writing. *Intervention in School and Clinic*, 22, 255-262.
- Fitzgerald, J., & Teasley, A. B. (1986). Effects of instruction in narrative structure on children's writing. *Journal of Educational Psychology*, 78(6), 424-432.
- Gambrell, L. B., & Chasen, S. P. (1991). Explicit story structure instruction and the narrative writing of fourth- and fifth-grade below-average readers. *Reading Research and Instruction*, 31(1), 54-62.
- Gillespie, A., & Graham, S. (2014). A meta-analysis of writing interventions for students with learning difficulties. *Council for Exceptional Children*, 80(4), 454-473.
- Gordon, C. J., & Braun, C. (1982). Story schemata: Metatextual aid to reading and writing. In J. A. Niles (Ed) & L. A. Harris (Assoc Editor), *New inquiries in reading research and instruction; Thirty-first yearbook of the national reading conference*

- (pp262-268). New York: National Reading Conference.
- Graves, A., Montague, M., & Wong Y. (1990). The effects of procedural facilitation on the story composition of learning disabled students. *Learning Disabilities Research*, 5(2), 88-93.
- Graham, S. (2006). Facilitating writing development. In C. A. MacArthur, S. Graham, & J. Fitzgerald (Eds), *Handbook of writing research* (pp. 125-136). New York: The Guilford Press.
- Geisler, J. L., Hessler, T., Gardener, R. 111., & Lovelace, T. S. (2009). Differential writing interventions for high-achieving urban African American elementary students. *Journal of advanced academics*, 20, 214-247.
- Harris, K. R., Graham, S., & Mason, L. H. (2006). Improving the writing knowledge, and motivation of struggling young writers: effects of self-regulated strategy development with and without peer support. *American Educational Research Journal*, 43(2), 295-340.
- Hebley, D. (1980). It took a miracle. *School Journal*, 3(1), 2-5.
- Hough, T. M., Hixon, M, D., Decker, D. & Johnson, B. (2012). The effectiveness of an explicit instruction writing program for second graders. *Journal of Behavioral Education*, 21, 163-174.
- Juel, C. (1988). Learning to read and write: A longitudinal study of 54 children from first through fourth grades. *Journal of Educational Psychology*, 80(4), 437-447.
- Lane, K. L., Harris, K. R., Graham, S., Weisenbach, J. L., Brindle, M., & Morphy, P. (2008). The effects of self-regulated strategy development on the writing performance of second-grade students with behavioral and writing difficulties. *The*

- Journal of Special Education*, 41,(4), 234-253.
- Lane, K. L., Graham, S., Harris, K. R., Little, M. A., Sandmel, K., & Brindle, M. (2010). Story writing: The effects of self-regulated strategy development for second-grade students with writing and behavioral difficulties. *The Journal of Special Education*, 44,(2), 107-128.
- Lienemann, T. O., Graham, S., Leader-Janssen, B., & Reid, R. (2006). Improving the writing performance of struggling writers in second grade. *The Journal of Special Education*, 40, (2), 66-78.
- Mandler, Jean. M. (1982). Some uses and abuses of a story grammar. *Discourse Processes*, 5, (3-4), 305-318.
- Mandler, Jean., & Johnson, Nancy (1977). Remembrance of things parsed: Story structure and recall. *Cognitive Psychology*, 9, (1), 111-151.
- Martin, K. F., & Munno, C. (1995). Use of check-off system to improve middle school students' story compositions. *Journal of Learning Disabilities*, 28(3), 139-149.
- McCutchen, D. (2006). Cognitive factors in the development of children's writing. In C. A. MacArthur, S, Graham, & J. Fitzgerald (Eds), *Handbook of writing research* (pp.115-130). New York: The Guilford Press.
- McLachlan, C., Nicholson, T., Fielding-Barnsley, R., Mercer, L., & Ohi, S. (2012). *Literacy in early childhood and primary education: Issues, challenges and solutions*. Melbourne: Cambridge University Press.
- Ministry of Education. (2006). *Effective Literacy Practice in Years 5 to 8*.

- Wellington: Learning Media.
- Montague, M., Graves, A., & Leavell, A. (1991). Planning, procedural facilitation, and narrative composition of junior high students with learning disabilities. *Learning Disabilities Research & Practice, 6*, 219-224.
- Montague, M., & Leavell, A. G. (1994). Improving the narrative writing of students with learning disabilities. *Remedial and Special Education, 15*(1), 21-32.
- Montague, M., Maddux, C. D., & Dereshiwsky, M. I. (1990). Story grammar and comprehension and production of narrative prose by students with learning disabilities. *Journal of Learning Disabilities, 23*(3), 190-197.
- Nicholson, T., & Dymock, S. J. (2015). *New Zealand dyslexia handbook*. Wellington: NZCER Press.
- Nodine, Barbara. F, Barenbaum, Edna., & Newcomer Phyllis. (1985). Story composition by learning disabled, reading disabled, and normal children. *Learning Disabled Quarterly, 8*, (3), 167-179.
- Pressley, M., Mohan, L., Reffitt, K., & Raphael-Bogaert, L. (2007). Writing instruction in engaging and effective elementary settings. In S. Graham, C. MacArthur & J. Fitzgerald (Eds), *Best practices in writing instruction* (pp. 13-27). New York: Guilford Press.
- Roth, F, P. (2000). Narrative writing: development and teaching children with writing difficulties. *Topics in Language Disorders, 20*(4), 15-28.
- Springer, K. (2010). *Educational research. A contextual approach*. Hoboken, NJ: Wiley.
- Stein, Nancy. L. (1982). What's in a story: Interpreting the interpretations of story

- grammars. *Discourse Processes* 5. (3-4), 319-335.
- Thomas, G., & Ward, J. (2010). *National Standards: School Sample Monitoring and Evaluation Project 2010*. Wellington, NZ: Ministry of Education. <http://www.educationcounts.govt.nz/publications/schooling/national-standards-school-sample-monitoring-and-evaluation-project-2010>.
- Thomas, G., & Ward, J. (2011). *National Standards: School Sample Monitoring and Evaluation Project, 2012*. Wellington, NZ: Ministry of Education. <http://www.educationcounts.govt.nz/publications/schooling/national-standards-school-sample-monitoring-and-evaluation-project-2012>.
- Thorndyke, P. W. (1977). Cognitive structures in comprehension and memory of narrative discourse. *Cognitive Psychology* 9, 77-110.
- Tracy, B., Graham, S., & Reid, R. (2009). Teaching young students strategies for planning and drafting stories: The impact of self-regulated strategy development. *Journal of Educational Research* 102,(5), 323-331.
- Troia, G. A. (1999). Phonological awareness intervention research: A critical review of the experimental methodology. *Reading Research Quarterly*, 34(1), 28-52.
- Troia, G. A., & Graham, S. (2002). The effectiveness of a highly explicit, teacher-directed strategy instruction routine: Changing the writing performance of students with learning disabilities. *Journal of Learning Disabilities*, 30, (4), 290-305.
- Vallecorsa, A. L., & deBettencourt, L. U. (1997). Using a mapping procedure to teach reading and writing skills to middle grade students with learning disabilities. *Education & Treatment of Children*, 20(2), 1-9.

- Vilscek, E. (1990 February). *Sensing story elements and structure in good literature, the models for children's writing*. Paper presented at the Annual Southwest Regional Conference of Authorship, Albuquerque.
- Ward, J., & Thomas, G (2012). *National Standards: School Sample Monitoring and Evaluation Project 2011*. Wellington, NZ: Ministry of Education.
[http://www.education counts.govt.nz/publications/schooling/national-standards-school-sample-monitoring-and-evaluation-project-2011](http://www.educationcounts.govt.nz/publications/schooling/national-standards-school-sample-monitoring-and-evaluation-project-2011).
- Ward, J., & Thomas, G (2013). *National Standards: School Sample Monitoring and Evaluation Project 2010-2012*. Wellington, NZ: Ministry of Education.
<http://www.education counts.govt.nz/publications/schooling/national-standards-school-sample-monitoring-and-evaluation-project-2010-2012>.
- Ward, J., & Thomas, G. (2015). *National Standards: School Sample Monitoring and Evaluation Project 2010-2013*. Wellington, NZ: Ministry of Education.
<http://www.education counts.govt.nz/publications/schooling/national-standards-school-sample-monitoring-and-evaluation-project-2010-2013>.
- Watanabe, L. M., & Hall-Kenyon, K. M. (2011). Improving young children's writing: The influence of story structure on kindergartners' writing complexity. *Literacy Research and Instruction, 50*(4), 272-293.
- Zipprich, M. A. (1995). Teaching web making as a guided planning tool to improve student narrative writing. *Remedial and Special Education, 16*(1), 3-15.
- Zumbrunn, S., & Bruning, R. (2013). Improving the writing and knowledge of emergent writers: the effects of self-regulated strategy development. *Reading Writing, 26*, 91- 11

Appendix A
Summary of the 22 Studies in the Literature Review

Summary of Studies According to Distinguishing Features

Authors	Publication Date	Theme	Age Groups	Sample Size	Procedure Experimental Group	Procedure Control Group	Number of Lessons	Lesson Time	Results or Outcomes	Limitations
Elaine M. Bukowiecki and Mary C. McMackin	1999	Developing story structure through seven weeks of read-alouds, charted direct story element practice, weekly written story retellings and an original written narrative, in week nine	6 year olds 1 st graders	Two classes (One Urban, One Suburban)	Taught story structure, pre/post tested this through rewriting read-alouds, and writing an original narrative	Both classes were taught story structure through read-alouds, direct teaching and charting of story elements, retelling of stories and by writing an original narrative	-	9 Weeks	Character was the highest element of student story structure sense and setting the lowest.	Participant numbers not specified
Abdel Salam A. El-Koumy Suez Canal University, Egypt	1999	Developing story structure through reading 15 narratives, concentrating on form	Freshman university students	83 (EFL students, randomly assigned to explicit or implicit story instruction)	41 students, explicitly taught story structure, assessed pre/post tests	42 students, implicitly taught story structure, assessed pre/post test	15	60 mins (3 times per week for five weeks)	Experimental group scored significantly higher on the post-test than the implicit group ($t = 6.30$, $p < 0.05$).	Findings are only generalizable for university freshmen
Jill Fitzgerald (1), Dixie Lee Shiegel (2) and Alan B. Teaseley (3) 1.2.3. University of North Carolina at Chapel Hill 1.2.	1987	Developing story structure through reading and writing stories	9-10 year olds 4 th graders	20 (students with a relatively poor sense of story structure, randomly assigned)	10 students received direct instruction in story structure, two pre-instruction, two first phase, two second phase stories assessed	10 students received instruction in word study and dictionary usage, two pre-instruction, two first phase, two second phase	-	Equal instruction time	Statistical analyses showed instruction in story parts had a strong positive effect on organization and slightly enhanced overall quality in children's writing.	Coherence and creativity unaffected by the intervention

Reading and Language Arts Jill Fitzgerald and Alan B. Teaseley University of North Carolina at Chapel Hill, School of Education	1986	Developing story structure	9-10 year olds 4 th graders	19 (students, in one rural school, seven boys, twelve girls, with a low level knowledge of narrative structure, randomly assigned to control or experimental groups)	Directly taught story structure elements, two pre-instruction, two first phase, two second phase stories assessed	Received instruction in dictionary usage and to a limited extent word usage, two pre-instruction, two first phase, two second phase stories assessed	16	Phase One 6X 30-45 minutes, over two weeks Phase Two 10X 30-40 minutes, over five weeks	Direct instruction in narrative structure had a strong positive effect on organization in story writing and also enhanced quality	The small sample size used significantly diminished the power of the statistical tests used
Linda B. Gambrell (1) and Steven P. Chasen (2) 1. University of Maryland 2. St Mary's County School System	1991	Developing story structure through listening to and reading stories, teacher modelled story writing and guided story generation	9-10 year olds 4 th and 5 th graders	40 (rural students; 17, 9 year old and 23, 10 year old, below average readers, randomly assigned)	Explicitly taught story structure, assessed a story for the presence and complexity of story structure elements	Received story structure awareness instruction	3 (across three days)	-	Explicit story structure instruction positively affected the quality of student narratives	The intervention only lasted for three days
Christine J. Gordan and Carl Braun University of Calgary	1982	Developing story structure through macrocloze tests to summarize stories, answering and generating story questions and writing stories	10 year olds 5 th graders	57 (students from three classes, in one school, randomly assigned)	Taught story structure, stories assessed for text structure elements	Received teacher directed discussion, probes and activities related to drama and literature	15	30 minutes, over five weeks	The story structure group significantly outperformed the control group on the total number of text structure categories produced in the narrative writing	Did not specify number of stories students wrote
Anne Graves (1), Marjorie Montague (2) and Yvet-Leng Wong (3)	1990	Developing story structure through story starters, planning time,	10-11 year olds 5 th and 6 th graders	30 (suburban, learning disabled students, with mild to moderate	10 received story starters, story structure cues and planning time, 10 received story	10 given story starter and planning time, three stories asses	3	35 mins (unlimited time given but	LD students who receive planning time plus story structure cueing	Limited sample size reduced the power to detect subtle

1. San Diego State University 2.3. University of Miami 1.2.3 Special Education	2006	cue cards, check-offs (no direct story instruction)	7 years olds 2 nd graders	writing disabilities, randomly assigned to three groups)	starter, story structure cues and characterization (characters had to have thoughts and feelings) and planning time, assessed three stories per student = 60	per student = 30	-	completed in 35 mins)	and a metacognitive check-off wrote higher quality stories than LD who received only planning time	differences between groups
Karen R Harris (1), Steve Graham (2) and Linda H Mason (3) 1.2. Vanderbilt University, Special Education and Literacy 3. Pennsylvania State University, Education, School Psychology, Special Education	2006	Developed story structure through SRSD, reading stories, peer work discussion, fitting story elements to a plan and writing	7 years olds 2 nd graders	66 (urban struggling writers and readers, from four urban schools, randomly assigned to three groups, 22 SRSD, 22 SRSD working with peers and 22 comparison students)	44 experimental group students, 22 explicitly taught story structure and SRSD, 22 explicitly taught story structure, SRSD, with peer support, one story assessed per student = 44	22 comparison group students, assessed one story assessed per student = 22	-	6 months	Evidenced a stronger performance in narrative writing of SRSD students, there was a statistically significant difference in the length and quality of student stories at post test and the number of story elements included	The number of lessons conducted was not specified
Tameron M. Hough, Michael D. Dixon (2), Dawn Decker (3) and Sharon Bradley-Johnson (4) 2.3.4. Central Michigan University, Psychology Department	2012	Developing story writing through a picture stimuli and story element instruction	7-8 year olds 2 nd graders	6 (students, three, 7 year old females, three 8 year olds; two males – one with speech language needs and one female with speech language needs)	Directly taught story elements, assessed baseline, maintenance and post-intervention writing probes	-	9-15	20-30 mins, (3-5 times per week, 3 weeks)	All students increased the number of story elements included in stories after the intervention	One to one teaching, not classroom tested

Kathleen Lynne Lane (1), Steve Graham (2), Karen R. Harris (3), M. Annette Little (4), Karin Sandmel (5) and Mary Brindle (6)	2010	Developing story elements, story planning and writing through SRSD	7.03-9.01 year olds 2 nd graders	13 (eight boys, five girls, with ex-internal behaviour patterns, limited writing skills)	Explicitly taught SRSD, writing process, story grammar (one-to-one), pre/post tested these	-	7-15	30 mins (3-6 weeks)	Revealed increases in story elements, quality and length	SRSD gains not investigated in regular classroom, other genre
4. Vanderbilt University, Education 1.2.3.5.6. Special Education, 2.3. Literacy										
Kathleen Lynne Lane (1), Karen R. Harris (2), Steve Graham (3), Jessica L Weisenbach (4), Mary Brindle and Paul Morphy (5). Peabody College of Vanderbilt University 1.2.35. Special Education, 2.4 Literacy	2008	Developing story elements through SRSD	7.5-8.3 years 2 nd graders	6 (rural students, five boys, one girl, at risk for emotional behaviour disorder, co-occurring difficulties with writing)	Explicitly taught SRSD, writing process, story structure, pre/post tested these	-	10-15	30 mins (3-4 times per week, 3-6 weeks)	Improvement in story completeness, length, and quality for all 6 students	Data not consistently collected, transfer to other genres not studied
Torri Ortiz Lienemann (1), Steve Graham (2), Beth Leader-Janssen (3), Robert Reid (4) 1.3.4.	2006	Developing story elements through SRSD, picture prompts, read aloud stories, check-offs, and planning.	7 year olds 2 nd graders	6 (struggling writers)	Explicitly taught one-to-one, SRSD, writing process, story grammar, pre/post tested these	-	-	30-45 mins (6+ weeks, Autumn term)	Stories improved markedly and were longer, more complete, qualitatively better with the	One to one teaching, not classroom tested

University of Nebraska-Lincoln 2. Vanderbilt University		drafting, writing stories										exception of one student	
Kerri F. Martin and Carla Manno	1995	Developing story elements through check-offs and a self-management procedure	13-14 year olds 7 th graders	3 boys, learning disabled, with learning behavioural problems	Taught SM, writing process, story grammar, ongoing tests	-	-	60 mins, a day	Stories were more complete, there was a significant increase in story elements included	Small data sample collected			
Marjorie Montague (1), Anne Graves (2) and Alexandra Leavell (3) 1.3 University of Miami, 2. University of San Diego 1.2. Special Education, 3. Teaching and Learning	1991	Developing story structure using check-offs, on a cue cards	12-14 year olds 7 th and 8 th graders Junior High Students	60 (40 learning disabled, 20 normally achieving, randomly assigned)	20 taught story structure, assessed three stories; a non-planned, a planned and a planned with cue cards	20 learning disabled in story writing group, 20 learning disabled in dictation group, assessed three stories: a non-planned, a planned and a planned with cue cards	3	within 60 mins	Normally achieving students generally produced significantly higher quality stories than students with learning disabilities	Need to investigate the effect of explicit story structure instruction on learning disabled stories			
Marjorie Montague (1), Alexandra G. Leavell (2) 1. University of Miami, Teaching and Learning 2. University of Denton, Texas,	1994	Developing story grammar, character, using check-offs, on a cue card	12-14 year olds 7 th and 8 th graders Junior High Students	9 (learning disabled students)	Explicitly taught story grammar, character development, ongoing tests	-	-	60 mins. A day, for eight+ weeks	Made substantial increases in the amount written, and mild to moderate increases in the quality	Small number of participants			

Secondary Education	1990	Developing story structure through explicit instruction (parsing), listening to, retelling, reading and writing a story	9-16 years 4 th , 5 th , 6 th , 7 th , 8 th , 10 th , 11 th graders	72 (36 learning disabled students, 29 boys and 7 girls; 36 non learning disabled, 9 boys and 27 girls)	Tested story structure recall, writing	-	1	within 45 mins	Learning disabled recall and wrote significantly fewer story structure elements than non-learning disabled	Coherence (linking of orientation, complication and resolution) not tested
Barbara F. Nodine (1), Edna Barenbaum (2) and Phyllis Newcomer (3) 1.3. Beaver College, 2. Cabrini College 1. Psychology	1985	Developing story structure through narrative writing	11 year olds	92 (low socio-economic students, 30 learning disabled, 31 reading disabled, 31 normal students)	Tested, compared narrative writing, classified compositions as stories when setting, problem, resolution included	-	-	-	30% of the learning disabled produced writing classifiable as a story, 47% reading disabled and 71% normal students – most normally achieving 11 year olds have developed story structure	Number of lessons and times not specified, character not included in story element count
Brenda Tracy (1), Steve Graham (2) and Robert Reid (3) 1.2 University of Nebraska 3. Vanderbilt University	2009	Developing story elements through SRSD	8 year olds 3 rd graders	127	64, 33 boys, 31 girls explicitly taught SRSD, writing process, story elements, pre/post tested these	63 received traditional- skills writing instruction; spelling and grammar	-	Spring Term	SRSD instructed students produced longer, schematically stronger (in terms of inclusion and quality of story parts) and qualitatively better stories than non-SRSD	Not replicated

Ada L. Vallecrosa (1), Laurie U. deBettencourt (2) University of North Carolina	1997	Developing story structure through story reading, recall, mapping and writing	13 year olds 7 th graders	3 (males with learning disabilities, significant reading comprehension and written expression deficiencies)	Directly taught story structure, evaluated each session, assessed baseline A, intervention B, intervention C	-	-	60 mins (two sessions per week, for 6 weeks)	Made gains in reading and writing	No control group
Lynne M. Watanabe (1) and Kendra M. Hall-Kenyon (2) 1. Alpine School District, Orem, Utah 2. Brigham Young University	2011	Developing story structure through student drawn, oral, written narratives, discussion of these and recording results against a rubric	5 year olds Kindergartners	6 (Good and not-so-good writers)	Directly taught story structure, pre/post tested these	-	-	Just over six weeks	Students from all ability levels understood the story elements, used these as cues for narrative writing and made significant gains in writing complexity	Only six subjects participated for only just six weeks
Mary Ann Zipprich Francis Marion University, Special Education	1995	Developing story structure through a poster stimuli and a planning web	9-12 year olds Elementary Students	13 learning disabled, 3 with behavioural disabilities, 1 with a communication disorder	Taught story elements, story web planning, pre/posted these	-	-	30 minutes daily (4 months)	Students produced higher scoring stories after direct story element instruction	Posters effected story writing
Sharon Zumbroff (1) and Roger Bruning (2) 1. Virginia Commonwealth University 2. University of Nebraska	2013	Developing story structure using SRSD, direct teaching of story elements, picture prompts, story writing	6,9-7.5 year olds 1 st graders	6 (Four male, two female, typically achieving students)	Taught SRSD, writing process, story structure, pre/post tested these through interviews	-	10-12	Spring Term	Students wrote longer, more complete, higher quality stories after instruction	A brief intervention with a small sample

Appendix B
Validity Issues Relating to the 22 Studies

Table 1

Details of the nature of the study

#	Author	Date	Type of instruction	LD students	Effect size
1	Bukowiecki & McMackin	1999	Story structure, read alouds, chartered direct story element practice, story retellings, an original written narrative	No	No
2	El-Koumy	1999	Story structure, reading narratives	No	1.43
3	Fitzgerald, Shiegel & Teasley	1987	Story structure, reading and writing stories	No	No
4	Fitzgerald & Teasley	1986	Story structure	No	0.54
5	Gambrell & Chasen	1991	Story structure, teacher modelling, teacher guided pupil writing	No	0.92
6.	Gordan & Braun	1982	Story structure, summarizing stories, answering, generating questions, writing stories	No	0.28
7.	Graves, Montague & Wong	1990	Story structure, story starters, planning time, cue cards, check-offs	Yes	1.74
8.	Harris, Graham and Mason	2006	Story structure, self-regulation, reading stories, peer work discussion, story element planning, writing	No	0.14

9.	Hough, Dixon, Decker & Bradley-Johnson	2012	Story structure, writing, picture stimuli, story element instruction	No	No
10.	Lane, Graham, Harris, Little, Sandmel & Brindle	2010	Story structure, story planning, writing, self-regulation	No	No
11.	Lane, Harris, Graham, Weisenbach, Brindle & Morphy	2008	Story structure, self-regulation	No	Positive Effect
12.	Lienemann, Graham, Leader-Janssen & Reid	2006	Story structure, self-regulation, picture prompts, read aloud stories, check-offs, planning	No	Positive Effect
13.	Martin & Manno	1995	Story structure, check-offs, self-regulation	Yes	No
14.	Montague, Graves & Leavell	1991	Story structure, check-offs, cue cards	Yes	0.15
15.	Montague & Leavell	1994	Story structure, check-offs, cue cards	Yes	No
16.	Montague, Maddux & Dereshiwsy	1990	Story structure, explicit instruction (parsing, listening to, reading, writing stories)	Yes	No
17.	Nodine, Barenbaum & Newcomer	1985	Story structure, narrating writing	Yes	No
18.	Tracy, Graham, & Reid	2009	Story structure and self-regulation	No	.52
19.	Vallecrossa & deBettencourt	1997	Story structure, story reading, recall, mapping, writing	Yes	No
20.	Watanabe & Hall-Kenyon	2011	Story structure, drawn, oral written narratives, discussion,	No	No

			recording results against a rubric		
21.	Zipprich	1995	Story structure	Yes	No
22.	Zumbrunn & Bruning	2013	Story structure, self-regulation, direct teaching, picture prompts, story writing	No	No

Table 2

Internal validity criteria – are the details given (yes/no)?

#	Author	Sample size	Age	Writing ability	Gender	SES	Ethnicity	EFL	Location
1.	Bukowiecki & McMackin	Two classes	6 year olds	Average	Mixed	No	No	No	Urban, Suburban
2.	El-Koumy	83	Freshman University Students	Average	Mixed	No	No	Yes	No
3.	Fitzgerald, Shiegel & Teaseley	20	9-10 year olds	Below average	Mixed	No	No	No	No
4.	Fitzgerald & Teaseley	19	9-10 year olds	Below average	Mixed	No	No	No	Rural
5.	Gambrell & Chasen	40	10-11 year olds	Below average	Mixed	No	No	No	Rural
6.	Gordan & Braun	57	10 year olds	Average	Mixed	No	No	No	No
7.	Graves, Montague & Wong	30	10-11 year olds	Below average	Mixed	No	No	No	Suburban
8.	Harris, Graham & Mason	66	7 year olds	Below average	Mixed	No	No	No	Urban
9.	Hough, Dixon, Decker & Bradley-Johnson	6	7-8 year olds	Average	Mixed	No	No	No	No
10.	Lane, Graham, Harris, Little, Sandmel & Brindle	13	7.03-9.01 year olds	Below average	Mixed	No	No	No	No
11.	Lane, Harris, Graham, Weisenbach, Brindle & Morphy	6	7.5-8.3 years old	Below average	Mixed	No	No	No	Rural

12.	Lienemann, Graham, Leader-Janssen & Reid	6	7 year olds	Below average	Mixed	No	No	No	No
13.	Martin & Manno	3	13-14 year olds	Below average	Males	No	No	No	No
14.	Montague, Graves & Leavell	60	12-14 year olds	Below average & average	Mixed	No	No	No	No
15.	Montague & Leavell	9	12-14 year olds	Below average	Mixed	No	No	No	No
16.	Montague, Maddux & Dereshiwsky	72	9-16 year olds	Below average & average	Mixed	No	No	No	No
17.	Nodine, Barenbaum & Newcomer	92	11 year olds	Below average & average	Mixed	Low	No	No	No
18.	Tracy, Graham, & Reid	127	8 year olds	Average	Mixed	No	No	No	No
19.	Vallecrosa & deBetteencourt	3	13 year olds	Below average	Males	No	No	No	No
20.	Watanabe & Hall-Kenyon	6	5 year olds	Below average & average	Mixed	No	No	No	No
21.	Zipprich	13	9-12 year olds	Below average	Mixed	No	No	No	No
22.	Zumbrunn & Bruning	6	6.9-7.5 year olds	Average	Mixed	No	No	No	No

Table 3

External validity criteria – are the details given (yes/no)?

#	Author	Design	Random assignment	Control group	Control for placebo effect	Transfer to new task	Number of lessons	Length of lessons	Number of writing tests
1	Bukowiecki & McMackin	Pre-post	No	No	?	Yes	No	9 weeks	2
2	El-Koumy	Pre-post	Yes	Yes	?	Yes	15	60mins, 3 times per week, for five weeks	2

3	Fitzgerald, Shiegel & Teaseley	Pre-1 st Phase-2 nd Phase	Yes	Yes	?	Yes	No	Equal instruction time	6
4	Fitzgerald & Teaseley	Pre-1 st phase-2 nd phase	Yes	Yes	?	Yes	16	Phase One 6X 30-45 minutes, over two weeks Phase Two 10X 30-40 minutes over five weeks	6
5	Gambrell & Chasen	Pre-post	Yes	Yes	Yes	Yes	3	No	1
6	Gordan & Braun	Macrocloze tests	Yes	Yes	?	Yes	15	30 minutes over five weeks	-
7	Graves, Montague & Wong	Three stories	Yes	Yes	?	Yes	3	35 minutes (unlimited time given but finished in 35 minutes)	3
8	Harris, Graves & Mason	Writing test	Yes	Yes	?	Yes	No	6 months	1
9	Hough, Dixon, Decker & Bradley-Johnson	Baseline. Maintenance, post	No	No	?	Yes	9-15	20-30 minutes (3-5 times per week, 3 weeks)	3
10	Lane, Graham, Harris, Little, Sandmel & Brindle	pre-post	No	No	?	No	7-15	30 minutes (3-6 weeks)	2
11	Lane, Harris, Graham, Weisenbach & Morphy	pre-post	No	No	?	No	10-15	30 minutes (3-4 times per week, 3-6 weeks)	2
12	Lienemann, Graham, Leader-Janssen & Reid	pre-post	No	No	?	Yes	No	30-45 minutes (6+ weeks, Autumn term)	2
13	Martin & Manno	On-going tests	No	No	?	Yes	No	60 minutes a day	-
14	Montague, Graves & Leavell	Non-planned, planned, planned with cue cards	Yes	No	?	Yes	3	within 60 minutes	3
15	Montague & Leavell	On-going tests	No	No	?	Yes	No	60 minutes a day, for	-

								eight+ weeks	
16	Montague, Maddux & Dereshiwsy	One test	No	No	?	Yes	1	within 45 minutes	1
17	Nodine, Barenbaum & Newcomer	Stories	No	No	?	Yes	No	No	1
18	Tracy, Graham, & Reid	Pre-post	No	Yes	No	Yes	No	No	2
19	Vallecrosa & deBettencourt	Baseline A, intervention B, intervention C	No	No	?	Yes	No	60 minutes (two sessions per week, for 6 weeks)	6
20	Watanabe & Hall-Kenyon	Pre-post	No	No	?	Yes	No	Just over six	2
21	Zipprich	Pre-post	No	No	?	Yes	No	30 minutes daily (4 months)	2
22	Zumbrunn & Bruning	Pre-post	No	No	?	Yes	10-12	Spring term	2

Appendix C
The Chronological Order of Appearance of the 22 Studies

Chronological Order of Studies Developing Story Structure for Narrative Writing

Year	Study
1980	
1981	
1982	Gordan & Braun
1983	
1984	
1985	Nodine et al.
1986	Fitzgerald & Teasley
1987	Fitzgerald et al.
1988	
1989	
1990	Graves et al./Montague et al.
1991	Gambell & Chasen/Montague et al.
1992	
1993	
1994	Montague & Leavell
1995	Martin & Manno/Zipprich
1996	

1997	Vallecrosa & deBettencourt
1998	
1999	Bukowiecki & McMackin/El-Koumy
2000	
2001	
2002	
2003	
2004	
2005	
2006	Harris et al./Lienemann et al.
2007	
2008	Lane et al.
2009	Tracy et al.
2010	Lane et al.
2011	Watanabe & Hall-Kenyon
2012	Hough et al.
2013	Zumbrunn & Bruning
2014	
2015	

Appendix D
A List of the Teaching Techniques in the 22 Studies

Techniques Used to Develop Story Structure for Narrative Writing
(refer to Appendix B to identify the researchers)

<i>Technique</i>	<i>Year (study published)</i>
Macrocloze story summary tests	1982
Answering and generating story questions	1982
Direct/explicit story structure instruction/practice	1986, 1990 (b), 1991 (a), 1994, 1997, 1999 (a), 1999 (b), 2006 (a), 2006 (b), 2008, 2009, 2010, 2011, 2012, 2013
Reading stories	1987, 1990 (b), 1991 (a), 1997, 1999 (a), 1999 (b), 2006 (a), 2006 (b)
Story starters	1990 (a)
Planning time	1990 (a), 2006 (b)
Cue cards	1990 (a), 1991 (b), 1994
Check-offs	1990 (a), 1991 (b), 1994, 1995 (a), 2006 (b)
Listening to stories	1990 (b), 1991 (a), 1999 (a)
Retelling/recalling stories	1990 (b), 1997, 1999 (a)
Teacher modelled writing	1991 (a)
Teacher guided writing	1991 (a)
Self-management procedure	1995 (a)
Poster/picture stimuli	1995 (b), 2006 (b), 2012, 2013
Planning web	1995 (b), 2006 (a)
Story Map	1997
Read alouds	1999 (a), 2006 (b)
SRSD	2006 (a), 2006 (b), 2008, 2009, 2010, 2013
Peer discussions	2006 (a), 2011
Writing process	2006 (a), 2006 (b), 2008, 2009, 2010, 2013
Drawn narratives	2011
Oral narratives	11

Appendix E
Example of Check-offs

In Martin and Manno (1995) students used check-offs to write stories.

	Write as I Plan:	Check as I Write:
MAIN CHARACTER		
OTHER CHARACTERS		
SETTING		
PROBLEM		
PLAN (ACTION)		
ENDING		

FIGURE 3. The Story Planner form, used to plan stories and monitor their production.

Appendix F
Demographics of Participants

Table

Showing Rural Class Demographics

Student	Year	Age	Gender	Ethnicity	ESOL	Special Needs	Writing Level	Writing Ability	Reading Age
22CGB	8	13	Female	Fillipino	Yes	No	2P	Not-so	11
11IGB	8	13	Female	Fillipino	Yes	No	3B	Not-so	11
21CGB	7	12	Female	NZ European	No	No	4A	Good	13+
4IGA	7	11	Female	Maori	No	No	4B	Good	11
9IGB	7	11	Male	NZ European	No	No	4B	Good	13+
16CGA	7	11	Female	NZ European	No	No	4B	Good	12
10IGB	7	11	Female	NZ European	No	No	3P	Not-so	11
5IGA	7	11	Female	Fillipino	Yes	No	2P	Not-so	10
15CGA	7	11	Female	Fillipino	Yes	No	3P	Not-so	11
14CGA	6	10	Male	NZ European	No	No	3A	Good	13
3IGA	6	10	Female	NZ European	No	No	3P	Good	13
20CGB	6	10	Male	NZ European	No	No	3B	Not-so	10
18CGB	6	10	Female	Micronesian (Kiribati)	No	No	2P	Not-so	10
19CGB	6	10	Male	NZ European	No	No	4B	Good	12
8IGB	6	10	Male	Fillipino	Yes	No	2P	Not-so	10
13CGA	5	9	Female	Maori	No	No	3B	Good	10
12CGA	5	9	Male	NZ European	No	No	2B	Not-so	8.5
7IGB	5	9	Female	NZ European	No	No	3A	Good	10
2IGA	5	9	Female	NZ European	No	No	3B	Good	10
6IGB	5	9	Female	NZ European	No	No	2A	Good	10
1IGA	5	9	Male	African	Yes	Yes	1A	Not-so	8.5
17CGB	5	9	Female	NZ European	No	Yes	1B	Not-so	7

Table

Showing Urban Class Demographics

Student	Year	Age	Gender	Ethnicity	ESOL	Special Needs	Writing Level	Writing Ability	Reading Level
15CGA	6	10	Male	Maori	No	Spelling	1P	Not-so	5B
16CGA	6	11	Female	Romanian	No	No	1A	Not-so	7B
17CGA	6	11	Male	NZ European	No	Spelling	2P	Not-so	6E
18CGA	6	10	Male	NZ European	No	Spelling	2A	Not-so	7M
19CGA	6	10	Male	NZ European	No	No	2A	Not-so	6B
20CGA	6	11	Female	NZ European	No	No	5B	Good	7M
21CGA	6	11	Male	NZ European	No	No	3A	Good	7B
22CGB	6	11	Male	South African	Yes	No	1P	Not-so	5E
23CGB	6	10	Male	NZ European	No	Spelling	1P	Not-so	5E
24CGB	6	11	Male	NZ European	No	No	2B	Not-so	6B
25CGB	6	11	Female	NZ European	No	No	2A	Not-so	6E
26CGB	6	11	Female	NZ European	No	No	3A	Good	7M
27CGB	6	11	Female	NZ European	No	Spelling	3B	Not-so	6E
28CGB	6	11	Male	Maori	No	Spelling	1A	Not-so	6M
1IGA	6	11	Male	Fillipino	Yes	No	1P	Not-so	5M
2IGA	6	11	Male	NZ European	No	No	2B	Not-so	6B
3IGA	6	11	Male	NZ European	No	No	2P	Not-so	7B
4IGA	6	11	Female	Maori	No	No	2P	Not-so	7B
5IGA	6	10	Male	Tongan	Yes	No	2A	Not-so	4B
6IGA	6	11	Female	Maori	No	No	1P	Not-so	4M
7IGA	6	11	Female	NZ European	No	No	4B	Good	6B
8IGA	6	11	Male	Middle Eastern	Yes	No	1P	Not-so	4E
9IGB	6	10	Male	Asian (Indian)	Yes	No	1P	Not-so	-
10IGB	6	11	Male	Maori	No	Spelling, Behaviour	2B	Not-so	6M
11IGB	6	10	Male	NZ European	No	No	2P	Not-so	6B
12IGB	6	11	Female	NZ European	No	No	2A	Not-so	7E
13IGB	6	10	Female	NZ European	No	No	3A	Good	7M
14IGB	6	11	Female	NZ European	No	No	3B	Not-so	6E

Pre test



Narrative Writing

Author _____

Story Planher

Beginning

Middle

End

It Took a Miracle



by DIANE HEBLEY

A MAN CALLED HAROLD used to breed pedigree Jersey cattle. Each year, he would take the best of his cows, calves and bulls to the Hawke's Bay spring show. He won many prizes, including red ribbons for first.

But every year, no matter how good his animals were, old Paddy down the road always said the same thing.

"Well now, Harold," he'd say in his soft Irish voice, "that's a fine beast—nearly as fine as the beasts in Ireland."

This went on for years.

One spring, Harold prepared an especially fine, fierce bull for the show. Finvoy Peter Pan was so fierce he had to be led into the show ring by two men. One held the pole attached to his nose-ring. The other held a chain that also went through the nose-ring and around his horns. Even so, he was too fierce to be led in the Grand Parade, though he had won his red ribbon.

Surely this time, thought Harold, Old Paddy would be impressed.

But Paddy just puffed contentedly on his pipe and came out once more with, "He's a good bull—nearly as good as the bulls in Ireland."



Then came the next spring—and identical twin heifer calves for Daisy, Harold's favourite cow. Great excitement! Identical twin calves were very unusual, and

when they won a special award at the show, Harold was sure that he had Old Paddy and his Ireland beaten at last. But no! They were still only "the best calves I've seen since I left Ireland".

The following spring Daisy and her twin heifers were all due to have calves. One night, when Harold walked down to the paddock, he saw Daisy lying in the corner. Then in the torchlight he saw one tiny hoof, and another, and a nose . . . and it was all over. A healthy heifer calf to Daisy.

"Very good!" said Harold's wife with a smile.

"But wait," cried Harold. "Look here . . ." And a few minutes later, a second healthy heifer calf joined its twin. Daisy had done it again—another set of identical twin heifers.

Harold went off to bed feeling delighted. What would Old Paddy say about *this*?

Next morning, as he was dozing in bed, his wife appeared at the door. She looked unusually flushed and agitated. "Come and see for yourself! Come down to the paddock!" she urged.

Immediately Harold was gripped by fear. The calves? Daisy? They had seemed all right last night.

"Come and see," was all his wife would say as she hurried off down the path.

When Harold reached the gate and looked into the paddock, he thought he must still be dreaming.

For there, in the paddock, as well as Daisy and her twin calves of the night before, stood her first set of twins—each one with her own identical heifer twins, all born alive and well on the same night.

And when Old Paddy came hurrying down the road,

later that sunny morning, he leaned over the gate and stared in silence. He rubbed his eyes.

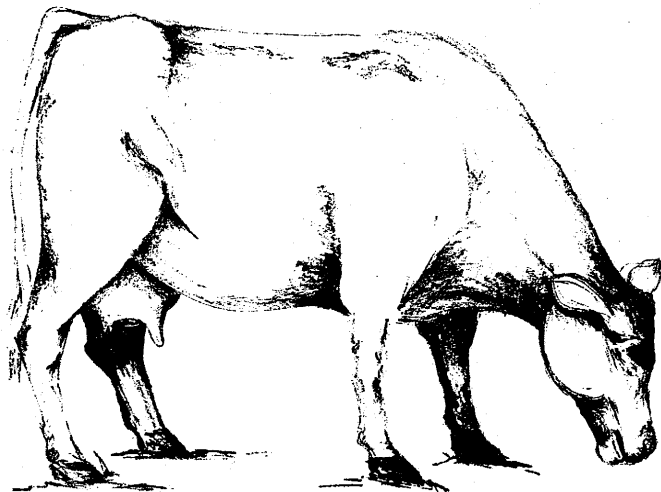
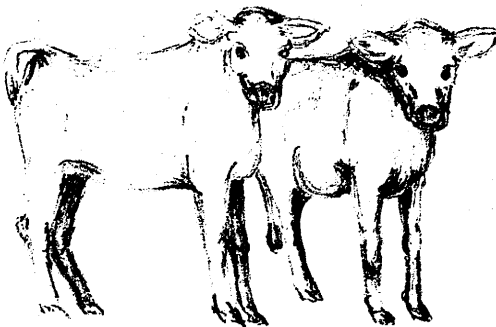
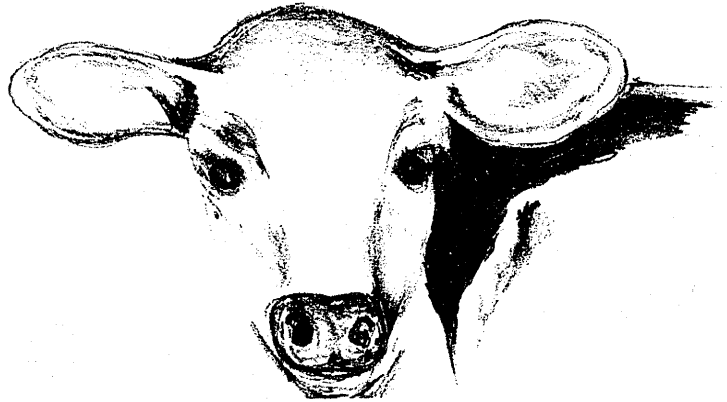
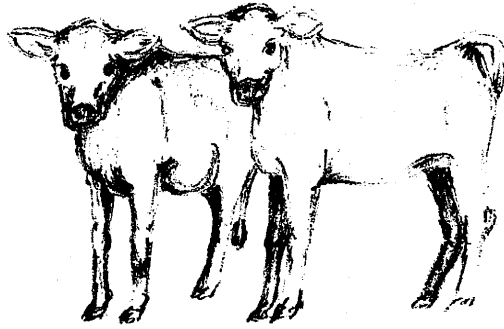
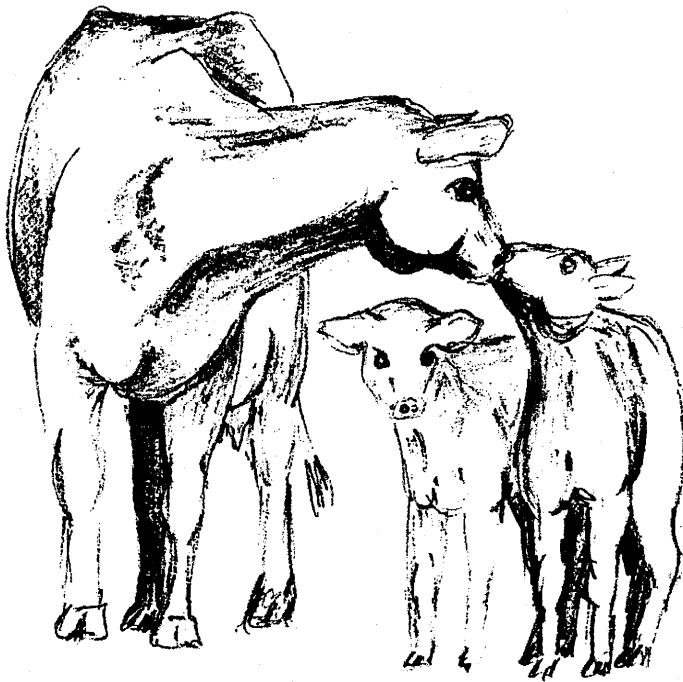
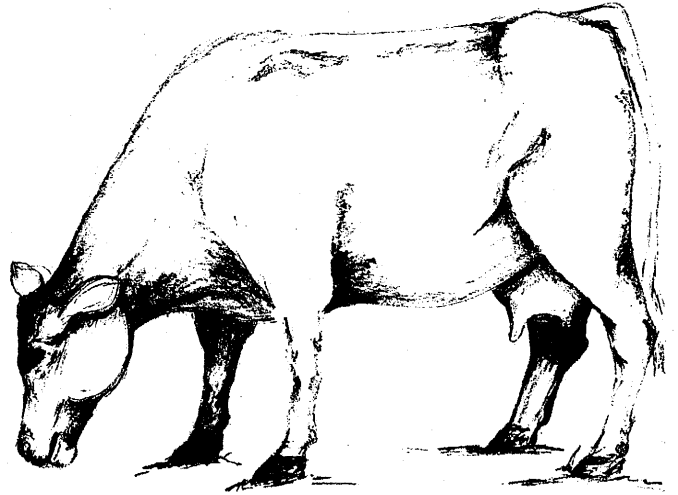
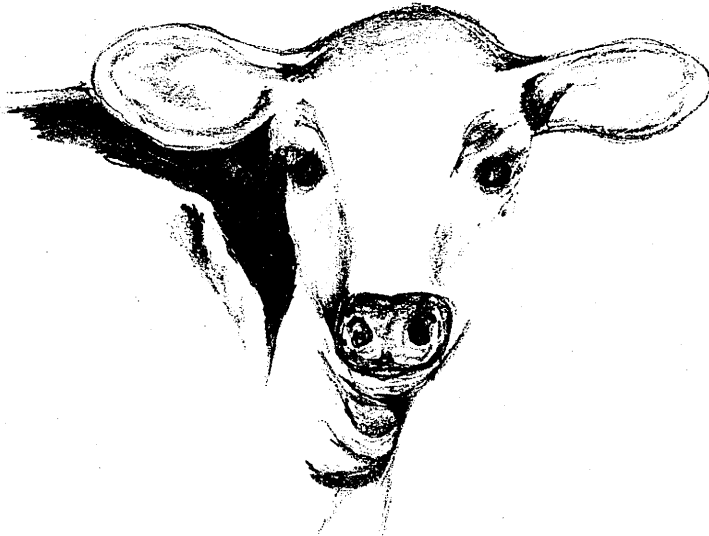
At last he took the pipe from his mouth. With the deepest sigh, he shook his head.

“Glory be to God, Harold,” he said. “I never saw the like in all Ireland!”



drawings by Nina Stutz

Story



STORY

GRL 5: 9 to 10 yéars

By the end of Year 5

A man called Harold used to breed pedigree Jersey cattle. Each year, he would take the best of his cows, calves and bulls to the Hawke's Bay spring show. He won many prizes, including the red ribbons for first.

But every year, no matter how good his animals were, old Paddy down the road always said the same thing.

"Well now, Harold," he'd say in his soft Irish voice, "that's a fine beast-nearly as fine as the beasts in Ireland."

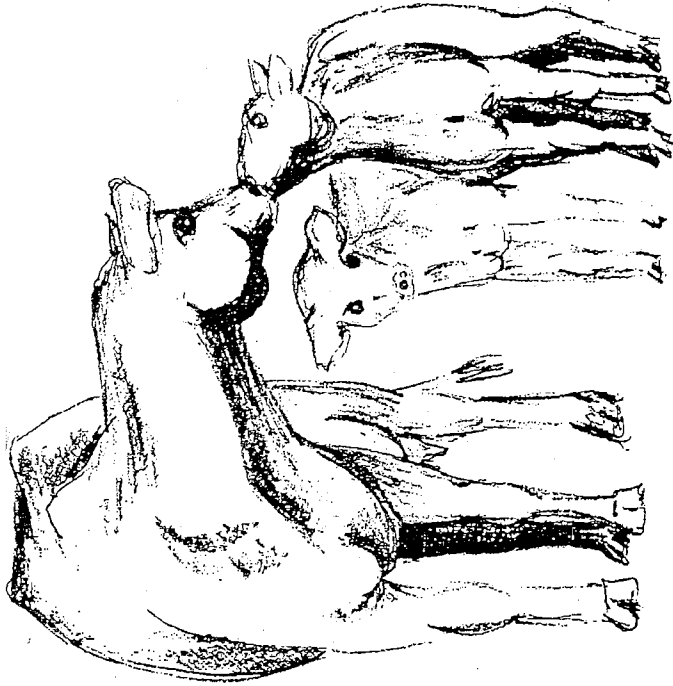
This went on for years.

One spring, Harold prepared an especially fine, fierce bull for the show. Finvoy Peter Pan was so fierce he had to be led into the show ring by two men. One held the pole attached to his nose-ring. The other held a chain that also went through the nose-ring and around his horns. Even so, he was too fierce to be led in the Grand Parade, though he had won his red ribbon.

Surely this time, thought Harold, Old Paddy would be impressed.

But Paddy just puffed contentedly on this pipe and came out once more with, "He's a good bull-nearly as good as the bulls in Ireland."

Then came the next spring-and identical twin heifer calves for Daisy, Harold's favourite cow. Great excitement! Identical twin calves were very unusual, and when they won a special award at the show, Harold was sure that he had Old Paddy and Ireland beaten at last. But no! They were still only "the best calves I've seen since I left Ireland".



The following spring Daisy and her twin heifers were all due to have calves. One night, when Harold walked down to the paddock, he saw Daisy lying in the corner. Then in the torchlight he saw one tiny hoof, and another, and a nose... and it was all over. A healthy heifer calf to Daisy.

"Very good!" said Harold's wife with a smile.

"But wait," cried Harold. "Look here..." And a few minutes later, a second healthy heifer calf joined its twin. Daisy had done it again-another set of identical twin heifers.

Harold went off to bed feeling delighted. What would Old Paddy say about *this*?

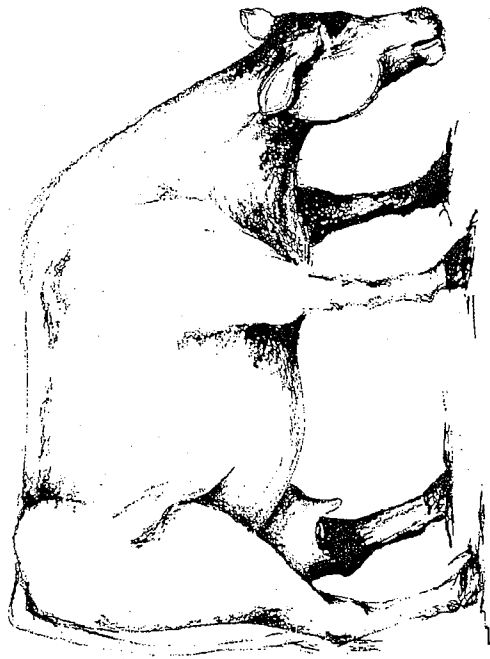
Next morning, as he was dozing in bed, his wife appeared at the door. She looked unusually flushed and agitated. "Come and see for yourself! Come down to the paddock!" she urged.

Immediately Harold was gripped by fear. The calves? Daisy? They had seemed all right last night.

"Come and see," was all his wife would say as she hurried off down the path.

When Harold reached the gate and looked into then paddock, he thought he must be dreaming.

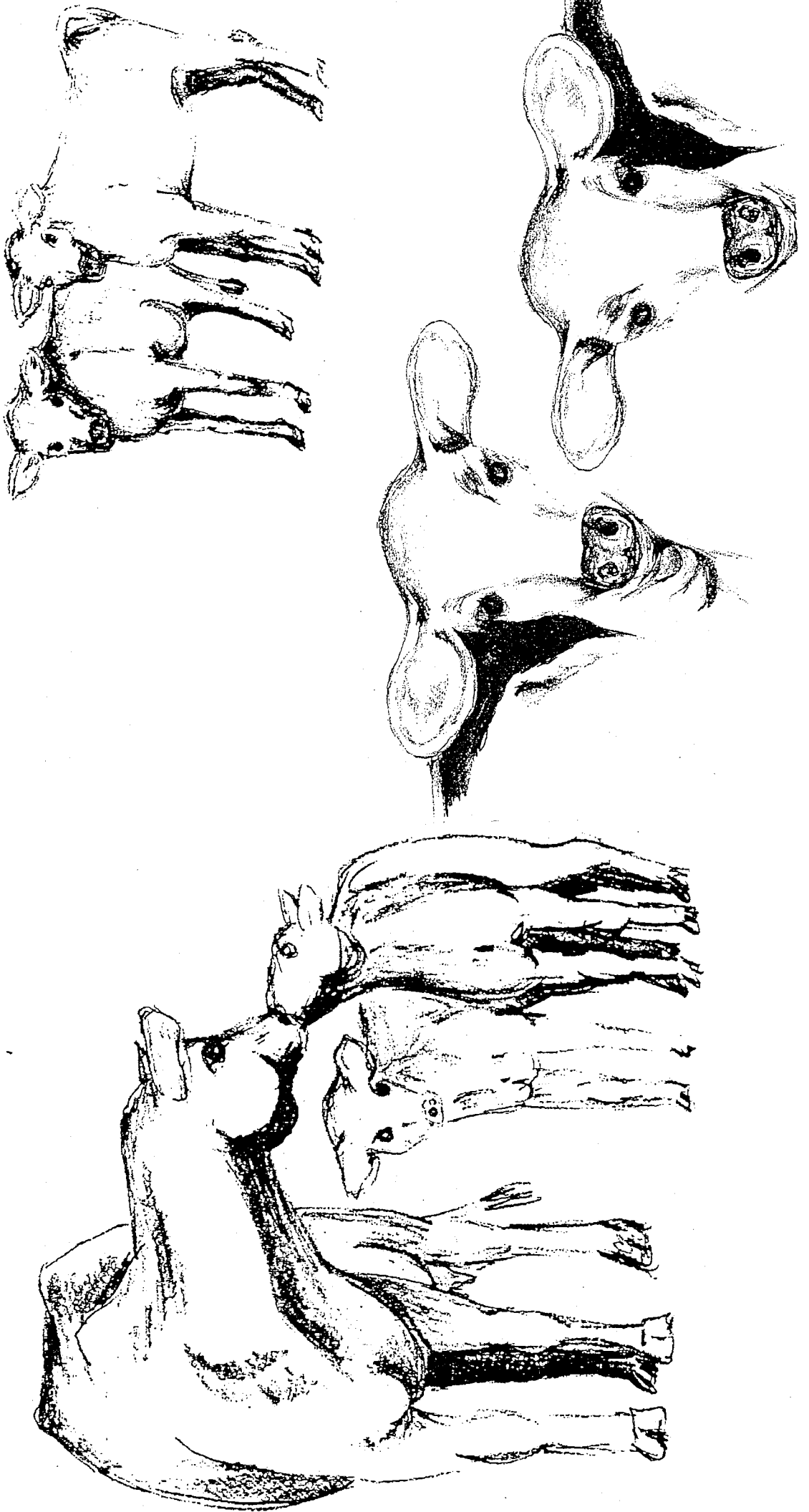
For there, in the paddock as well as Daisy and her twin calves of the night before, stood her first set of twins- each one with her own identical heifer twins, all born alive and well on the same night.



And when Old Paddy came hurrying down the road, later that morning, he leaned over the gate and stared in silence. He rubbed his eyes.

At last he took the pipe from his mouth. With the deepest sigh, he shook his head.

“Glory be to God, Harold,” he said. “I never saw the like in all Ireland!”



STORY

GRL 5: 9 to 10 years

By the end of Year 5

A man called Harold used to breed pedigree Jersey cattle. Each year, he would take the best of his cows, calves and bulls to the Hawke's Bay spring show. He won many prizes, including the red ribbons for first.

But every year, no matter how good his animals were, old Paddy down the road always said the same thing.

"Well now, Harold," he'd say in his soft Irish voice, "that's a fine beast-nearly as fine as the beasts in Ireland."

This went on for years.

One spring, Harold prepared an especially fine, fierce bull for the show. Finvoy Peter Pan was so fierce he had to be led into the show ring by two men. One held the pole attached to his nose-ring. The other held a chain that also went through the nose-ring and around his horns. Even so, he was too fierce to be led in the Grand Parade, though he had won his red ribbon.

Surely this time, thought Harold, Old Paddy would be impressed.

But Paddy just puffed contentedly on this pipe and came out once more with, "He's a good bull-nearly as good as the bulls in Ireland."

Then came the next spring-and identical twin heifer calves for Daisy, Harold's favourite cow. Great excitement! Identical twin calves were very unusual, and when they won a special award at the show, Harold was sure that he had Old Paddy and Ireland beaten at last. But no! They were still only "the best calves I've seen since I left Ireland".

The following spring Daisy and her twin heifers were all due to have calves. One night, when Harold walked down to the paddock, he saw Daisy lying in the corner. Then in the torchlight he saw one tiny hoof, and another, and a nose... and it was all over. A healthy heifer calf to Daisy.

"Very good!" said Harold's wife with a smile.

"But wait," cried Harold. "Look here..." And a few minutes later, a second healthy heifer calf joined its twin. Daisy had done it again-another set of identical twin heifers.

Harold went off to bed feeling delighted. What would Old Paddy say about *this*?

Next morning, as he was dozing in bed, his wife appeared at the door. She looked unusually flushed and agitated. "Come and see for yourself! Come down to the paddock!" she urged.

Immediately Harold was gripped by fear. The calves? Daisy? They had seemed all right last night.

"Come and see," was all his wife would say as she hurried off down the path.

When Harold reached the gate and looked into the paddock, he thought he must be dreaming.

For there, in the paddock as well as Daisy and her twin calves of the night before, stood her first set of twins- each one with her own identical heifer twins, all born alive and well on the same night.

And when Old Paddy came hurrying down the road, later that morning, he leaned over the gate and stared in silence. He rubbed his eyes.

At last he took the pipe from his mouth. With the deepest sigh, he shook his head.

"Glory be to God, Harold," he said. "I never saw the like in all Ireland!"

Notes for the Teacher: This story is written for a New Zealand audience and its purpose is to entertain the reader and illustrate a relationship between a North Island farmer and an Irish migrant, in the twentieth century. You will read this story to your class.

A story is a narrative text. Stories or narratives have a certain structure. There is an orientation or introduction that introduces characters and a problem or problems that the main character or characters may have and establishes where and when the story is set. In the story body or complication, the characters interact to solve the problem/s through a series of events or actions called the plot. In event one, a problem is raised, characters or a character react to the problem and act in a certain way to cause an outcome. In event two, three, four and so on, the same sequence is followed. However, the character interactions become more intense, dramatic or heightened and cause the plot to reach crisis point or climax but after the crisis the plot declines in dramatic intensity. The chain of events and the level of intensity or drama produce the storyline and communicate the story's theme or message. At the end of the story or resolution, the overall problem is solved, a lesson is learnt or moral established and the main theme or message is communicated to the audience. This is called the coda.

Post test





MASSEY UNIVERSITY
INSTITUTE OF EDUCATION
TE KURA O TE MATAURANGA

**Information Sheet for Participants
Principal/Board of Trustees**

Title of study

Pilot study of teaching narrative to Year 5-8 boys and girls.

Hello, my name is Frances Mooney. I am conducting a study to find out the effects of story structure instruction on children's writing. This study is my Master of Literacy Education thesis.

Your school is invited to take part. If you accept the invitation, the project will involve a teacher and his/her class.

The class will be assigned to either the intervention groups that receives story structure training or the control groups who will do literary element training. The class teacher will teach the intervention groups and I will teach the control. Students will be assessed before the study begins for writing skills. They will write a story. This will take about 30 minutes. Students will be assessed again at the end of the study to assess the effect of intervention. Trained markers will assess the pre/post-tests. Students will write another story between tests and this also will be assessed by trained markers so that feedback is given to students about their narratives. In the first lesson, for one hour, students will learn about story writing and start writing a story. In lessons two and three, students will continue writing their own story. Students will be taught one hour, on one day, for three lessons in a row. Teachers carrying out the intervention will be given pre-prepared lesson plans: The lesson plans will have

1. The same story to read
2. Instructions on how to do the story structure
3. A step by step outline of the lesson

I would really appreciate your school's participation but whether or not your school participates is up to you. All writing completed by your students will be completely anonymous. Your students will not be named in any way though I would like to be able to quote anonymously from student work in the write-up of the study or in presentations or in an article for publication. I will keep the assessment data in a secure place for five years and then it will be destroyed. You may withdraw your school or students from the study at any time. If you are interested after the study is complete, I can email you a summary of the findings. I will also offer an email summary of the findings to all the student and teacher participants involved. If you have any questions or wish to know more about the research please don't hesitate to contact me at kiwi-in-nutition@live.com. You may also contact my supervisor Professor Tom Nicholson at t.nicholson@massey.ac.nz.

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher named above is responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher, please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz



MASSEY UNIVERSITY
INSTITUTE OF EDUCATION
TE KURA O TE MATĀURANGA

Information Sheet for Participants Teacher

Title of study

Pilot study of teaching narrative writing to Year 5-8 boys and girls.

Hello, my name is Frances Mooney. I am conducting a study to find out the effects of story structure instruction on children's writing. This study is my Master of Literacy Education thesis.

You and your class are invited to participate in the project. Your pupils will be assigned the intervention class that receives story structure training and the comparison class that receives literary element instruction. You will teach intervention group and I will teach the comparison group. You will administer a narrative writing pre and post-test, teach narrative writing and collate student tests and stories. You will administer your narrative writing pre-test before the pilot study. Your pupils will write a story for 30 minutes. After this, for one hour, for three days in a row you will teach your students narrative writing and they will write a story.

Teachers carrying out the intervention will be given a brief training session and prepared lesson plans:

The lesson plans will have

1. The same story to read
2. Instructions on how to do the story structure
3. A step by step outline of the lesson with answers

Your pupils will write one narrative, in a story writing booklet, over three lessons in a row, and pre/post-tests which will be assessed by trained markers. Your pupil's narratives will be completely anonymous. Pupils will not be named in any way although I would like to be able to quote anonymously from student work in the project write-up, presentations or in an article presentation. I will keep pupil assessment data in a secure place for five years and then it will be destroyed. Pupils may withdraw from the study at any time. If you are interested after the study is complete, I can email you a summary of the findings. I will also offer an email summary of the findings to all the pupil participants and to the principal of your school. If you have any questions or wish to know more about the research please don't hesitate to contact me at kiwi-in-tuition@live.com. You may also contact my supervisor Professor Tom Nicholson at t.nicholson@massey.ac.nz.

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher named above is responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher, please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz.



MASSEY UNIVERSITY
INSTITUTE OF EDUCATION
TE KURA O TE MATAURANGA

Information Sheet for Participants Parents

Title of study

Pilot study of teaching narrative writing to Year 5-8 boys and girls.

Hello, my name is Frances Mooney. I am conducting a study to find out the effects of story structure instruction on children's writing. This study is my Master of Literacy Education thesis.

The study will involve your son/daughter's class. The class will be separated into intervention groups, who receive story structure training and comparison groups who receive literary element teaching. The class teacher will teach the intervention group and I will teach the comparison group.

Your child is invited to take part in the project. Your child may be assigned either to the intervention groups that receives the story structure training or else will be in the comparison groups who receive literary element instruction. This study will involve your child in the following ways: Children in each group will be assessed before the study begins for writing skills. They will write a story. This will take about 30 minutes. Pupils will be assessed at the end of the study to assess the results of the intervention. Children will write a story over three lessons. This will be assessed by trained markers so that feedback is given to children about their stories. In each lesson, for one hour, students will learn about story writing and write a story. Pupils will write one story over the three lessons. Pupils will be taught one hour, for three days in a row.

I would really appreciate your child's participation, but whether or not your child takes part is completely up to you.

All writing completed by your child will be completely anonymous. Your child will not be named in any way though I would like to be able to quote anonymously from your child's work in the write-up of the study or in presentations or in an article for publication. I will keep the assessment data in a secure place for five years and then it will be destroyed. You may withdraw your child from the study at any time. If you are interested after the study is complete, I can email you a summary of the findings. I will also offer an email summary of the findings to all the other participants and to the principal. If you have any questions or wish to know more about the research please don't hesitate to contact me at kiwi-in-tuition@live.com. You may also contact my supervisor Professor Tom Nicholson at t.nicholson@massey.ac.nz.

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher named above is responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher, please contact Professor John O'Neill, Director (Research Eics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz.



MASSEY UNIVERSITY
INSTITUTE OF EDUCATION
TE KURA O TE MATAURANGA

Information Sheet for Participants Principal/Board of Trustees

Title of study

Pilot study of teaching narrative to Year 6 boys and girls.

Hello, my name is Frances Mooney. I am conducting a study to find out the effects of story structure instruction on children's writing. This study is my Master of Literacy Education thesis.

Your school is invited to take part. If you accept the invitation, the project will involve a teacher and his/her class.

The class will be assigned to either the intervention groups that receives story structure training or the control groups who will do literary element training. The class teacher will teach the intervention groups and I will teach the control. Students will be assessed before the study begins for writing skills. They will write a story. This will take about 30 minutes. Students will be assessed again at the end of the study to assess the effect of intervention. Trained markers will assess the pre/post-tests. Students will write another story between tests and this also will be assessed by trained markers so that feedback is given to students about their narratives. In the first lesson, for one hour, students will learn about story writing and start writing a story. In lessons two and three, students will continue writing their own story. Students will be taught one hour, on one day, for three lessons in a row. Teachers carrying out the intervention will be given pre-prepared lesson plans: The lesson plans will have

1. The same story to read
2. Instructions on how to do the story structure
3. A step by step outline of the lesson

I would really appreciate your school's participation but whether or not your school participates is up to you. All writing completed by your students will be completely anonymous. Your students will not be named in any way though I would like to be able to quote anonymously from student work in the write-up of the study or in presentations or in an article for publication. I will keep the assessment data in a secure place for five years and then it will be destroyed. You may withdraw your school or students from the study at any time. If you are interested after the study is complete, I can email you a summary of the findings. I will also offer an email summary of the findings to all the student and teacher participants involved. If you have any questions or wish to know more about the research please don't hesitate to contact me at kiwi-intuition@live.com. You may also contact my supervisor Professor Tom Nicholson at t.nicholson@massey.ac.nz.

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher named above is responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher, please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz



MASSEY UNIVERSITY
INSTITUTE OF EDUCATION
TE KURA O TE MATĀURANGA

Information Sheet for Participants Teacher

Title of study

Pilot study of teaching narrative writing to Year 6 boys and girls.

Hello, my name is Frances Mooney. I am conducting a study to find out the effects of story structure instruction on children's writing. This study is my Master of Literacy Education thesis.

You and your class are invited to participate in the project. Your pupils will be assigned the intervention class that receives story structure training and the comparison class that receives literary element instruction. You will teach intervention group and I will teach the comparison group. You will administer a narrative writing pre and post-test, teach narrative writing and collate student tests and stories. You will administer your narrative writing pre-test before the pilot study. Your pupils will write a story for 30 minutes. After this, for one hour, for three days in a row you will teach your students narrative writing and they will write a story.

Teachers carrying out the intervention will be given a brief training session and prepared lesson plans:

The lesson plans will have

1. The same story to read
2. Instructions on how to do the story structure
3. A step by step outline of the lesson with answers

Your pupils will write one narrative, in a story writing booklet, over three lesson in a row, and pre/post-tests which will be assessed by trained markers. Your pupil's narratives will be completely anonymous. Pupils will not be named in any way although I would like to be able to quote anonymously from student work in the project write-up, presentations or in an article presentation. I will keep pupil assessment data in a secure place for five years and then it will be destroyed. Pupils may withdraw from the study at any time. If you are interested after the study is complete, I can email you a summary of the findings. I will also offer an email summary of the findings to all the pupil participants and to the principal of your school. If you have any questions or wish to know more about the research please don't hesitate to contact me at kiwi-in-tuition@live.com. You may also contact my supervisor Professor Tom Nicholson at t.nicholson@massey.ac.nz.

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher named above is responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher, please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz.



MASSEY UNIVERSITY
INSTITUTE OF EDUCATION
TE KURA O TE MATĀURANGA

Information Sheet for Participants Parents

Title of study

Pilot study of teaching narrative writing to Year 6 boys and girls.

Hello, my name is Frances Mooney. I am conducting a study to find out the effects of story structure instruction on children's writing. This study is my Master of Literacy Education thesis.

The study will involve your son/daughter's class. The class will be separated into intervention groups, who receive story structure training and comparison groups who receive literary element teaching. The class teacher will teach the intervention group and I will teach the comparison group.

Your child is invited to take part in the project. Your child may be assigned either to the intervention groups that receives the story structure training or else will be in the comparison groups who receive literary element instruction. This study will involve your child in the following ways: Children in each group will be assessed before the study begins for writing skills. They will write a story. This will take about 30 minutes. Pupils will be assessed at the end of the study to assess the results of the intervention. Children will write a story over three lessons. This will be assessed by trained markers so that feedback is given to children about their stories. In each lesson, for one hour, students will learn about story writing and write a story. Pupils will write one story over the three lessons. Pupils will be taught one hour, for three days in a row.

I would really appreciate your child's participation, but whether or not your child takes part is completely up to you.

All writing completed by your child will be completely anonymous. Your child will not be named in any way though I would like to be able to quote anonymously from your child's work in the write-up of the study or in presentations or in an article for publication. I will keep the assessment data in a secure place for five years and then it will be destroyed. You may withdraw your child from the study at any time. If you are interested after the study is complete, I can email you a summary of the findings. I will also offer an email summary of the findings to all the other participants and to the principal. If you have any questions or wish to know more about the research please don't hesitate to contact me at kiwi-in-uition@live.com. You may also contact my supervisor Professor Tom Nicholson at l.nicholson@massey.ac.nz.

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher named above is responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher, please contact Professor John O'Neill, Director (Research Eics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz



MASSEY UNIVERSITY
INSTITUTE OF EDUCATION
TE KURA O TE MATAURANGA

PARTICIPANT CONSENT FORM

Principal/Board of Trustees

Title of Project: Pilot study of teaching narrative writing to Year 5-8 boys and girls.

I have read the Information Sheet and have had the details of the study explained to me. I understand that I may ask further questions at any time.

I agree for the class to participate in this research project.

Signature: _____

Date: _____

Full Name - printed: _____



MASSEY UNIVERSITY
INSTITUTE OF EDUCATION
TE KURA O TE MATAURANGA

PARTICIPANT CONSENT FORM

Teachers

Title of Project: Pilot study of teaching narrative writing to Year 5-8 boys and girls.

I have read the Information Sheet and have had the details of the study explained to me. I understand that I may ask further questions at any time.

I agree to participate in this research project.

Signature: _____

Date: _____

Full Name - printed: _____



MASSEY UNIVERSITY
INSTITUTE OF EDUCATION
TE KURA O TE MATAURANGA

PARTICIPANT CONSENT FORM

Parents

Title of Project: Pilot study of teaching narrative writing to Year 5-8 boys and girls.

I have read the Information Sheet and have had the details of the study explained to me. I understand that I may ask further questions at any time.

I agree to participate in this research project.

Signature: _____

Date: _____

Full Name - printed: _____



MASSEY UNIVERSITY
INSTITUTE OF EDUCATION
TE KURA O TE MATAURANGA

PARTICIPANT CONSENT FORM

Principal/Board of Trustees

Title of Project: Pilot study of teaching narrative writing to Year 6 boys and girls.

I have read the Information Sheet and have had the details of the study explained to me. I understand that I may ask further questions at any time.

I agree for the class to participate in this research project.

Signature: _____

Date: _____

Full Name - printed: _____



MASSEY UNIVERSITY
INSTITUTE OF EDUCATION
TE KURA O TE MATAURANGA

PARTICIPANT CONSENT FORM

Teachers

Title of Project: Pilot study of teaching narrative writing to Year 6 boys and girls.

I have read the Information Sheet and have had the details of the study explained to me. I understand that I may ask further questions at any time.

I agree to participate in this research project.

Signature: _____

Date: _____

Full Name - printed: _____



MASSEY UNIVERSITY
INSTITUTE OF EDUCATION
TE KURA O TE MATAURANGA

PARTICIPANT CONSENT FORM

Parents

Title of Project: Pilot study of teaching narrative writing to Year 6 boys and girls.

I have read the Information Sheet and have had the details of the study explained to me. I understand that I may ask further questions at any time.

I agree to participate in this research project.

Signature: _____

Date: _____

Full Name - printed: _____

Week One, Lesson One, Outline – Instructions & Outcomes, Question & Answers

Teacher/Student Leaders	Check-off	Students	Check-off
Put students into the prearranged comparison groups.		Assemble in two comparison groups.	
Appoint two student leaders, one for each comparison group.		Acknowledge the student leaders.	
Read the "Literary Element Mix and Match" in comparison groups.		Read the "Literary Element Mix and Match".	
Use google searches to define each literary term.		Do google searches to define each literary term.	
Match each literary term to its definition.		Match each literary term to its definition.	
Mark each "Literary Element Mix and Match" as a class.		Mark each "Literary Element Mix and Match".	
Share the blown up book story to both comparison groups at the same time.		View the blown up story book.	
Look at the front cover illustration.		Look at the front cover illustration.	
<i>What are these creatures?</i>		<i>These creatures are cattle.</i>	
<i>What do you know about cattle?</i>		<i>Cattle are cows and bulls. They are grown for meat and the cows are milked so that dairy products may be made.</i>	
<i>What do you think this story is about?</i>		<i>This story is about cattle; cows and bulls. It is about twin calves. It is about breeding cattle.</i>	
<i>What type of genre is this book?</i>		<i>The genre of this book is a story or narrative.</i>	
Re-assemble in your prearranged groups.		Reassemble in groups.	
Skim read the story, page by page.		Skim read the story.	
Identify ten unfamiliar words.		Identify ten unfamiliar words.	
Record these unfamiliar words on your group vocabulary weave.		Record unfamiliar words on the group vocabulary weave.	
Do google searches to define each word.		Define each word using a google search.	
Share vocabulary weaves with the class		Share vocabulary weaves with the class.	
Continue reading and sharing the blown up book.		Continue listening to and viewing the blown up book.	

<p>Read and share paragraphs one to four. What do you think happens in this story?</p> <p>What narrative voice is used in this story?</p>	<p>Read and listen to paragraphs one to four. In this story Harold keeps breeding cattle every year. And every year he hopes that old Paddy will think they are the best he has seen, better than the cattle in Ireland. The third person narrative voice is used in this story. In paragraphs one to four, the narrative voice is marked by the use of "he", a third person pronoun.</p>
<p>Read and share paragraphs five to seven. Who is the audience for this story?</p>	<p>Read and listen to paragraphs five to seven. The audience for this story are New Zealanders, Irish migrants, farmers, rural people and animal lovers.</p>
<p>Read and share paragraph eight. What is the author's purpose for writing this story?</p>	<p>Read and listen to paragraph eight. The author's purpose for writing this story is to inform and entertain.</p>
<p>Look at the illustration. What do you think is happening?</p>	<p>View the illustration. More twin heifers are born.</p>
<p>Read and share paragraph nine to twelve. What type of atmosphere is created in this part of the story?</p>	<p>Read and listen to paragraphs nine to twelve. First there is an expectant atmosphere created in this part of the story, then a happy and delighted one.</p>
<p>Read and share paragraphs thirteen to seventeen. What style is this story written in?</p>	<p>Read and listen to paragraphs thirteen to seventeen. This story is written in an entertaining, dramatic almost humorous style.</p>
<p>Read and share paragraphs eighteen to twenty. What is the dominant visual feature in the text? What do the cattle symbolise throughout the story?</p>	<p>Read and listen to paragraphs eighteen to twenty. The dominant visual feature in the text is cattle. The cattle symbolise achievement and success.</p>
<p>Re-assemble in the pre-assigned comparison groups. Read the questions in "The Story Quiz". Divide the story into beginning, middle and end. Where does the beginning finish and the middle begin?</p>	<p>Re-assemble in the pre-assigned comparison groups. Answer the questions in "The Story Quiz". Divide the story into beginning, middle and end. The beginning finishes with "This went on for years." and the middle begins with "one spring, Harold prepared an especially fine, fierce bull for the show."</p>

<p>Where does the middle finish and the end begin? Cut the A4 story into beginning, middle and end.</p>	<p>The middle finishes with "For there, in the paddock as well as Daisy..." and the end begins "And when Old Paddy came hurrying down the road". Cut the A4 story into beginning, middle and end.</p>
<p>Identify the main ideas in either the beginning, middle or end of the story with a partner. List the main ideas on a "Story Planner". Identify the overall main idea.</p>	<p>Highlight the main ideas in the story's beginning, middle or end. List the main ideas on a "Story Planner". State the overall main idea. Summarize the story.</p>
<p>Summarize the story, individually, using the main idea/s listed on your group's "Story Planner". Write a summary.</p>	<p>Write a summary.</p>
<p>Plan individual stories or narratives using the "Story Planner" in the story booklets. Use the main idea/s in the completed group "Story Planner" to develop ideas and structure. Use the completed vocabulary weave to develop language. Use the picture on the cover of the story booklet to get some ideas of what to write about.</p>	<p>See "Story Planner" in the story booklet. Plan a story. Use the completed "Story Planner" to develop ideas and structure. Use the vocabulary weave to develop language Use the picture on the story booklet for ideas.</p>
<p>Plan the beginning of your story. Start drafting the beginning of your story on the page next to your plan so that you can look at it. Return to the "Story Planner" and fill in the middle in the space provided. Do not write your story in one go. Finish planning and drafting the middle on day two. Plan and draft the end on day three.</p>	<p>Plan the beginning of your story. Start drafting the beginning. Plan the middle. Start drafting the middle.</p>

Week Two, Lesson Two – Instructions & Outcomes, Questions & Answers

Teacher/Student Leaders	Check-off	Student	Check-off
<p>Think about the story you listened to, read and discussed last lesson.</p> <p>Recall, in your mind the main idea/s of the story.</p> <p>Tell a partner what you remember about the story.</p> <p>Listen to your partner tell what they remember about the story.</p> <p>Join two others.</p> <p>Recall the story and record it on a "Story Planner".</p> <p>Check your answers against the "Story Planner", for the story.</p> <p>Re-read and share the blown up book to both comparison groups at the same time.</p>		<p>Think about last lesson's story.</p> <p>Recall the main idea/s.</p> <p>Recall last lesson's story to a partner.</p> <p>Listen to your partner recall last lesson's story.</p> <p>Form a group.</p> <p>Recall and record the story on a "Story Planner".</p> <p>Check your answers.</p> <p>Listen to student leaders one and two re-read and share the story.</p>	
<p>Read and share paragraphs one to four.</p> <p>What type of information does the author give about the story, in paragraph one?</p> <p>What does the term "old Paddy down the road" mean?</p>		<p>Read and share paragraphs one to four.</p> <p>In paragraph one the author gives background information about the story.</p> <p>The term "old Paddy down the road" means that Paddy is an aged neighbour.</p>	
<p>Read and share paragraphs five to seven.</p> <p>What could happen if Finvoy Peter Pan was led in the Grand Parade?</p> <p>Why did Paddy puff contently on his pipe?</p>		<p>Read and listen to paragraphs five to seven.</p> <p>If Finvoy Peter Pan was led in the Grand Parade he could get aggressive and charge at animals, people or property.</p> <p>Paddy puffed contently on his pipe because he thought the bull was a winner but it still did not bet the bulls in Ireland.</p>	
<p>Read and share paragraph eight.</p> <p>What type of sentences are "Great excitement!" and "But no!"?</p> <p>What effect do these sentences have on the text?</p>		<p>Read and listen to paragraph eight.</p> <p>"Great excitement!" and "But no!" are minor, incomplete, exclamatory sentences.</p> <p>These sentences suddenly and forcefully interrupt the text, they are staccato interjections that momentarily halt the flow of text and force the reader to consider what is being said.</p>	
<p>Read and share paragraphs nine to twelve.</p> <p>"The following spring" is the second, third or fourth year that Daisy had twins?</p>		<p>Read and listen to paragraph nine to twelve.</p> <p>"The following spring" is the second year that Daisy had twins.</p>	

<p>Who do you think the father of the twins is? Why is "A healthy heifer calf to Daisy." an unusual term?</p> <p>Read and share paragraphs thirteen to seventeen. Why does Harold's wife appear at the door "flushed and agitated"?</p> <p>Why did Harold think he was dreaming?</p> <p>How many sets of twins did Daisy and her twins have in total?</p>	<p>The father of the twins is probably Finvoy Peter Pan. "A healthy heifer calf to Daisy." is an unusual term because it is an incomplete sentence; it does not contain a verb.</p> <p>Read and listen to paragraph thirteen to seventeen. Harold's wife appears at the door "flushed and agitated" because she is shocked by the birth of more twin calves. Harold thought he was dreaming because he saw more twin calves than he counted the night before. Daisy and her twins had in total four twin sets, or eight individual calves.</p>	
<p>Read and share paragraph eighteen to twenty. What suggests that old Paddy was shocked or "gobsmacked", in the end?</p> <p>What suggests that old Paddy was finally beaten?</p>	<p>Read and listen to paragraph eighteen to twenty. The words "stared in silence", "rubbed his eyes", "took the pipe from his mouth. With the deepest sigh" and "shook his head" suggested that old Paddy was shocked or "gobsmacked". Paddy says, "I never saw the like in all of Ireland" which suggests that he is finally beaten and admits that Harold's calves are the best he has seen.</p>	
<p>Skim read the story in your comparison group. Mark out the beginning, middle and end of the story.</p> <p>Think of an appropriate title for the story especially when considering the main idea. What are some appropriate titles?</p>	<p>Skim read the story in comparison groups. Mark out the story beginning, middle and end. Think of a title. Here are some possible titles: "An Amazing Animal Tale", "Miracles Do Happen", "Terrific Twin, Healthy Heifers Beat Old Paddy".</p>	
<p>What is an alliteration?</p> <p>Use a google search to define and find examples of alliteration. Highlight examples of alliterations in the story. Give some examples of the alliterations used in the story?</p> <p>Why do writers use alliteration?</p>	<p>An alliteration is the repetition of consonant sounds at the beginning of two or more words in a series. The titles "An Amazing Animal Tale" and "Terrific Twin, Healthy Heifers Beat Old Paddy" are examples of alliteration. Do a google search for alliterations. Highlight alliterations in the story. Here are examples of alliteration used in the story: "red ribbons for first", "fine, fierce bull", "healthy heifer calf" ... Writers use alliteration to create sound effects in the text to attract and entertain the reader.</p>	

<p>Write alliterations that may be used in your story.</p> <p>Continue planning and drafting your own story using the "Story Planner" in the story booklet.</p> <p>Use the shared story you listened to and read to deeply develop ideas and language for writing.</p> <p>Use the main idea/s in the completed group "Story Planner" to help you plan your individual story.</p> <p>Use the picture on the cover of the story booklet to get more ideas of what to write about.</p> <p>Think of a catchy title maybe an alliteration.</p> <p>Write your title at the top of the page.</p> <p>Write your prewritten alliterations on your "Story Planner".</p> <p>Finish planning the middle of your story.</p> <p>Do not wait until you have planned all your story before you start drafting.</p> <p>Plan your ending.</p> <p>Proofread and edit your story.</p> <p>Have a partner proof-read and edit your story.</p>	<p>Write alliterations.</p> <p>See story booklet.</p> <p>Continue planning, drafting story.</p> <p>Use the story to deeply develop ideas and language for writing.</p> <p>Use the completed "Story Planner" to get ideas to plan.</p> <p>Use story booklet picture to get story writing ideas.</p> <p>Think of a title.</p> <p>Write a title.</p> <p>Write alliterations on your "Story Planner".</p> <p>Finish planning the story middle.</p> <p>Start drafting the story.</p> <p>Plan your ending.</p> <p>Proofread and edit story.</p> <p>Ask a partner to proof-read and edit your story.</p>
---	---

Week Three, Lesson Three – Instructions & Outcomes, Questions & Answers

Teacher/Student Leaders	Check-off	Student	Check-off
<p>Think about the story you listened to, read and discussed last lesson.</p> <p>Recall in your mind the main idea of the story.</p> <p>Explain the main idea of the story to a partner.</p> <p>Listen to your partner explain the main idea to you.</p> <p>Combine your explanations to form the best answer.</p> <p>Join another pair.</p> <p>Give your best combined explanation about the main idea.</p> <p>Listen to your partners explain their best combined explanation about the main idea.</p> <p>Combine your explanations to form the best answer.</p> <p>Join another group.</p> <p>Give your group's best combined explanation about the main idea.</p> <p>Listen to the other group give their best combined explanation about the main idea.</p> <p>Combine the group explanations to form the best answer.</p> <p>Write the main idea on the bottom front cover of the blown up book.</p>		<p>Think about last lesson's story.</p> <p>Recall the main idea of the story.</p> <p>Explain the main idea of the story to a partner.</p> <p>Listen to your partner explain the main idea.</p> <p>Combine your explanations to form the best answer.</p> <p>Form a group.</p> <p>Give your best combined explanation.</p> <p>Listen to your partners explain their best combined explanation.</p> <p>Combine your explanation to form the best answer.</p> <p>Assemble as a class.</p> <p>Give your group's best combined explanation.</p> <p>Listen to the other group explain their best combined explanation.</p> <p>Combine the explanations to form the best answers.</p> <p>Record the main idea on the bottom front cover of the blown up book.</p>	

<p>Re-read and share the blown up book to both comparison groups at the same time.</p>	<p>Listen to the student leaders one and two re-read and share the story.</p>
<p>Read and share paragraphs one to four.</p> <p>Give two examples of alliteration in paragraphs one to four.</p> <p>What is an alliteration?</p> <p>Why has the author used alliteration in the opening paragraph?</p> <p>Use alliteration to create a title for the blown up story.</p> <p>Write the title on the top front cover of the blown up book.</p>	<p>Read and listen to paragraphs one to four.</p> <p>Two examples of alliteration in paragraphs one to four are "red ribbon" and "for first".</p> <p>An alliteration is the repetition of consonant sounds at the beginning of two or more words in a series.</p> <p>The author has used alliteration in the opening paragraph to make it flow, sound catchy and attract the reader.</p> <p>Create a title for the blown up book using alliteration.</p> <p>Write the title on the top front cover of the blown up book.</p>
<p>Read and share paragraphs five to seven.</p> <p>What mental image is created as paragraph five is read?</p> <p>What descriptive words help create this mental image?</p>	<p>Read and listen to paragraphs five to seven.</p> <p>As paragraph five is read a mental image is created of a handsome, feisty bull, Finvoy Peter Pan being led into the show ring with a pole attached to his nose-ring and a chain through his nose and around his horns.</p> <p>The adjectives "fine" and "fierce" help create this mental image. "Fierce" is repeated three times in paragraph five which implants and reinforces the mental image that the bull was angry and aggressive.</p>
<p>Read and share paragraph eight.</p> <p>What mood or attitude is created in the reader as paragraph eight is read?</p> <p>What words show an upbeat mood?</p> <p>What words show a depressed mood?</p>	<p>Read and listen to paragraph eight.</p> <p>An uplifted mood is created in the reader as paragraph eight is read but this dips because Paddy says the calves were still only "the best calves I've seen since I left Ireland".</p> <p>The words "Great excitement!" show a positive upbeat mood.</p> <p>The words "But no!" show a negative depressed mood. The exclamations marks reinforce the change in mood.</p>
<p>Read and share paragraph nine to twelve.</p> <p>What does "and it was all over" refer to in paragraph nine?</p>	<p>Read and listen to paragraph nine to twelve.</p> <p>In paragraph nine, "and it was all over" refers to the birth of Daisy's second set of twins.</p>

<p>Why does the author use ellipsis marks in paragraphs nine to twelve? What text is missing?</p>		<p>The author uses ellipsis marks in paragraphs nine to twelve to indicate that text is missing.</p> <p>Text referring to the birth of both set of twin calves is missing. The reader has to read between the lines or infer to fill in the gaps.</p>
<p>Read and share paragraph thirteen to seventeen.</p> <p>Why is the word, "Come" repeated in paragraphs thirteen and fifteen?</p> <p>What is an example of personification in paragraph fourteen?</p> <p>What is a personification?</p>		<p>Read and listen to paragraph thirteen to seventeen.</p> <p>The word "Come" is repeated in paragraphs thirteen and fifteen to create urgency. Harold's wife wants him to quickly "Come and see". This phrase is also repeated twice. Repetition, the repeating of a word, phrase or sentence also emphasizes an idea and makes it memorable. "Harold was gripped by fear" is an example of personification in paragraph fourteen.</p> <p>A personification is when human qualities, attributes or characteristics are given to non-human entities. For example, "fear" is given hands to grip Harold in the metaphor "Harold was gripped by fear"</p>
<p>Read and share paragraphs eighteen to twenty.</p> <p>What is the writer's tone or attitude towards Harold, in paragraph twenty?</p> <p>Does the writer have a distinct voice?</p> <p>Why does the writer use hyperbole?</p> <p>What is the overall style of the story?</p>		<p>Read and listen to paragraphs eighteen to twenty.</p> <p>The writer's attitude towards Harold, in paragraph twenty is positively jubilant, for example, "Glory be to God, Harold". The writer is jubilant because Harold has bred cattle better than those old Paddy has seen in all Ireland.</p> <p>The writer has a distinct voice which is heard in the many words, phrases and sentences used to tell the story. For example, in the exaggeration or hyperbole, "I never saw the like in all Ireland!" Although old Paddy may have never seen anything like it in Ireland, it is an exaggeration to say he has seen all of Ireland. Exaggeration is heard in the writer's voice throughout the text.</p> <p>The writer uses hyperbole or exaggeration to tell a fascinating, intriguing, entertaining almost humorous story.</p> <p>The overall style of the story is entertaining.</p>
<p>Re-assemble in the pre-assigned comparison groups.</p> <p>Use a google search to define and find examples of hyperbole.</p> <p>Skim read the story.</p>		<p>Re-assemble in the pre-assigned comparison groups.</p> <p>Do a google search to define and find examples of hyperbole.</p> <p>Skim read the story.</p>

<p>Highlight the hyperboles used in the story.</p> <p>Think of your own hyperbole.</p> <p>Tell a partner your hyperbole.</p> <p>Listen to your partner's hyperbole.</p> <p>Join two others.</p> <p>Retell your hyperboles.</p> <p>Write a hyperbole on your "Story Planner".</p>	<p>Highlight the hyperboles.</p> <p>Think of a hyperbole.</p> <p>Tell a partner your hyperbole.</p> <p>Listen to your partner's hyperbole.</p> <p>Form a group.</p> <p>Retell your hyperboles.</p> <p>Write a hyperbole on your "Story Planner".</p>
<p>Look at the story you are writing in the story booklet.</p> <p><i>Have you used hyperbole and alliteration to enrich your writing?</i></p> <p>Use the shared story you listened to and read to more deeply develop ideas and language for writing.</p> <p>Look at the story illustration to get some ideas.</p> <p>Finish drafting your middle.</p> <p>Plan and draft your ending.</p> <p>Proofread and edit your spelling, punctuation and grammar.</p> <p>Have a partner proof-read and edit your story.</p>	<p>See the story booklet.</p> <p><i>Use hyperbole and alliteration to enrich your story.</i></p> <p>Use the story to more deeply develop ideas and language for writing.</p> <p>Look at the story booklet illustration.</p> <p>Get ideas to write.</p> <p>Finish drafting the middle.</p> <p>Plan and draft the ending.</p> <p>Proof-read and edit spelling, punctuation and grammar.</p> <p>Ask a partner to proof-read and edit your story.</p>

Appendix L
Mix And Match Activity Testing Literary Elements

LITERARY ELEMENT MIX AND MATCH

Number	Literary Element	Number	Definition of Literary Element
1.	genre	3.	the reader, the viewer, the listener
2.	narrative voice	4.	the reason for writing
3.	audience	8.	a visual representing a word, or a word representing a visual
4.	purpose	5.	emotional climate
5.	atmosphere	1.	text type
6.	style	7.	the main image
7.	dominant visual feature	2.	the narrator's perspective or viewpoint – first person narrative "I" or second person narrative "s/he..."
8.	symbol	6.	the way the writer writes

LITERARY ELEMENT MIX AND MATCH

Number	Literary Element	Number	Definition of Literary Element
1.	genre ✓	3	the reader, the viewer, the listener
2.	narrative voice ✓	4	the reason for writing
3.	audience ✓	8	a visual representing a word, or a word representing a visual
4.	purpose ✓	5	emotional climate
5.	atmosphere ✓	7	text type
6.	style ✓	7	the main image
7.	dominant visual feature ✓	2	the narrator's perspective or viewpoint – first person narrative "I" or second person narrative "s/he..."
8.	symbol ✓	6	the way the writer writes

LITERARY ELEMENT MIX AND MATCH

Number	Literary Element	Number	Definition of Literary Element
1.	genre	3 ✓	the reader, the viewer, the listener
2.	narrative voice	4 ✓	the reason for writing
3.	audience	8 ✓	a visual representing a word, or a word representing a visual
4.	purpose	5 ✓	emotional climate
5.	atmosphere	1 ✓	text type
6.	style	7 ✓	the main image
7.	dominant visual feature	2 ✓	the narrator's perspective or viewpoint – first person narrative "I" or second person narrative "s/he..."
8.	symbol	6 ✓	the way the writer writes

Appendix M
Vocabulary Weave For It Took A Mircale

Story: *Vocabulary Weave*

Number	Word	Denotation
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

Story: Vocabulary Weave

Number	Word	Denotation
1 ✓	Finvay	Place in Northern Ireland
2 ✓	Heifer	A young cow, that hasn't had birth to a calf
3 ✓	Pedigree	A type of dog food/dog
4 ✓	Agitated	To upset or disturb someone/something
5 ✓	Hoof	Type of foot for an animal
6 ✓	Identical	Similar in every detail or looking exactly alike
7 ✓	Sigh	To exhale loudly
8 ✓	Due	Expected at or planned for a certain time-
9 ✓	cattle	A most common type of large domesticated cows.
10 ✓	nose ring	Ring inserted through the nose
11 ✓	Ireland	An island in the north Atlantic

Identical
sigh

Story: Vocabulary Weave

Number	Word	Denotation
1	Pedigree	The record of descent of an animal ✓
2	Identical	They are exactly the same ✓
3	Agitated	feeling trouble or nervous ✓
4	Jersey	An Island between France and United Kingdom ✓
5	Heifers	a young cow over the age of 1 that has not produced milk ✓
6	Hoof	the entire foot of a horse etc ✓
7	Ireland	an Island of the British Isles ✓
8	Cattle	large ruminant animals with horns and hoofs ✓
9		
10		

Appendix N
Quiz for It Took a Miracle

The Story Quiz

Questions	Answers
1. Who are the people introduced at the start of the story?	Harold and old Paddy are the people introduced at the start of the story.
2. Where did Harold and old Paddy live?	Harold and old Paddy live in Hawke's Bay, in the North Island of New Zealand.
3. What is the problem presented in the opening paragraph?	The problem is that no matter how good Harold's animals were old Paddy would never say they were "as fine as the beasts in Ireland".
4. When does the show take place?	The show takes place in Spring.
5. What happens at the show?	At the show, two men have to lead Finvoy Peter Pan, the fierce bull, into the ring by a nose-ring, attached to a pole and a chain. Finvoy Peter Pan wins the red ribbon. Harold thinks old Paddy will be impressed. Old Paddy says, "He's a good bull-nearly as good as the bulls in Ireland".
6. What happens next spring?	What happens next spring is exciting. Daisy, Harold's favourite cow had identical twin heifer calves. They won a special award at the show. Harold was sure old Paddy and Ireland were beaten, but no! Old Paddy still only says, they are "the best calves I've seen since Ireland".
7. What is a major event during the following spring?	A major event during the following spring is the birth of another set of identical twin heifer calves to Daisy.

<p>8. Who is the person introduced during this major event?</p>	<p>Harold's wife is the person introduced during the major event.</p>
<p>9. What happens the next morning?</p>	<p>Next morning Harold's wife appears at the bedroom door "unusually flushed and agitated" and urges Harold to come and see. Harold is gripped by fear. He reaches the paddock gate, looks and thinks he is dreaming. Daisy has had identical twin heifer calves and her first twins have also had twins.</p>
<p>10. What do you think happens next?</p>	<p>I think that finally old Paddy and Ireland are beaten with the birth of multiple twins.</p>
<p>11. What does happen next?</p>	<p>Old Paddy hurries down the road, leans over the fence, stares in silence, takes the pipe from his mouth, sighs, shakes his head and says, "Glory be to God, Harold, ..." "I never saw the like in all Ireland!"</p>
<p>12. In the story how and why is Harold's problem solved?</p>	<p>In the story, Harold's problem is solved due to an amazing occurrence; Daisy twice has twin calves, and her first twins also have identical twins. So old Paddy finally had to admit he had never seen anything like it in all of Ireland. Harold solved the problem because he never gave up trying to breed better cattle until he bettered old Paddy's expectations.</p>

The Story Quiz

Questions	Answers
1. Who are the people introduced at the start of the story?	Harold and Paddy ✓
2. Where did Harold and old Paddy live?	Hawkes Bay ✓
3. What is the problem presented in the opening paragraph?	Old Paddy does not accept good ✓ prize winning NZ calves and is always saying that Irish calves are better
4. When does the show take place?	Each year in Spring ✓
5. What happens at the show?	The bull was so fierce that he had to be led by two men and couldn't be led around the grand parade
6. What happens next spring?	Daisy gave birth to identical twins
7. What is the major event the following spring?	Daisy gave birth to twins for the second time in a row

8. Who is the person introduced during this major event?	Roddy Roddy Harold's wife ✓
9. What happens the next morning?	
10. What do you think happens next?	
11. What does happen next?	
12. In the story how and why is Harold's problem solved?	Harold proved that NZ winners too. ✓ Roddy's calves are good award He proved that NZ winners too. ✓

The Story Quiz

Questions	Answers
1. Who are the people introduced at the start of the story?	Harold and Paddy ✓
2. Where did Harold and old Paddy live?	Hawkes Bay ✓
3. What is the problem presented in the opening paragraph?	Pappy did' no think they were the best cattle compared to Esker ✓
4. When does the show take place?	every year in spring ✓
5. What happens at the show?	Bull cattle shows ✓
6. What happens next spring?	Harold had a really fierce pan. Named Peter Pan.
7. What is the major event the following spring?	When the sex Identical twin calves were born

8. Who is the person introduced during this major event?	Daisy
9. What happens the next morning?	
10. What do you think happens next?	
11. What does happen next?	
12. In the story how and why is Harold's problem solved?	

STORY

GRL 5: 9 to 10 years

By the end of Year 5

A man called Harold used to breed pedigree Jersey cattle. Each year he would take the best of his cows, calves and bulls to the Hawke's Bay spring show. He won many prizes, including the red ribbons for first.

But every year, no matter how good his animals were, old Paddy down the road always said the same thing.

"Well now, Harold," he'd say in his soft Irish voice, "that's a fine beast-nearly as fine as the beasts in Ireland."

This went on for years.

† One spring, Harold prepared an especially fine, fierce bull for the show. Finvoy Peter Pan was so fierce he had to be led into the show ring by two men. One held the pole attached to his nose-ring. The other held a chain that also went through the nose-ring and around his horns. Even so, he was too fierce to be led in the Grand Parade, though he had won his red ribbon.

Surely this time, thought Harold, Old Paddy would be impressed.

But Paddy just puffed contentedly on this pipe and came out once more with, "He's a good bull-nearly as good as the bulls in Ireland."

Then came the next spring-and identical twin heifer calves for Daisy, Harold's favourite cow. Great excitement! Identical twin calves were very unusual, and when they won a special award at the show, Harold was sure that he had Old Paddy and Ireland beaten at last. But no! They were still only "the best calves I've seen since I left Ireland".

The following spring Daisy and her twin heifers were all due to have calves. One night, when Harold walked down to the paddock, he saw Daisy lying in the corner. Then in the torchlight he saw one tiny hoof, and another, and a nose... and it was all over. A healthy heifer calf to Daisy.

"Very good!" said Harold's wife with a smile.

"But wait," cried Harold. "Look here..." And a few minutes later, a second healthy heifer calf joined its twin. Daisy had done it again-another set of identical twin heifers.

Harold went off to bed feeling delighted. What would Old Paddy say about *this*?

† Next morning, as he was dozing in bed, his wife appeared at the door. She looked unusually flushed and agitated. "Come and see for yourself! Come down to the paddock!" she urged.

Immediately Harold was gripped by fear. The calves? Daisy? They had seemed all right last night.

"Come and see," was all his wife would say as she hurried off down the path.

When Harold reached the gate and looked into the paddock, he thought he must be dreaming.

For there, in the paddock as well as Daisy and her twin calves of the night before, stood her first set of twins- each one with her own identical heifer twins, all born alive and well on the same night.

And when Old Paddy came hurrying down the road, later that morning, he leaned over the gate and stared in silence. He rubbed his eyes.

At last he took the pipe from his mouth. With the deepest sigh, he shook his head.

"Glory be to God, Harold," he said. "I never saw the like in all Ireland!"

STORY

GRL 5: 9 to 10 years

By the end of Year 5

A man called Harold used to breed pedigree Jersey cattle. Each year, he would take the best of his cows, calves and bulls to the Hawke's Bay spring show. He won many prizes, including the red ribbons for first.

But every year, no matter how good his animals were, old Paddy down the road always said the same thing.

"Well now, Harold," he'd say in his soft Irish voice, "that's a fine beast-nearly as fine as the beasts in Ireland."

This went on for years.

One spring, Harold prepared an especially fine, fierce bull for the show. Finvoy Peter Pan was so fierce he had to be led into the show ring by two men. One held the pole attached to his nose-ring. The other held a chain that also went through the nose-ring and around his horns. Even so, he was too fierce to be led in the Grand Parade, though he had won his red ribbon.

Surely this time, thought Harold, Old Paddy would be impressed.

But Paddy just puffed contentedly on his pipe and came out once more with, "He's a good bull-nearly as good as the bulls in Ireland."

Then came the next spring and identical twin heifer calves for Daisy, Harold's favourite cow. Great excitement! Identical twin calves were very unusual, and when they won a special award at the show, Harold was sure that he had Old Paddy and Ireland beaten at last. But no! They were still only "the best calves I've seen since I left Ireland".

The following spring Daisy and her twin heifers were all due to have calves. One night, when Harold walked down to the paddock, he saw Daisy lying in the corner. Then in the torchlight he saw one tiny hoof, and another, and a nose... and it was all over. A healthy heifer calf to Daisy.

"Very good!" said Harold's wife with a smile.

"But wait," cried Harold. "Look here..." And a few minutes later, a second healthy heifer calf joined its twin. Daisy had done it again-another set of identical twin heifers.

Harold went off to bed feeling delighted. What would Old Paddy say about *this*?

Next morning, as he was dozing in bed, his wife appeared at the door. She looked unusually flushed and agitated. "Come and see for yourself! Come down to the paddock!" she urged.

Immediately Harold was gripped by fear. The calves? Daisy? They had seemed all right last night.

"Come and see," was all his wife would say as she hurried off down the path.

When Harold reached the gate and looked into the paddock, he thought he must be dreaming.

For there, in the paddock as well as Daisy and her twin calves of the night before, stood her first set of twins, each one with her own identical heifer to her, all born alive and well on the same night.

And when Old Paddy came hurrying down the road, later that morning, he leaned over the gate and stared in silence. He rubbed his eyes.

At last he took the pipe from his mouth. With the deepest sigh, he shook his head.

"Glory be to God, Harold," he said. "I never saw the like in all Ireland!"

<p>Story Planher</p>
<p>Beginning</p> <p>Harold, pedigree Jersey cattle, Each year, cows, calves and bulls to the Hawke's bay, he won many prizes</p> <p style="text-align: right;"><u>Paddy</u> <u>Harold</u></p>
<p>Middle</p> <p>Harold prepared an especially fine fierce bull Daisy had identical twin calves Paddy said that they were the best since he left Ireland Daisy did it again then Daisy calves had calved.</p>
<p>End</p> <p>When old Paddy came hurrying down the road,</p>

Story Planher

Beginning

Man called Harold breeds Jersey Cattle.
He won many prizes, including
red ribbons for first.

Middle

Harold had recieved identical twin heifer
calves from Daisy, his favourite cow.
Harold thought he'd won, but no.

Paddy's words were:

Quote → "They're the best calves since I left Ireland."

End

In the end, Harold had proven Paddy wrong
with his identical heifer twins.

"Glory be to God, Harold," he said, "I never
saw the like in all Ireland"

Quote →

Story Planher	
Beginning	There ^{base} base or farm. he has the cows split up paddock
Middle	all the old cows have there calfs but one

Pop The Magnificent Heifer

On a warm spring day a baby ~~cat~~^{calf} was born.

Pete rushed down to the ~~pasture~~^{pasture} Amber

Screamed Pete. Amber came rushing down

to find 2 baby ~~cats~~^{calves}. How cute

Amber~~s~~ said.

3 Week Later

Amber and Pete went down to the ~~pasture~~^{pasture}

~~pasture~~. OK its time to split them

up. Said Pete. Pete got the for which

for Amber. What yield Amber one

cow has not had its baby.

Narrative Writing

Donorfish's Dangerous
Life

20088

Narrative Writing

The new gold's man

Story Planher	
Beginning	There ^{has} a farm. he has the cows split up paddock
Middle	all the old cows have there calves but one
End	She has her calf 3 days later.

Pop The Magnificent Heifer

On a warm spring day a baby ~~cat~~ ^{calve} was born.

Pete rushed down to the ~~pasture~~ ^{pasture} Amber

screeched Pete. Amber came rushing down

to find 2 baby ~~cats~~ ^{Calves}. How cute

Amber ~~said~~ said.

3 Week Later

Amber and Pete went down to the ~~pasture~~ ^{pasture}

~~pasture~~. OK its time to split them

up. said Pete. Pete got the for whole

for Amber. What yield Amber one

cow has not had its baby.

So they waited and waited for the

baby cow.

The Lost Cow

One day there was a cow on
 a farm. But then one ~~day~~ ^{Amish} ~~she~~ ran away.
~~The~~ Jordan while Jordan had breakfast
~~Jordan~~ ~~was~~ ~~Jordan~~ ~~had~~ ~~breakfast~~ Jordan
 said oh well where is ~~she~~ Jordan looked
 around the ~~farm~~ ^{for} ~~whole~~ ^{Amish} ~~farm~~ but ~~she~~ ~~was~~ ~~not~~
 there. ~~She~~ ^{Amish} was walking around the road
 all day and night. One night ~~she~~ ^{Amish} ~~was~~ ~~not~~
 found. ~~At~~ ~~last~~ ~~she~~ ~~was~~ ~~found~~ ~~by~~ ~~her~~ ~~mother~~ ~~and~~ ~~her~~ ~~father~~
 roughly one mile away. In ~~the~~ ~~past~~ ~~she~~ ~~was~~ ~~found~~
 where ~~she~~ ~~was~~ ~~found~~ Jordan finally found
 Amish and Jordan said who is this? ~~she~~ ~~is~~ ~~the~~ ~~cow~~
~~she~~ ~~is~~ ~~my~~ ~~cow~~ All Jordan ~~could~~
 hear was moo. Jordan said this must be your
 friend I'll keep her then. So Jordan made
 two fences, one each side and every night
 fed her. Jordan fed her and they were

Riker's Farm In Texas

One day on a farm

in ~~Texas~~ there were

22 Jersey cows

10 boys and 12 girls

it was breeding season.

the farmer's name was

Mr William Riker. he was

39 years old. ONE night

he herd some cows ^{screaming}

So he got his shot

gun and marched out of

the house. then he

stopped he was startled.

the cows were giving

half-thrill. he was happy

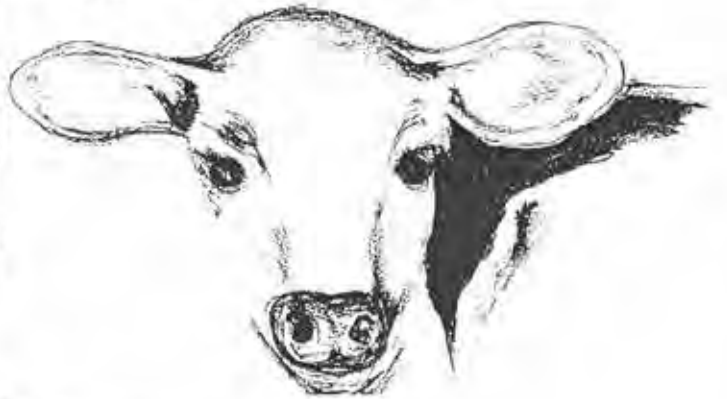
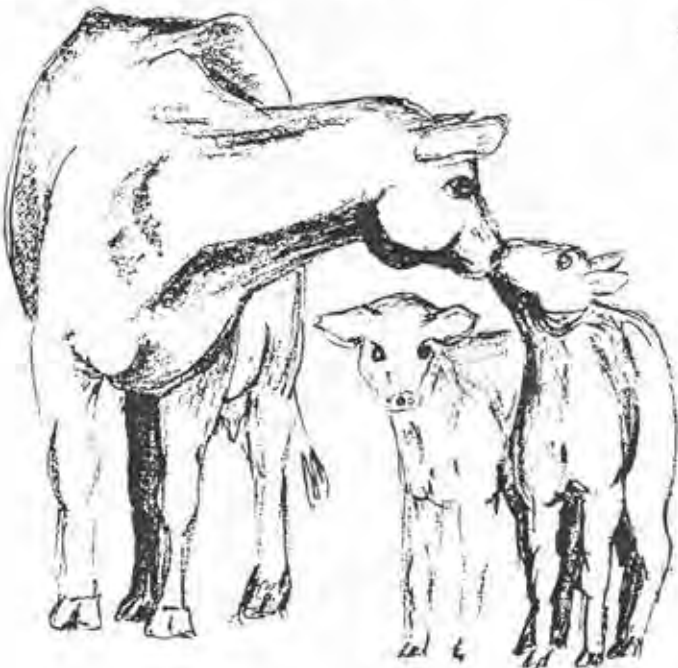
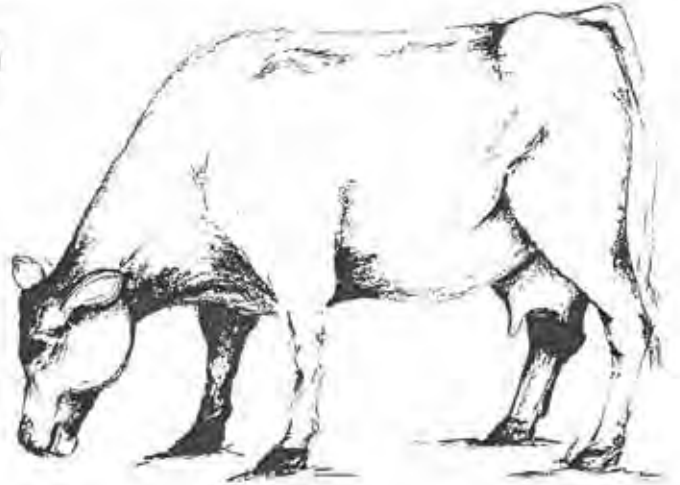
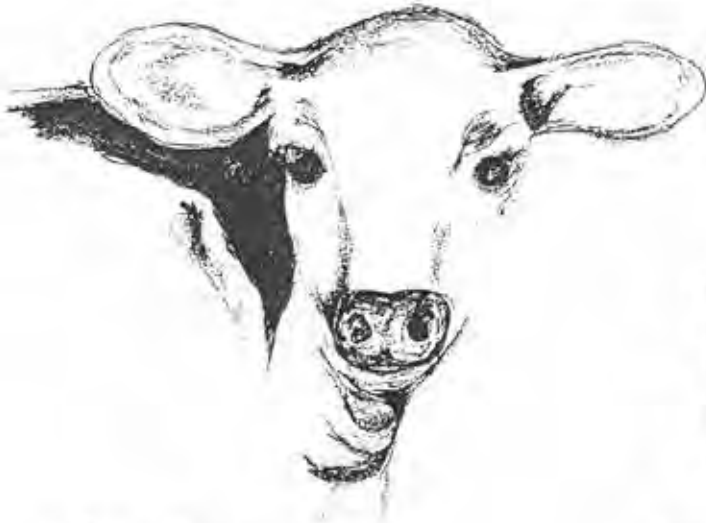
But there were

2 bad guys they were

2 bad guys they were

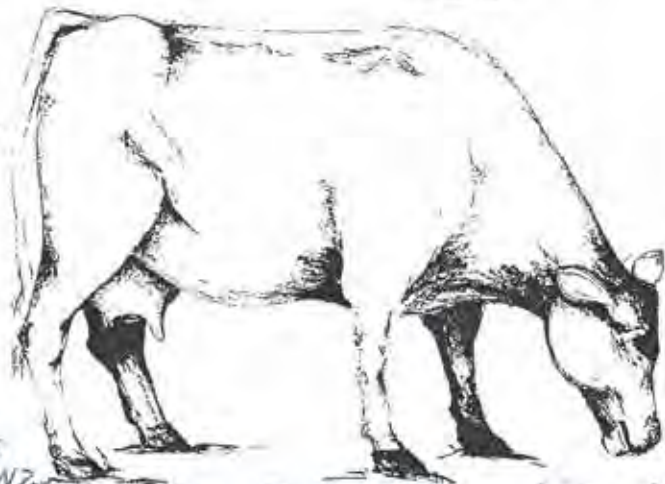
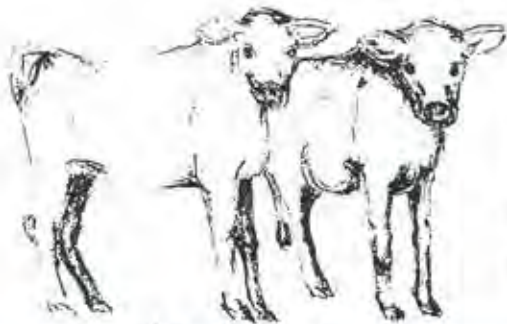
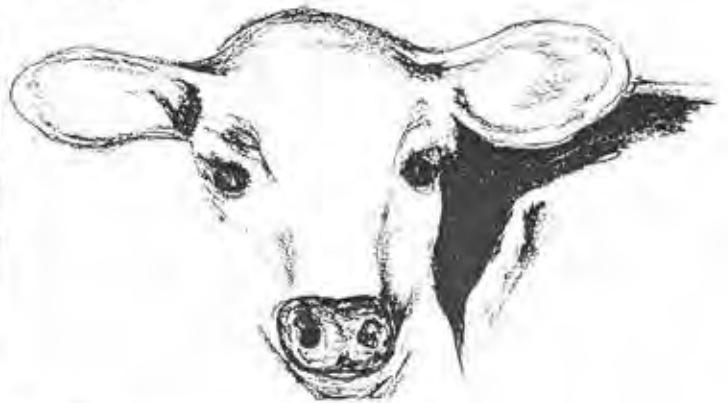
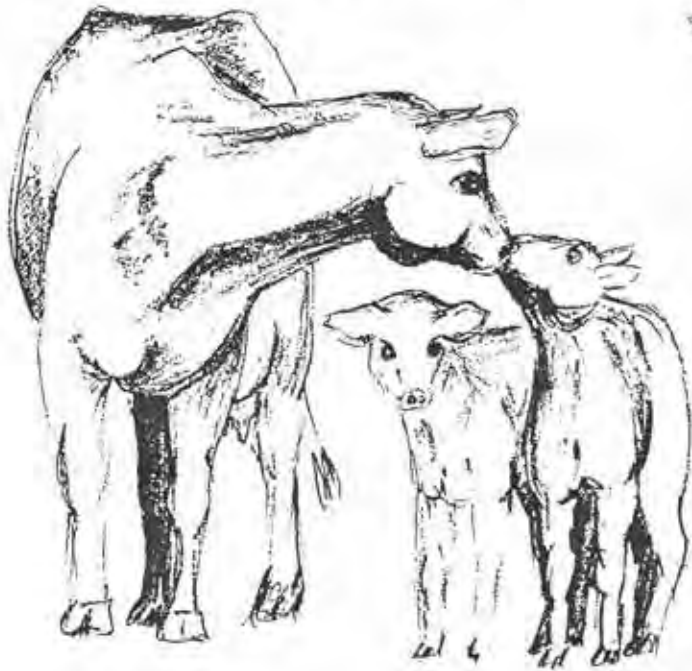
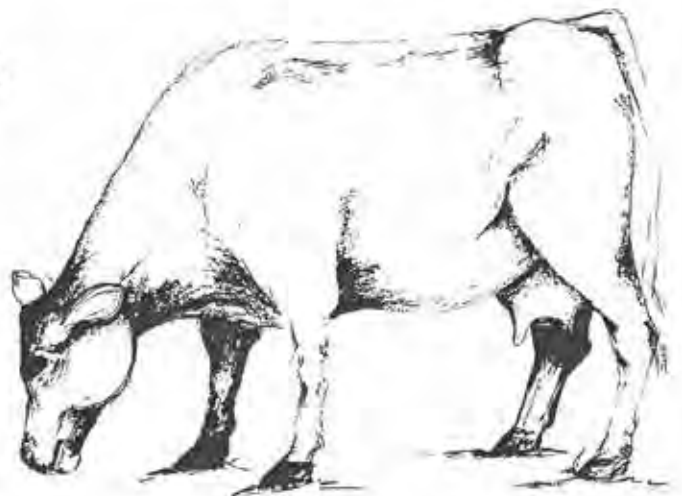
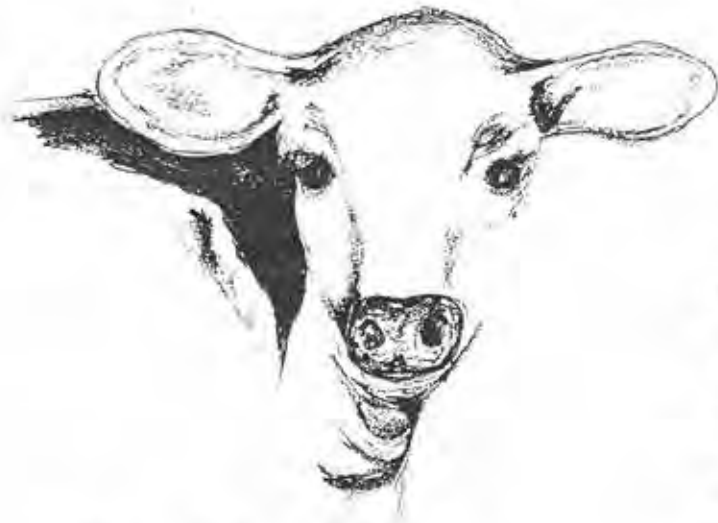
Daisy's Delightful twins

Story



Harold always tried to name his Buddy but never can until
daisy his cow has identical twins and after a while the twins
have identical twins.

Story



Harold tried to impress his good old Paddy with his good heifers. But Paddy never believed him. But when his cow had twins, and those twins also had twins, then Paddy finally believed him.

I. I Mark's mind... He decided to go bird watching with Dave. Mark packed all his things and set off. With his new blue hat he found Dave waiting for him at the park. **Leaning lazily** against the golden brown trunk of the tree Dave was wearing worn out clothes with mismatched socks that went up to his knees. The wind was rapid howling. All of a sudden Mark's hat flew like a bird in the far distance, before he could catch it. Much later, he says, I only got it the other day. Mark was about to tell Dave.

the scorching dry sand. **Heaving my body up,** I stare blankly into the rolling dunes of the desert lost. I cast my eyes at my watch. 8:am.

ready for Daisy. Bob got Daisy in the garage it was a nice **Sunny Summer's**

They slept with the calves all night. It was a miracle that they survived, Lumma really did born brilliant, beautiful babies!

In a flash I pump rain, sand already stinging in my eyes. I fall on my knees, and crawl to a shelter of dried grasses. The dark stormy cloud is chasing, ready to swallow me up!

Story Planher

Beginning

~~base~~ ^{base} ~~base~~ a farm.
he has the cows
split up paddock

Middle

all the old cows have
there calfs but
one

End

She has her calf 3 days later.

Pop The Magnificent Heifer ^{calf}

On a warm spring day a baby ~~off~~ was born.
Pete rushed down to the ^{paddock} ~~pasture~~ Amber
screamed Pete. Amber came rushing down
to find 2 baby ^{Calves} ~~calves~~. How cute
Amber ~~was~~ said.

3 Week Later

Amber and Pete went down to the
~~paddock~~ ^{paddock}. OK its time to split them
up. said Pete. Pete got the for whole
for Amber. What yield Amber one
cow has not had its baby.
So they waited and waited for the
baby cow.

2 days Later

Amber went down to check on ~~Pop the heifer~~
^{heifer}. That's what Amber called the cow
finally what they had waited
for the baby calf was born
YAY Amber screamed and Pete
came rushing down to celebrate.

STORY

GRL 5: 9 to 10 years

By the end of Year 5

A man called Harold used to breed pedigree Jersey cattle. Each year, he would take the best of his cows, calves and bulls to the Hawke's Bay spring show. He won many prizes, including the red ribbons for first.

But every year, no matter how good his animals were, old Paddy down the road always said the same thing.

"Well now, Harold," he'd say in his soft Irish voice, "that's a fine beast-nearly as fine as the beasts in Ireland."

This went on for years.

One spring, Harold prepared an especially fine, fierce bull for the show. Finvoy Peter Pan was so fierce he had to be led into the show ring by two men. One held the pole attached to his nose-ring. The other held a chain that also went through the nose-ring and around his horns. Even so, he was too fierce to be led in the Grand Parade, though he had won his red ribbon.

Surely this time, thought Harold, Old Paddy would be impressed.

But Paddy just puffed contentedly on this pipe and came out once more with, "He's a good bull-nearly as good as the bulls in Ireland."

Then came the next spring-and identical twin heifer calves for Daisy, Harold's favourite cow. Great excitement! Identical twin calves were very unusual, and when they won a special award at the show, Harold was sure that he had Old Paddy and Ireland beaten at last. But no! They were still only "the best calves I've seen since I left Ireland".

The following spring Daisy and her twin heifers were all due to have calves. One night, when Harold walked down to the paddock, he saw Daisy lying in the corner. Then in the torchlight he saw one tiny hoof, and another, and a nose... and it was all over. A healthy heifer calf to Daisy.

"Very good!" said Harold's wife with a smile.

"But wait," cried Harold. "Look here..." And a few minutes later, a second healthy heifer calf joined its twin. Daisy had done it again-another set of identical twin heifers.

Harold went off to bed feeling delighted. What would Old Paddy say about *this*?

Next morning, as he was dozing in bed, his wife appeared at the door. She looked unusually flushed and agitated. "Come and see for yourself! Come down to the paddock!" she urged.

Immediately Harold was gripped by fear. The calves? Daisy? They had seemed all right last night.

"Come and see," was all his wife would say as she hurried off down the path.

When Harold reached the gate and looked into then paddock, he thought he must be dreaming.

For there, in the paddock as well as Daisy and her twin calves of the night before, stood her first set of twins- each one with her own identical heifer twins, all born alive and well on the same night.

And when Old Paddy came hurrying down the road, later that morning, he leaned over the gate and stared in silence. He rubbed his eyes.

At last he took the pipe from his mouth. With the deepest sigh, he shook his head.

"Glory be to God, Harold," he said. "I never saw the like in all Ireland!"

Notes for the Teacher: This story is written for a New Zealand audience and its purpose is to entertain the reader and illustrate a relationship between a North Island farmer and an Irish migrant, in the twentieth century. You will read this story to your class.

A story is a narrative text. Stories or narratives have a certain structure. There is an orientation or introduction that introduces characters and a problem or problems that the main character or characters may have and establishes where and when the story is set. In the story body or complication, the characters interact to solve the problem/s through a series of events or actions called the plot. In event one, a problem is raised, characters or a character react to the problem and act in a certain way to cause an outcome. In event two, three, four and so on, the same sequence is followed. However, the character interactions become more intense, dramatic or heightened and cause the plot to reach crisis point or climax but after the crisis the plot declines in dramatic intensity. The chain of events and the level of intensity or drama produce the storyline and communicate the story's theme or message. At the end of the story or resolution, the overall problem is solved, a lesson is learnt or moral established and the main theme or message is communicated to the audience. This is called the coda.

LESSON ONE

Level Three

Purposes and audiences: Show an understanding of how to shape texts for different purposes and audiences.

Structure: Organise texts, using a range of appropriate structures.

Connect

Teacher: Today we will be listening to and reading a story written for a New Zealand audience. It shows a humorous relationship between a farmer in Hawkes Bay and an Irish migrant (a person who left Ireland) last century. What do you think the purpose of this story is?

Students: The purpose of this story is to entertain and explain a good, happy or funny relationship.

Teacher: Yes, that's right. Now before we start, I want to find out if you know and understand some less familiar vocabulary used in the story. Look at the displayed Story: Vocabulary Weave, Speech Class, Synonym, Antonym, Denotation and Simile sheets and raise your hand if you can provide any answers to complete the weave. Give a speech class (noun, adjective, verb), synonym (similar meaning word), antonym (opposite meaning word), denotation (definition) and simile (comparison that uses as or like) for each word numbered from one to ten. It is possible for more than one answer to be correct. I will write your answers on the weave if they are correct. (See Lesson One: Supplementary Material for question sheets and answers.)

Students: The Story: Vocabulary Weave is nearly complete.

Teacher: Well done! After listening to and reading the story we will be able to add more answers then we will view the pre-completed Story: Vocabulary Weave.

Now a story is a narrative text. Stories or narratives have a certain structure. There is a theme, setting, plot and characters. This is the story structure that writers follow. If you are able to identify the structure the writer has followed it will help you understand the story.

We don't know what this story is called. It has no title. But as I read it to you listen for the introduction of important or unimportant, main or minor characters, their problems and where and when the story is set. Can you think of other story parts that the writer will use?

Students: The writer will use theme and plot. The plot will show how the actions and events unfold and create a storyline. It will show a series of problems and character reactions, actions to these and the outcome. The writer will use the plot to communicate the theme or overall message.

Teacher: Great! These are excellent answers. Listen to the story as I read it aloud. As you listen remember to think about story structure.

Organise

Teacher: What parts of story structure do you remember?

Students: Story structure parts are theme, character, plot and setting.

Teacher: Well done! Now you are to identify a story part from the story just read to you and silently answer some questions to yourself. If you identified character/s you are to answer, "Who are the main and minor characters in the story?" If you identified setting you are to answer, "Where and when is the story set?" If you identified theme you are to answer, "What is the theme and what is the problem?" If you identified plot you are to answer how does the plot unfold?" If you did not identify a story part you could answer some other questions about plot. These are "How and why was the story problem solved?"

Now that you have identified a story part and answered some questions about these to yourself find a partner who has also done the same. Ask your partner your story structure questions and listen to their answer. They will then ask you the same story structure questions which you will answer. Discuss your answers and then combine these to form your best answer.

Now that you and your partner have formed your best answer to your story structure question find others that have also done this. In your groups ask your story structure questions and listen to the answers. Discuss your answers and combine these to form the best answer. Read and re-listen to the story and record your final answer.

So, who are the main and minor characters? I will record your answers on the "Story Structure Planner" for everyone to read.

Students: The main characters are Harold and old Paddy. The minor characters are Finvoy Peter Pan, the two men, Daisy, the identical twin calves, Harold's wife, Daisy's second identical twin heifers, the first twin's identical twin heifers and the second twin's identical twin heifers.

Teacher: Good! Where and when is the story set?

Students: The story is set in the Hawke's Bay, on a farm, and sometimes at the spring show, during spring, over two consecutive years.

Teacher: What is the theme and what is the problem?

Students: The theme or message is to believe in your abilities, keep trying to achieve, even if people do not praise you, because in the end you could achieve some amazing results. The problem is that no matter how good Harold's animals were, old Paddy would not think they were as fine as the animals in Ireland.

Teacher: How does the plot unfold?

Students: The plot unfolds following a sequence of events. First, there is a problem. Harold prepares a fine but fierce bull, Finvoy Peter Pan for the show. Then there is a reaction from two minor characters. Two men lead Finvoy Peter Pan into the show ring because he is so fierce.

One holds a pole attached to the bull's nose-ring, the other holds a chain that goes through his nose-ring and around his horns. Then the following action takes place. The bull wins a red ribbon but is too fierce to be led in the Grand Parade. The outcome to this initial event is that Paddy just puffs contently on his pipe and says the bull was good, nearly as good as the bulls in Ireland.

Then comes the next problem. The following Spring Daisy, Harold's favourite cow has identical twin heifer calves, which is very unusual. Harold has an excited reaction as it is unusual to have identical twin heifer calves. The following action is also positive. Daisy's twin heifer calves win a special award at the show. This second event causes a pleasant but not over the top outcome; old Paddy says that they are the best calves he has seen since leaving Ireland.

Teacher: This is a wonderful analysis of plot. Let us all work together to help you analyse the rest of the story. Analysing plot is a big job and requires some time and work.

Students: The following Spring another problem occurs. Daisy and her twin heifers are all due to have calves. One night, by torchlight, Harold sees Daisy lying in the paddock giving birth to a healthy heifer calf. Harold's wife's reaction is positive. She exclaims very good and smiles. Then more action occurs. Daisy gives birth again. There are two healthy heifer calves. The outcome is satisfying. Harold goes off to bed feeling delighted and wondering what Paddy will say.

The next morning another problem occurs. Harold is dozing in bed when his wife appears at the door, flushed and agitated, urging him to come to the paddock. Harold has an anxious reaction. He is gripped by fear. He worries that the calves are in danger. Harold's wife's actions help him. She hurries down the path and says come and see. Harold follows, thinks he is dreaming, and sees in the paddock Daisy and her twin calves of the night before, and her first set of twins, each with their own identical heifer twins. All born the same night. The final outcome is delightful. Old Paddy takes the pipe from his mouth and exclaims that he never saw the like in all Ireland.

Teacher: How and why was the story problem solved?

Students: The problem of old Paddy never rating Harold's cows as highly as the cattle in Ireland was solved because Harold never gave up trying to breed better cattle. So that when Daisy twice had twin calves, and her first twins also had identical twins it was so amazing that even old Paddy finally had to admit that he had never seen anything like it. The problem was solved because Harold never gave up until he rose above old Paddy's expectations.

Teacher: Congratulations you have recalled the structure of the story we listened to, read and discussed. You have a good knowledge of story text structure.

A Story Web for the Story

<p>Setting</p> <ul style="list-style-type: none"> -in the Hawke's Bay - on a farm - at the spring show - during spring, over two consecutive years 	<p>Characters</p> <p>Main: Harold, old Paddy</p> <p>Minor: Finvoy Peter Pan, the two men, Daisy, the identical twin calves, Harold's wife, Daisy's second identical twin heifers, the first twin's identical twin heifers, the second twin's identical twin heifers</p>
<p>Plot</p> <p>Episode One: Finvoy Peter Pan, the fierce bull.</p> <p>Episode Two: Daisy has twin heifer calves.</p> <p>Episode Three: Daisy has more twin heifer calves.</p> <p>Episode Four: Daisy's first twin calves both have healthy identical twin heifers.</p>	<p>Theme</p> <p>Believe in your abilities, keep trying to achieve, even if people do not praise you, because in the end you could achieve some amazing results. (Problem: That no matter how good Harold's animals were, old Paddy would not think they were as fine as the animals in Ireland.)</p>

Episode Analysis

Episode One

Problem: Harold prepares a fine but fierce bull, Finvoy Peter Pan for the show.

Reaction: Two men lead Finvoy Peter Pan in the show ring because he is so fierce.

Action: Finvoy Peter Pan wins a red ribbon but is too fierce to be led in the Grand Parade.

Outcome: Paddy puffs contently on his pipe and says the bull was nearly as good as the bulls in Ireland.

Episode Two

Problem: The following Spring, Harold's favourite cow, Daisy has identical twin heifer calves.

Reaction: Harold is excited as it is unusual to have identical twin heifer calves.

Action: Daisy's twin heifer calves win a special award at the show.

Outcome: Old Paddy says they are the best calves he has seen since leaving Ireland.

Episode Three

Problem: Daisy and her twin heifers are all due to have calves. One night by torchlight Harold sees Daisy lying in the paddock giving birth to a healthy heifer calf then another.

Reaction: Harold's wife is positive, she exclaims, "Very good!" and smiles.

Action: Daisy gives birth again to two healthy heifer cows.

Outcome: Harold is satisfied and goes off to bed feeling delighted and wondering what Paddy will say.

Episode Four

Problem: Harold is dozing in bed when his wife appears at the door, flushed and agitated urging him to come to the paddock.

Reaction: Harold has an anxious reaction. He is gripped by fear. He worries the calves are in danger.

Action: Harold's wife hurries down the path and says come and see. Harold follows and sees in the paddock Daisy and her twin calves of the night before, and her first set of twins, each with their identical twin heifers,

Outcome: Old Paddy takes the pipe from his mouth and exclaims that he never saw the like in all Ireland.

Now let's add more answers to the Story: Vocabulary Weave and then view the pre-completed weave. (See Lesson One: Supplementary Material for pre-completed Story: Vocabulary Weave.)

Reflect

Teacher: What type of text have we discussed today?

Students: We discussed a narrative today.

Teacher: Yes and how do we know that it was a narrative?

Students: We knew it was a narrative text because it told a story using story parts.

Teacher: Yes and we focussed on narrative or story components or parts. What are these?

Students: The story components or parts are character, setting, theme and plot.

Teacher: Great! We listened to, read and discussed a story to identify these story components. Now, you are going to summarise the story in a few written sentences using character, setting,

plot and theme. Remember you are not retelling but summarizing the story. When you finish your summary you may like to share it with us.

Students: Here is one summary of the story. In the story the problem was that no matter how good Harold's cattle were old Paddy did not think they were as good as the cattle in Ireland. Then Daisy, Harold's favourite cow had twins who had twins and Daisy also had another set of twins which was amazing. This solved the problem as it exceeded old Paddy's expectations. Old Paddy said he had never seen anything like it in Ireland.

Extend

Teacher: I want you to plan a narrative or story using the "Story Structure Planner" in the story booklet. Use the picture on the cover of the story booklet to get some ideas of what to write about. The illustration is based on today's story but your ideas are not limited to this story.

Sometimes it is hard to plan your whole story in one go. If you get stuck it is a good idea to start drafting the beginning of your story or orientation on the page next to your plan so that you can look at it. Then when you have some more ideas for the next part of your story which is the middle or complication you can return to the "Story Structure Planner" and fill these in the spaces provided for problem, reaction, action, and outcome. You do not have to write your story in one go. You will be given two more times to write it. So on day two you could finish planning and drafting the complication. On day three you could plan and draft the resolution.

Remember to help you plan and draft a good story, one that explains and entertains, look back at the work we did together to get more ideas and ask questions. Have fun writing!

LESSON TWO

Level Three

Purposes and audiences: Show an understanding of how to shape texts for different purposes and audiences.

Language features: Use language features appropriately showing a developing understanding of their effect.

Structure: Organise texts using a range of appropriate structures.

Connect

Teacher: Last lesson we talked about a text that aims to explain and entertain its audience. What type of text did we talk about last lesson?

Student: We talked about narratives or stories.

Teacher: Yes that's right and we learnt about story parts. What are the different story parts?

Student: The story parts are character, setting, theme and plot.

Teacher: Well done. Now main characters and settings are introduced in the story beginning or orientation. The story problem may also be introduced here. Then in the middle or complication the theme is communicated and the plot unfolds. The author communicates a message to the audience through the unfolding of a sequence of episodes or incidents each with a problem, reaction, action and outcome. In the end, or story resolution, the story problem is solved and an overall lesson or moral may also be delivered.

Organize

Teacher: Think about the story you listened to, read and discussed last lesson. In your mind re-call the main and minor characters, where and when the story was set, the theme or message communicated and how the plot unfolded. You may also remember the story problem and how it was resolved.

Now talk to a partner and tell them what you remember about the story. Your partner will then tell you what they remember. Now you and your partner can join two others and together recall the story and record it on a story web chart. Check your answers against the "Story Structure Planner", for Story One and "A Story Web for the Story". Then reread the story and mark the beginning or orientation and highlight the characters that are introduced there, the setting that is described and the problem that is stated. Now use another colour to highlight each episode that takes place in the complication. Now mark out the end or resolution. Use another colour and highlight the sentence that tells how the story problem was solved.

Since you have read, reread, discussed and analysed the story, think of an appropriate title for it especially when considering the theme. What are some appropriate titles?

Students: Here are some possible titles; "An Amazing Animal Tale", "Miracles Do Happen", "Terrific Twin, Healthy Heifers Beat Old Paddy".

Teacher: These are appropriate titles because they express what the story is about. Also the titles sound catchy, especially the alliterations; the ones that repeat the same sounds at the beginnings of a couple of words or more. These titles would hook the audience. What other words at the start of the story hook the audience?

Students: The opening paragraph hooks the audience.

Teacher: How is the opening paragraph a hook?

Student: The author gives background information which allows the reader to connect to the story. The author writes, "A man called Harold used to breed pedigree Jersey cattle. Each year, he would take the best of his cows, calves and bulls to the Hawke's Bay spring show. He won many prizes, including the red ribbon for first." The hook is part of the orientation.

Teacher: Yes, that's right. In story one, where does the orientation end and the complication begin?

Students: The orientation ends with "This went on for years." and the complication begins with "One spring, Harold prepared an especially fine, fierce bull for the show."

Teacher: Excellent and where does the complication end and resolution begin?"

Students: The complication ends with "For there, in the paddock as well as Daisy and her twin calves of the night before, stood her first set of twins- each one with her own identical heifer twins, all born alive and well on the same night." The resolution begins with "And when Old Paddy came hurrying down the road, later that morning, he leaned over the gate and stared in silence."

Teacher: Great work!

Reflect

Teacher: Today we have discussed story structure and recalled the story parts. What are the story parts?

Students: The story parts are character, theme, plot and setting.

Teacher: Yes and we learnt that story parts are introduced and developed in the beginning, middle and end of a story. What are other names for the story beginning, middle and end?

Students: The beginning is called the orientation, the middle is called the complication and the end is called the resolution.

Teacher: Yes that is correct. Where are the characters, setting and problem introduced? Where does the theme develop and the plot unfold? Where is the problem solved?

Students: The characters and setting are introduced in the orientation. The story problem may also be stated in the orientation. The theme develops and the plot unfolds in the complication. The problem is resolved in the resolution.

Teacher: Great answer! We also discussed ways an author captivates an audience and initially communicates the theme. How does an author do this?

Students: An author captivates an audience through a hook and first communicates the theme through the title. Language conventions such as alliteration maybe used to attract the reader's attention.

Teacher: All these answers are thorough and accurate. Well done!

Extend

Teacher: Now it is time to continue planning and drafting your own story using the "Story Structure Planner" in the story booklet. Use the picture on the cover of the story booklet to get more ideas of what to write about.

Go back to the start of your story, think of a hook and catchy title maybe an alliteration. Write your title at the top of the page and the hook at the beginning of your story or orientation. Introduce your characters and setting. State your story's problem. Now name each episode in your story on the "Story Structure Planner". Then on the back page, unpack each episode giving a problem, reaction, action and outcome. You do not need to wait until you have planned all your episodes before you start drafting the complication. When you do write, unfold the plot and communicate your theme or message. If you have time, plan your resolution to show how the story problem will be solved. Next lesson you will draft the resolution, proof-read and edit your story. Plan well, aim to explain the story's problem and entertain your audience and have fun writing!

LESSON THREE

Level Three

Process and strategies: Integrate sources of information, processes, and strategies with developing confidence to identify form, and express ideas.

Purposes and audience: Shows a developing understanding of how to shape texts for different purposes and audiences.

Ideas: Select, form, and communicate ideas on a range of topics.

Language features: Use language features appropriately, showing a developing understanding of their effects.

Structure: Organise texts, using a range of appropriate structures.

Connect

Teacher: Last lesson we discussed that stories or narratives have a beginning, middle and end. What are the other names for the beginning, middle and end of a story?

Students: The beginning is called the orientation. The middle is called the complication. The end is called the resolution.

Teacher: Well done, these are the correct names. What story parts are introduced in the orientation?

Students: The main characters and the setting are introduced in the orientation. The story problem may also be introduced in the beginning.

Teacher: What happens in the resolution?

Students: The story problem is solved in the resolution.

Teacher: Yes, in the end, the story problem is solved and sometimes a lesson or moral is delivered.

Teacher: What story parts are developed in the complication?

Students: The theme and plot are developed in the complication or middle. The plot may consist of a series of incidents or episodes each with a problem, reaction, action and outcome.

Teacher: Yes, and in the complication we learn more about the characters as they grow and evolve. To develop individual characters writers may describe physical appearance and personality and reveal how the character feels and acts through what s/he thinks, does and says.

More information is usually given about the main characters and they are given more speaking and acting space in the story. For this reason, they are considered to be more rounded than minor characters. Main characters are also present throughout the text. Usually one main

character is in conflict with themselves, another character or characters or their environment. But in the end, this character solves the story problem and is the good guy or protagonist. If another main character causes the protagonist prolonged problems, this character is considered the antagonist or bad guy.

In contrast, minor or flat characters only tend to be mentioned; they exist as a wallpaper or backdrop, they are fillers, minute players who pass quickly through one scene in the story. Minor characters remain flat because they have limited interactions and conversation.

We also learn about characters when we compare what the author writes with our personal experiences and knowledge of the world. We learn to read between the lines and infer that is fill in the missing information and connect the dots to gain a fuller mental image of the characters.

Think about the story you reread and discussed last lesson about Harold, the pedigree Jersey cattle breeder. Nowhere in the story does it state that Harold is determined but we know he is because he never gives up trying to convince old Paddy that his animals are the finest just like the ones in Ireland. Our knowledge of the world teaches us that people who do not give up are determined so in our mind we see Harold as a determined character. We have inferred that Harold is determined from what the author has written and from what we know of the world.

What is another similar word or synonym, for determined?

Students: Persistent is a synonym for determined.

Teacher: That is a good choice of vocabulary. Persistent is another word that we may use to describe Harold.

Organise

Teacher: Think again about the story you reread and discussed last lesson. In your mind recall the main and minor characters.

Now talk to a partner and name the main and minor characters. Then ask your partner to name the main and minor characters. Next you and your partner can join two others and together recall the main and minor characters. So who are the main characters?

Students: The main characters are Harold and Paddy. They are talked about throughout the story and we learn a lot about what they do, say and feel.

Teacher: Yes they are the major characters. Who are the minor characters?

Students: The minor characters are Finvoy Peter Pan, the two men, Daisy, the identical twin calves, Harold's wife, Daisy's second identical twin calves, the first twin's identical twin heifers and the second twin's identical twin heifers.

Teacher: Well done! Now the names of the main and minor characters can be recorded on the class "Character Analysis Chart".

Now reread the story and highlight the main and minor characters. Use another colour and highlight a character's physical appearance or personality. Use another colour to highlight words that describe how characters think, feel, act or speak. You may highlight some dialogue or character speech.

Don't forget to read between the lines and think about what else you can say about the characters. Annotate the story text; record your ideas alongside the contextual or word clues that helped you draw your inference.

Now, what can you say about the characters? Describe their physical appearance and personality. Describe what they do, think, say, and how they act and feel.

Students: Harold is a farmer; a pedigree, Jersey cattle breeder. He has a determined, persistent, excitable personality. As a main character he does many things in the story. He successfully breeds "pedigree Jersey cattle", takes the best cattle to the Hawke's Bay spring show, yearly, wins prizes, favours Daisy, walks down to the paddock, cries out, goes to bed, dozes in bed, is immediately gripped by fear and then reaches the gate and looks into the paddock. In the story he feels excited, amazed, delighted, fearful then surprised. Harold thinks old Paddy will be impressed with his cattle, he silently thinks "He had Old Paddy and Ireland beaten at last". He thinks to himself, "What would Old Paddy say about *this*?" Then he thinks, "The calves? Daisy? They had seemed all right last night." His final thoughts are that "he must be dreaming" because Daisy had twins, then another set, then the first twin set had twins.

Paddy is Harold's neighbour from down the road. Paddy is an Irishman; an Irish migrant. He has an old physical appearance. He has an annoying, judgemental but discerning personality. He is a main actor in the story. He contently puffs on his pipe, passes judgement, hurries down the road, leans over the gate and stares in silence. Then he rubs his eyes takes the pipe from his mouth, sighs deeply and shakes his head because there are Daisy and all the twins. In the story he feels content and says, "that's a fine beast nearly as fine as the beasts in Ireland... He's a good bull-nearly as good as the bulls in Ireland..." and "the best calves I've seen since I left Ireland". But in the end, he feels gobsmacked and surprised by Daisy and all the twins and exclaims, "Glory be to God, Harold... I never saw the like in all Ireland!"

Finvoy Peter Pan is a bull. He has a fine physical appearance and fierce personality. He does not play a large part in the story as he is a minor character. But he does successfully win a red ribbon at the Hawke's Bay spring show. The following characters also do little in the story; they are also flat characters.

The two men are bull handlers. They lead Finvoy Peter Pan into the show ring.

Daisy is Harold's favourite cow. She has a heavily pregnant physical appearance and a favourable, loveable personality. She twice lays in the corner of the paddock and gives birth to twins heifers. Her actions allow the plot to develop.

The identical twin calves are Daisy's first twin daughters. Initially, their physical appearance is unusual because twin heifers are not common. Their twin act wins a special award at the show. Later they appear physically pregnant and stand in the paddock after giving birth.

Harold's wife is a farmer's wife. She has a happy physical appearance and positive personality. However, toward the end of the story, she appears flushed and agitated. Initially she smiles at Daisy's third daughter and says, "Very good!" But later she appears at the bedroom door and forcefully urges that Harold, "Come and see" for himself. She insists that Harold, "Come down to the paddock! ... Come and see". She hurries off down the path because she feels surprised and overcome by Daisy and all the twin heifers.

Daisy's second identical twin calves are her second twin daughters. Their physical appearance is that of healthy identical twin heifers with tiny hooves.

The first twin's identical twin heifers are Daisy's first twin granddaughters. They appear to be physically alive, well and identical.

The second twin's identical twin heifers are Daisy's second twin granddaughters. They also appear to be physically alive, well and identical.

Teacher: Great answers! There is a mix of inferential and factual answers. I have recorded these on the "Character Analysis Chart". Notice that I placed direct quotes from the text and character speech in quotation or speech marks.

Character Analysis Chart

Main Characters Minor Characters	Physical Appearance	Personality	Does/ Acts	Thinks/ Feels	Says
Harold Farmer A pedigree, Jersey cattle breeder		Determined, persistent Excitable	Successfully breeds "pedigree Jersey cattle" Takes the best cattle to the Hawke's Bay spring show, yearly Wins prizes Favours Daisy Walks down to the paddock Cries out Went off to bed Dozes in bed	Old Paddy will be impressed Excited "He had Old Paddy and Ireland beaten at last" Amazed Delighted "What would Old Paddy say about <i>this</i> ?" Fearful "The calves? Daisy? They had seemed all	"But wait" "look here"

			Immediately gripped by fear "reached the gate and looked into the paddock"	last night." "thought he must be dreaming" Surprised	
Paddy Harold's neighbour from down the road An Irishman An Irish migrant	Old	Annoying Discerning, judgemental	Contently puffs on his pipe Passes judgement Hurries down the road "Leaned over the gate and stared in silence. He rubbed his eyes... took the pipe from his mouth" Sighed deeply "shook his head."	Content Gobsmacked, surprised	"that's a fine beast nearly as fine as the beasts in Ireland" "He's a good bull-nearly as good as the bulls in Ireland." "the best calves I've seen since I left Ireland" "Glory be to God. Harold... I never saw the like in all Ireland!"
<i>Finvoy Peter Pan</i> A bull	Fine	Fierce	Successfully wins a red ribbon		
<i>The Two Men</i> Bull handlers			Lead Finvoy Peter Pan into the show ring		
<i>Daisy</i> Harold's favourite cow	Heavily pregnant	Favourable, loveable	Lay in the corner of the paddock Gives birth to twin heifers		
<i>The Identical</i>	Unusual		Won a special		

<i>Twin Calves</i> Daisy's first twin daughters	Heavily pregnant		award at the show Stood in the paddock after giving birth		
<i>Harold's Wife</i> Farmer's wife	Happy Flushed, agitated	Positive	Smiled Appeared at the bedroom door Forcefully urges, insists Hurried off down the path	Surprised, overcome	"Very good!" "Come and see for yourself! Come down to the paddock!" "Come and see"
<i>Daisy's Second Identical Twin Calves</i> Daisy's second twin daughters	Tiny hooves Healthy heifers Identical				
<i>The First Twin's Identical Twin Heifers</i> Daisy's first twin granddaughters	Identical Alive, well		Stood in the paddock		
<i>The Second Twin's Identical Twin Heifers</i> Daisy's second twin granddaughters	Identical Alive, well		Stood in the paddock		

Reflect

Teacher: What story part have we analysed or broken into pieces today?

Student: We have analysed characters.

Teacher: How did we do that?

Student: We reread, discussed and annotated a narrative or story. We highlighted their physical appearance and personality, and what they did, said, thought and how they acted and felt. As we re-read the story we thought about what was written and what we knew, then we read between the lines and made and recorded inferences. We noticed that throughout the story, the main characters spoke and did more so we confidently labelled main and minor characters.

Extend

Teacher: Look at the story you are writing in the story booklet. Are the physical appearances and personalities of your characters described? If not, describe them. Are your characters doing, thinking and saying things that build the story? If not, deliberately describe how they act and think as well as dialogue to show what they say. Look at the story illustration to get some ideas.

After you finish drafting your complication, plan and draft your resolution. Remember that the story problem is solved in the resolution. Maybe you will also finish with a moral or lesson to the story.

Do not forget to proofread and edit your spelling, punctuation and grammar. One last thing to think about, your purpose was to explain and entertain. Did you achieve this?

Teacher	Pg	Students	Pg
<i>What do you think the purpose of this story is?</i>	P3	<i>The purpose of this story is to entertain and explain a good, happy or funny relationship.</i>	P3
Find out if you know and understand some less familiar vocabulary used in the story. Look at the displayed Story: <i>Vocabulary Weave, Speech Class, Synonym, Antonym, Denotation and Simile</i> sheets. Raise your hand if you can provide any answers to complete the weave. Give a speech class (noun, adjective, verb), synonym (similar meaning word), antonym (opposite meaning word), denotation (definition) and simile (comparison using as or like) for each word numbered one to ten.	P3	See Lesson One: Supplementary Material	
Listen for the introduction of important or unimportant, main or minor characters, their problems and where and when the story is set. <i>Can you think of other story parts the writer will use?</i>	P3	Listen for character, problems, setting.	P3
Listen to the story, remember to think about story structure. <i>What parts of story structure do you remember?</i>	P3 P4	<i>The writer will use theme and plot.</i> Listen to story, think about story structure. Story structure parts are theme, character, plot and setting.	P4
Identify a story part from the story, silently answer some questions. <i>Who are the main and minor characters in the story?</i> <i>Where and when is the story set?</i> <i>What is the theme and what is the problem?</i> <i>How does the plot unfold?</i> <i>How and why was the story problem solved?</i>	P4 P4	Identify a story part. Silently answer questions. See A Story Web for the Story and Episode Analysis	P6 P7
Ask your partner your story structure questions and listen to their answer. Answer the same story structure questions. Discuss your answers. Combine these to form the best answer. Find others that have done this. Ask your story structure questions in groups. Discuss your answers. Combine these to form the best answer. Read and re-listen to the story. Record your final answer.	P4	Ask and answer story structure questions, in pairs. Discuss and combine best answers, in pairs. Form a group. Repeat the process. Read and re-listen to the story, in groups. Record answer to one story structure question, on a copy of the "Story Structure Planner", in groups.	
<i>Who are the main and minor characters?</i> <i>Where and when is the story set?</i>	P4	See A Story Web for the Story	P6
	P4	See A Story Web for the Story	P6

What is the theme and what is the problem? How does the plot unfold?	P4	See A Story Web for the Story	P6
How and why was the story problem solved? Add more answers to the Story: Vocabulary Weave. View the completed weave.	P4	See A Story Web for the Story and Episode Analysis	P6 P7
What type of text have we discussed today? How do we know it was a narrative?	P5	See student response, paragraph six.	P5
What are narrative story components or parts?	P7	See Lesson One: Supplementary Material	
Summarize the story in a few written sentences using character, setting, plot and theme.	P7	We discussed a narrative today.	P7
Plan a narrative or story using the "Story Structure Planner" in the story booklet. Use the picture on the cover of the story booklet to get some ideas of what to write about.	P7	We knew it was a narrative text because it told a story using story parts.	P7
Start drafting the beginning of your story or orientation on the page next to your plan so that you can look at it. Return to the "Story Structure Planner" and fill in the middle or complication in the spaces provided for problem, reaction, action and outcome. Do not write your story in one go. Finish planning and drafting the complication on day two. Plan and draft the resolution on day three.	P7	The story components or parts are character, setting, theme and plot.	P7
	P7	Summarize the story. See student response, paragraph one.	P8
	P8	See "Story Structure Planner" in the story booklet. Plan a story. Use the picture on the story booklet for ideas.	
	P8	See story booklet. Start drafting orientation. Plan complication.	

Week Two, Lesson Two – Instructions & Outcomes, Questions & Answers

Teacher	Pg	Student	Pg
<i>What type of text did we talk about last lesson?</i>	P9	<i>We talked about narratives or stories.</i>	P9
<i>What are the different story parts?</i>	P9	<i>The story parts are character setting, theme and plot.</i>	P9
Think about the story you listened to, read and discussed last lesson. Recall, in your mind the main and minor characters, where and when the story was set, the theme or message communicated, how the plot unfolded and the story problem and how it was solved.	P9	Think about last lesson's story. Recall characters, setting, theme, plot, problem and resolution.	
Tell a partner what you remember about the story. Listen to your partner tell what they remember about the story. Join two others. Recall the story and record it on a story web chart. Check your answers against the "Story Structure Planner", for the story and "A Story Web for the Story". Reread the story. Mark the beginning or orientation. Highlight the characters that are introduced there, the setting that is described and the problem that is stated. Use another colour to highlight each episode that takes place in the complication. Mark out the end or resolution. Use another colour and highlight the sentence that tells how the story problem was solved. Think of an appropriate title for the story especially when considering the theme.	P9	Recall last lesson's story to a partner. Listen to your partner recall last lesson's story. Form a group. Recall and record the story structure on a story web chart. Check your answers. Reread the story. Mark the orientation. Highlight the characters, setting and problem. Highlight story episodes, in the complication in another colour. Mark out the resolution. Highlight the sentence that solves the story problem. Think of a title.	
<i>What are some appropriate titles?</i>	P9	<i>Here are some possible titles: "An Amazing Animal Tale", "Miracles Do Happen", "Terrific Twin, Healthy Heifers Beat Old Paddy".</i>	P10
<i>What other words at the start of the story hook the audience?</i>	P10	<i>The opening paragraph hooks the audience.</i>	P10
<i>How is the opening paragraph a hook?</i>	P10	<i>The author gives background information which allows the reader to connect to the story... The hook is part of the orientation. See story opening paragraph.</i>	P10
<i>Where does the orientation end and the complication begin, in the story?</i>	P10	<i>The orientation ends with "This went on for year." And the complication begins with "One spring, Harold prepared an especially fine, fierce bull for the show."</i>	P10

Where does the complication end and resolution begin?	P10	The complication ends with "For there, in the paddock as well as Daisy..." The resolution begins with "And when Old Paddy came hurrying down the road..."	P10
What are the story parts?	P10	The story parts are character, theme, plot and setting.	P10
What are other names for the story beginning, middle and end?	P10	The beginning is called the orientation, the middle is called the complication and the end is called the resolution.	P10
Where are the characters, setting and problem introduced?	P10	The characters and setting are introduced in the orientation.	P11
Where does the theme develop and plot unfold?	P10	The theme develops and the plot unfolds in the complication.	P11
Where is the problem solved?	P10	The problem is solved in the resolution.	P11
How does an author captivate an audience and initially communicate the theme?	P11	An author captivates an audience through a hook and first communicates the theme through the title. Language conventions such as alliteration may be used to attract the reader's attention.	P11
Continue planning and drafting your own story using the "Story Structure Planner" in the story booklet. Use the picture on the cover of the story booklet to get more ideas of what to write about. Think of a hook and catchy title maybe an alliteration. Write your title at the top of the page and the hook at the beginning of your story orientation. Introduce your characters and setting. State your story's problem. Name each episode in your story on the "Story Structure Planner". Unpack each episode giving a problem, reaction, action and outcome, on the back page. Do not wait until you have planned all your episodes before you start drafting the complication. Unfold the plot and communicate the theme or message when you write. Plan your resolution. Proofread and edit your story.	P11	See story booklet. Continue planning, drafting story. Use story booklet picture to get story writing ideas. Think of hook and title. Write title and hook in the orientation. Introduce characters and setting. State story problem. Name story episodes. Unpack each episode. Draft episode by episode. Unfold the plot. Communicate the theme. Plan resolution. Proofread and edit story.	P11

Week Three, Lesson Three – Instructions & Outcomes, Questions & Answers

Teacher	Pg	Student	Pg
What are the other names for the beginning, middle and end of a story?	P12	The beginning is called the orientation. The middle is called the complication. The end is called the resolution.	P12
What story parts are introduced in the orientation?	P12	The main characters and the setting are introduced in the orientation. The story problem may also be introduced in the beginning.	P12
What happens in the resolution?	P12	The story problem is solved in the resolution.	P12
What story parts are developed in the complication?	P12	The theme and plot are developed in the complication or middle. The plot may consist of a series of incidents or episodes each with a problem, reaction, action and outcome.	P12
Think about the story you reread and discussed last lesson about Harold, the pedigree Jersey cattle breeder; he is determined.	P13	Think about last lesson's story, about determined Harold.	
What is another similar word or synonym for determined?	P13	Persistent is a synonym for determined.	P13
Think again about the story you reread and discussed last lesson. Recall the main and minor characters in your mind.	P13	Think about last lesson's story. Silently recall characters.	
Name the main and minor characters with a partner. Join two others.		Name characters to a partner. Recall characters in groups.	
Recall the main and minor characters.			
Who are the main characters?	P13	The main characters are Harold and Paddy. They are talked about throughout the story and we learn a lot about what they do, say and feel.	P13
Who are the minor characters?	P13	See Character Analysis Chart	P15
Reread the story.	P14	Reread last lesson's story. Highlight characters.	
Highlight the main and minor characters.		Use another colour to highlight attributes.	
Use another colour and highlight a character's physical appearance or personality.		Use another colour to highlight character thoughts, feelings or speech.	
Use another colour to highlight words that describe how characters think, feel, act or speak.		Make inferences about characters.	
Highlight some dialogue or character speech.		Record these ideas; annotate the text.	
Read between the lines.			
Think about what else you can say about the characters.			
Record and annotate your ideas alongside the contextual or word clues that helped you draw your inference.			
What can you say about the characters?	P14	See Character Analysis Chart	P15
Describe the physical appearance and personality of the characters?	P14	Describe characters. See Character Analysis Chart	P14 P15

<p>Describe what characters do, think, say and how they act and feel.</p>		
<p>What story part have we analysed or broken into pieces today?</p>	<p>P17</p>	<p>We have analysed characters.</p>
<p>How did we analyse characters?</p>	<p>P18</p>	<p>See Character Analysis Chart See student response, paragraph two</p>
<p>Look at the story you are writing in the story booklet. Are the physical appearances and personalities of your characters described? Are your characters doing, thinking and saying things that build the story? Look at the story illustration to get some ideas. Finish drafting your complication. Plan and draft your resolution. Maybe finish with a moral or lesson to the story. Proofread and edit your spelling, punctuation and grammar. Did you achieve you purpose; to explain and entertain?</p>	<p>P18</p>	<p>See the story booklet. Look at the story booklet illustration. Get ideas to write. Finish drafting complication. Plan and draft resolution. Maybe finish with a moral. Proof-read and edit spelling, punctuation and grammar.</p>

Speech Classes

(noun, adjective, verb)

Give a speech class for

each word numbered one

to ten.

Synonym

(similar meaning words)

Give a synonym for each word numbered one to

ten.

purebred

young cow

upset

twin

field

toe

violent

reproduce

Antonym

(opposite meaning word)

Give an antonym for each word numbered one to

ten.

CROSSBRED

old cow

die

calm

different

peaceful

Simile

(comparisons using as or

like)

Give a noun to complete each simile numbered one

to ten.

hoof

Irishman

calf

wind

twins

Ireland

paddock

ribbon

Spring

bull

Denotation (definition)

Give the correct denotation for each word numbered one to ten.

Letter	Denotation
A	The tip of a toe.
B	Similar in every detail; exactly alike.
C	A young cow before she has had her first calf.
D	An island in the North Atlantic to the west of Great Britain, from which it is separated by the North Channel, the Irish Sea and St George's Channel, it is the largest island of the British Isles archipelago.
E	A specific group of domestic (tame) animals.
F	An island, the largest of the Channel Islands, a British Crown dependency (a self-governing possession of the British Crown) just off the coast of Normandy France.
G	In New Zealand and Australia, a paddock is a field of grassland of any size, especially for sheep or cattle.
H	Having or displaying a violent or ferocious aggressiveness.
I	Feeling or appearing troubled or nervous.
J	A purebred animal.

Story: Vocabulary Weave

Number	Word	Speech Class	Synonym	Antonym	Denotation	Simile
1	pedigree	noun, adjective				She stood proud like a pedigree cow with the red
2	fierce					He was as fierce as a
3	identical					The calves were as identical as
4	heifer					The old cow was like a heifer in the
5	agitated					The farmer's wife was as agitated as the
6	Jersey	proper noun	n/a	n/a	An island, the largest of the Channel Islands, a British Crown dependency (a self-governing possession of the British Crown) just off the coast of Normandy France.	The prize was as handsome as a pedigree Jersey
7	Ireland	proper noun	n/a	n/a		He was as proud as an
8	paddock			desert		The house was as populated as a cow
9	hoof			heel		His pride was as hard as a
10	breed	verb				The cattle breed was as fine as the cattle in

Story: Vocabulary Weave

Number	Word	Speech Class	Synonym	Antonym	Denotation	Simile
1	pedigree	noun, adjective	purebred	crossbred	A purebred animal.	She stood proud like a pedigree cow with the red ribbon.
2	fierce	adjective	violent	peaceful	Having or displaying a violent or ferocious aggressiveness.	He was as fierce as a bull.
3	identical	adjective	twin	different	Similar in every detail; exactly alike.	The calves were as identical as twins.
4	heifer	noun	young cow	old cow	A young cow before she has had her first calf.	The old cow was like a heifer in the Spring.
5	agitated	verb, adjective	upset	calm	Feeling or appearing troubled or nervous.	The farmer's wife was as agitated as the wind.
6	Jersey	proper noun	n/a	n/a	An island, the largest of the Channel Islands, a British Crown dependency (a self-governing possession of the British Crown) just off the coast of Normandy France.	The prize was as handsome as a pedigree Jersey calf.
7	Ireland	proper noun	n/a	n/a	An island in the North Atlantic to the west of Great Britain, from which it is separated by the North Channel, the Irish Sea and St George's Channel, it is the largest island of the British Isles archipelago.	He was as proud as an Irishman.
8	paddock	noun	field	desert	In New Zealand and Australia, a paddock is a field of grassland of any size, especially for keeping sheep or cattle.	The house was as populated as a cow paddock.
9	hoof	noun	toe	heel	The tip of a toe.	His pride was as hard as a hoof.
10	breed	verb	reproduce	die	A specific group of domestic (tame) animals.	The cattle breed was as fine as the cattle in Ireland.

Story: Vocabulary Weave

Number	Word	Speech Class	Synonym	Antonym	Denotation	Simile
1	pedigree	noun, adjective	lineage	crossbreed	J	She stood proud like a pedigree cow with the red ribbon
2	fierce	adjective	violent	peaceful	H	He was as fierce as a Bull
3	identical	adjective	twins	different	B	The calves were as identical as Twins
4	heifer	noun	young cow	old cow	D	The old cow was like a heifer in the spring
5	agitated	adjective	upset	calm	I	The farmer's wife was as agitated as the wind
6	Jersey	proper noun	n/a	n/a	An island, the largest of the Channel Islands, a British Crown dependency (a self-governing possession of the British Crown) just off the coast of Normandy France	The prize was as handsome as a pedigree Jersey calf
7	Ireland	proper noun	n/a	n/a	D	He was as proud as an Irishman
8	paddock	noun	field	desert	G	The house was as populated as a town paddock
9	hoof	noun	hoof	heel	A	His pride was as hard as a hoof
10	breed	verb / noun	produce	die	E	The cattle were bred as fine as the cattle in Ireland

Story Structure Planner	
<i>Orientation</i>	
1. Who are the characters?	
Main:	
Minor:	
2. Where is the story set?	
Geographically:	
3. When is the story set?	
Chronologically:	
4. What is the theme?	
5. What is the problem?	
<i>Complication</i>	
6. How does the plot unfold?	
Episode one:	(At the back unpack each episode using the sub-headings below.)
Episode two:	
Episode three:	
Episode four:	
Episode five:	
Episode six:	
<i>Resolution</i>	
7. How/Why is the problem solved?	

Story Structure Planner

Orientation

1. Who are the characters?

Main: Harold, old Paddy

Minor: Finvoy Peter Pan, the two men, Daisy, the identical twin calves, Harold's wife, Daisy's second identical twin heifers, the first twin's identical twin heifers, the second twin's identical twin heifers

2. Where is the story set?

Geographically: in the Hawke's Bay, on a farm, at the spring show

3. When is the story set?

Chronologically: during spring, over two consecutive years

4. What is the theme? Believe in your abilities, keep trying to achieve, even if people do not praise you, because in the end you could achieve some amazing results.

5. What is the problem? That no matter how good Harold's animals were, old Paddy would not think they were as fine as the animals in Ireland.

Complication

6. How does the plot unfold?

Episode one: Finvoy Peter Pan, the fierce bull

Episode two: Daisy has twin heifers

Episode three: Daisy has more

Episode four: Daisy's first twins both have identical twin heifers

(At the back unpack each episode using the sub-headings below.)

.Problem

.Reaction

.Action

.Solution

Resolution

7. How/Why is the problem solved? Harold never gave up trying to breed better cattle until he rose above old Paddy's expectations.

Story Structure Planner

Orientation

1. Who are the characters?

Main: Old Daddy Harold
Minor: ~~Harold~~, Finny, Peter Pan, two men, Daisy, twin cokes.
Harold's wife, Daisy's Second twins the first twins's twins

2. Where is the story set?

Geographically: Hawke's Bay, on a farm,

3. When is the story set?

Chronologically
Spring

4. What is the theme?

Don't judge like Daddy because things could change and you maybe wrong.

5. What is the problem?

Daddy keeps judging Harold's cows.

Complication

6. How do the events unfold?

Episode one: Finny, Peter Pan on the red ribbon

Episode two: Daisy has twins

Episode three: Daisy has more twins

Episode four: Daisy's first twins have twins

Episode five:

Episode six:

(At the back unpack each episode using the sub-headings below.)

.Problem

.Reaction

.Action

.Outcome

Resolution

7. How/Why is the problem solved? when Daisy had twins then more

twins, and the first lot of twins had twins. Daddy had no answer.

Harold lived in Hawkes Bay. He breed a type of cow called Jerseys. But old paddly was judging saying the Irish cows are better. This stopped one spring when Daisy had not one set of twins but two and the first twins also twins. So don't judge like paddly because things could change and you maybe wrong.

 Story Structure Planner

Orientation

1. Who are the characters?

Main: Ronny - bella - umbella - ~~johnny~~Minor: ~~johnny~~ - johnny

2. Where is the story set?

Geographically: at a show and in the rain

3. When is the story set?

Chronologically: at 5:00am in the morning

4. What is the theme?

~~Be strong and never give up!~~ be strong and never give up!

5. What is the problem?

Ronny is being a bully to bella

One day a girl called Bella entered a show but there was a guy called Ronny that was bully to her! "they got called to the stage to show off there winning cows bella walked up with a butiful cow the cow was 5 year old and her name was Mila they ~~walked~~ walked onto the stage and bella showed the jages what she could do Mila did a backflip and jumped through a fire hoop "WOW!" said the jages Ronny ~~hoped~~ hoped back on stage "time for my ~~act~~" he picked up his pig and put him on the stage "this is my cow his name is Jonny he is 6 years old" Ronny holds up a hoop "jump comen jump" the pig jumps through the hoop well done said annabell Cannabell is Ronny's Mum" they all went home they get there resolutions tomorrow but at night Ronny forgot to lock the gate and the pig got out and got really and Ronny didn't have to ~~the~~ clean him

A Story Web for the Story

<p>Setting</p> <ul style="list-style-type: none"> -in the Hawke's Bay - on a farm - at the spring show - during spring, over two consecutive years 	<p>Characters</p> <p>Main: Harold, old Paddy</p> <p>Minor: Finvoy Peter Pan, the two men, Daisy, the identical twin calves, Harold's wife, Daisy's second identical twin heifers, the first twin's identical twin heifers, the second twin's identical twin heifers</p>
<p>Plot</p> <p>Episode One: Finvoy Peter Pan, the fierce bull.</p> <p>Episode Two: Daisy has twin heifer calves.</p> <p>Episode Three: Daisy has more twin heifer calves.</p> <p>Episode Four: Daisy's first twin calves both have healthy identical twin heifers.</p>	<p>Theme</p> <p>Believe in your abilities, keep trying to achieve, even if people do not praise you, because in the end you could achieve some amazing results. (Problem: That no matter how good Harold's animals were, old Paddy would not think they were as fine as the animals in Ireland.)</p>

A Story Web for the Story

<p>Setting</p> <p>Hawke's Bay Farm Spring</p>	<p>Characters</p> <p>Harold, old Paddy Finlay Peter Pan the two men Daisy's twin calves Daisy's 2nd twins Daisy, Harold's wife Daisy's 1st twins' twins</p>
<p>Plot</p> <p>Finlay Peter Pan & Lullie at the show Daisy has twins. Daisy has more twins. Daisy's first twins have twins.</p>	<p>Theme</p> <p>Don't judge because you could be proven wrong</p>

STORY

GRL 5: 9 to 10 years

By the end of Year 5

A man called Harold used to breed pedigree Jersey cattle. Each year, he would take the best of his cows, calves and bulls to the Hawke's Bay spring show. He won many prizes, including the red ribbons for first.

But every year, no matter how good his animals were, old Paddy down the road always said the same thing.

"Well now, Harold," he'd say in his soft Irish voice, "that's a fine beast-nearly as fine as the beasts in Ireland."

This went on for years.

One spring, Harold prepared an especially fine, fierce bull for the show. Finvoy Peter Par was so fierce he had to be led into the show ring by two men. One held the pole attached to his nose-ring. The other held a chain that also went through the nose-ring and around his horns. Even so, he was too fierce to be led in the Grand Parade, though he had won his red ribbon.

Surely this time, thought Harold, Old Paddy would be impressed.

But Paddy just puffed contentedly on this pipe and came out once more with, "He's a good bull-nearly as good as the bulls in Ireland."

Then came the next spring-and identical twin heifer calves for Daisy, Harold's favourite cow. Great excitement! Identical twin calves were very unusual, and when they won a special award at the show, Harold was sure that he had Old Paddy and Ireland beaten at last. But no! They were still only "the best calves I've seen since I left Ireland".

The following spring Daisy and her twin heifers were all due to have calves. One night, when Harold walked down to the paddock, he saw Daisy lying in the corner. Then in the torchlight he saw one tiny hoof, and another, and a nose... and it was all over. A healthy heifer calf to Daisy.

"Very good!" said Harold's wife with a smile.

"But wait," cried Harold. "Look here..." And a few minutes later, a second healthy heifer calf joined its twin. Daisy had done it again-another set of identical twin heifers.

Harold went off to bed feeling delighted. What would Old Paddy say about *this*?

Next morning, as he was dozing in bed, his wife appeared at the door. She looked unusually flushed and agitated. "Come and see for yourself! Come down to the paddock!" she urged.

Immediately Harold was gripped by fear. The calves? Daisy? They had seemed all right last night.

"Come and see," was all his wife would say as she hurried off down the path.

When Harold reached the gate and looked into then paddock, he thought he must be dreaming.

For there, in the paddock as well as Daisy and her twin calves of the night before, stood her first set of twins- each one with her own identical heifer twins, all born alive and well on the same night.

And when Old Paddy came hurrying down the road, later that morning, he leaned over the gate and stared in silence. He rubbed his eyes.

At last he took the pipe from his mouth. With the deepest sigh, he shook his head.

"Glory be to God, Harold," he said. "I never saw the like in all Ireland!"

Story Structure Planner

Orientation

1. Who are the characters?

Main: Ronny - bella - anabelle - ~~lila~~

Minor: ~~lila~~ - jenny

2. Where is the story set?

Geographically: at a Show and in the rain

3. When is the story set?

Chronologically: at 50am in the morning

4. What is the theme?

~~Because Ronny thinks~~ be Strong and Never give up!

5. What is the problem?

Ronny ~~is~~ being a bully to bella

Complication

6. How does the plot unfold?

- 1 enters Show
- 2 confronts man
- 3 gets beaten up
- 4 doesn't win show
- 5 gets mad
- 6 gets over it

Episode one: ~~gives~~ ~~colatters~~ ~~enter~~ ~~show~~ (At the back unpack each episode using the sub-headings below.)

Episode two: goes up to him and talks

Episode three: ~~wins~~ Show .Problem

Episode four: ~~front~~ .Reaction

Episode five: ~~confronts~~ him .Action

Episode six: ~~jenny is surprised and~~ ~~confused~~ .Outcome

9. One day a girl called bella entered a ~~stage~~
 1. Show but there was a guy called Ronny
 12. that was bully to her! ² they got called
 to the stag to show off there winning cows
 bella walked up with a butiful cow the cow
 6. was 5 year old and her name was Mila
 they ~~walk~~ walked onto the stage and bella
 showed the juges what she could do Mila
 did a backflip and jumped ^{action, reaction} through a fire
 hoop "WOW!" said the juges [Ronny ~~hoop~~ hoped 17. $\frac{0}{3}$
 back on stag "time for my ~~act~~ act" he picked
 up his pig and put him on the stag 18. $\frac{2}{3}$
 3. "this is my cow his name is Jonny. he
 is 6 years old" Ronny holds up a hoop 19. $\frac{3}{3}$
 "jump comen jump" the pig jumps through
 the hoop well done said annabell Cannabell 20. $\frac{3}{3}$
 is Ronny's Mum" they all went home they
 get there resoltshions tommerow but at 21. $\frac{1}{3}$
 night Ronny forgot to lock the gate and
 the pig got out and got really and Ronny
 didn't have to ~~to~~ clean him]

problem, reaction, action

[At the Show people wondered what the smell
 was they all turned there heads and looked
 at Ronny and Jonny "ew" everone said
 bella went up to the stage "Booooo" said
 Ronny "boooo" She helped Ronny and his pig
 up and said to Ronny "Why are you so
 mean?" then Ronny Punts bella and her pig!
 bellas Pig had a hole in her tummy
 because of him but Ronny still won
 the show because he had some time
 to clean his pig Jonny "Ronny you win

333

STORY

GRL 5: 9 to 10 years

By the end of Year 5

A man called Harold used to breed pedigree Jersey cattle. Each year, he would take the best of his cows, calves and bulls to the Hawke's Bay spring show. He won many prizes, including the red ribbons for first.

But every year, no matter how good his animals were, old Paddy down the road always said the same thing.

"Well now, Harold, he'd say in his soft Irish voice, "that's a fine beast—nearly as fine as the beasts in Ireland."

This went on for years.

One spring, Harold prepared an especially fine, fierce bull for the show. Finvoy Peter Pan was so fierce he had to be led into the show ring by two men. One held the pole attached to his nose-ring. The other held a chain that also went through the nose-ring and around his horns. Even so, he was too fierce to be led in the Grand Parade, though he had won his red ribbon.

Surely this time, thought Harold, Old Paddy would be impressed.

But Paddy just puffed contentedly on this pipe and came out once more with, "He's a good bull—nearly as good as the bulls in Ireland."

Then came the next spring—and identical twin heifer calves for Daisy, Harold's favourite cow. Great excitement! Identical twin calves were very unusual, and when they won a special award at the show, Harold was sure that he had Old Paddy and Ireland beaten at last. But no! They were still only "the best calves I've seen since I left Ireland".

The following spring Daisy and her twin heifers were all due to have calves. One night, when Harold walked down to the paddock, he saw Daisy lying in the corner. Then in the torchlight he saw one tiny hoof, and another, and a nose, and it was all over. A healthy heifer calf to Daisy.

"Very good!" said Harold's wife with a smile.

"But wait," cried Harold. "Look here..." And a few minutes later, a second healthy heifer calf joined its twin. Daisy had done it again—another set of identical twin heifers.

Harold went off to bed feeling delighted. What would Old Paddy say about this?

Next morning, as he was dozing in bed, his wife appeared at the door. She looked unusually flushed and agitated. "Come and see for yourself! Come down to the paddock!" she urged.

Immediately Harold was gripped by fear. The calves? Daisy? They had seemed all right last night.

"Come and see," was all his wife would say as she hurried off down the path.

When Harold reached the gate and looked into then paddock, he thought he must be dreaming. *a thoughtful person*

For there, in the paddock as well as Daisy and her twin calves of the night before, stood her first set of twins- each one with her own identical heifer twins, all born alive and well on the same night. *he is lucky and stupid*

And when Old Paddy came hurrying down the road, later that morning, he leaned over the gate and stared in silence. He rubbed his eyes.

At last he took the pipe from his mouth. With the deepest sigh, he shook his head.

"Glory be to God, Harold," he said. "I never saw the like in all Ireland!"

Now Harold is happy.

Appendix GG
Character Analysis Chart, Blank, Student Answers, Models Answers

Character Analysis Chart

Main Characters <i>Minor Characters</i>	Physical Appearance	Personality	Does/ Acts	Thinks/ Feels	Says

Character Analysis Chart

Main Characters Minor Characters	Physical Appearance	Personality	Does/ Acts	Thinks/ Feels	Says
<u>Harold</u> <u>the</u> <u>farmer.</u>		persistent, determined, hardworking, nice good tempered, a try-hard, Caring, thoughtful, Happy.	breeds "pedigree Jersey cattle," takes the best cattle to the Hawke's Bay Spring Show, wins lots of prizes, prepares the bull for showing, walks to the paddock, sees a calf, goes to bed and dozes.	thinks Paddy will be impressed feels delighted, tearful, thinks he is dreaming.	"Burl wait -look here what would old Paddy say about this?"
<u>Paddy</u> <u>an</u> <u>Irishman</u>	old	judgemental annoying, contempted, nosey	Speaks in an Irish voice, puffs on a pipe, hurries down the road.	Content Shocked.	"Well now Harold that's a fine heest nearly as fine as the best in Ireland."

Character Analysis Chart

Main Characters Minor Characters	Physical Appearance	Personality	Does/ Acts	Thinks/ Feels	Says
<p>Finway Peter Pan the bull</p> <p>The Two men, ringmen</p>	<p>Strong, has a ring in his nose, horns, wears a red ribbon.</p> <p>strong</p>	<p>fine piece</p>	<p>takes the pipe out of his mouth.</p> <p>goes into the show ring</p>	<p>feels angry</p>	<p>"He's a good bull nearly as good as the bulls in Ireland." "The best cows I have seen since I left Ireland" "Glory be to god, Harold" "I never saw the like in all Ireland"</p>

Character Analysis Chart

Main Characters Minor Characters	Physical Appearance	Personality	Does/ Acts	Thinks/ Feels	Says
Daisy, mother Harold's favorite cow	has teats	loving, Caring	has twins two times	happy	Moo Moo
The first twins from Daisy	Small, identical	loving	won a special prize	happy	Moo Moo
Harold's wife	happy		appear at the bedroom door, hurried down the path.	Impatient	"Very good" "Come see for yourself!" Come down to the paddock. Come and see
The second twins from Daisy	Small, identical	loving	Were born alive, well		Moo

Character Analysis Chart

Main Characters Minor Characters	Physical Appearance	Personality	Does/ Acts	Thinks/ Feels	Says
Daisy's grandchild, four cubs	Small, identical	being	were born alive and well		Moo

Character Analysis Chart

Main Characters Minor Characters	Physical Appearance	Personality	Does/ Acts	Thinks/ Feels	Says
<p>Harold</p> <p>Farmer</p> <p>A pedigree, Jersey cattle breeder</p>		<p>Determined, persistent</p> <p>Excitable</p>	<p>Successfully breeds "pedigree Jersey cattle"</p> <p>Takes the best cattle to the Hawke's Bay spring show, yearly</p> <p>Wins prizes</p> <p>Favours Daisy</p> <p>Walks down to the paddock</p> <p>Cries out</p> <p>Went off to bed</p> <p>Dozes in bed</p> <p>Immediately gripped by fear</p> <p>"reached the gate and looked into the paddock"</p>	<p>Old Paddy will be impressed</p> <p>Excited</p> <p>"He had Old Paddy and Ireland beaten at last"</p> <p>Amazed</p> <p>Delighted</p> <p>"What would Old Paddy say about <i>this</i>?"</p> <p>Fearful</p> <p>"The calves? Daisy? They had seemed all right last night."</p> <p>"thought he must be dreaming"</p> <p>Surprised</p>	<p>"But wait"</p> <p>"look here"</p>
<p>Paddy</p> <p>Harold's neighbour from down the road</p> <p>An Irishman</p>	Old	<p>Annoying</p> <p>Discerning, judgemental</p>	<p>Contently puffs on his pipe</p> <p>Passes judgement</p> <p>Hurries down the road</p>	<p>Content</p> <p>Gobsmacked, surprised</p>	<p>"that's a fine beast nearly as fine as the beasts in Ireland"</p> <p>"He's a good bull-nearly as</p>

An Irish migrant			<p>"Leaned over the gate and stared in silence. He rubbed his eyes... took the pipe from his mouth"</p> <p>Sighed deeply</p> <p>"shook his head."</p>		<p>good as the bulls in Ireland."</p> <p>"the best calves I've seen since I left Ireland"</p> <p>"Glory be to God. Harold... I never saw the like in all Ireland!"</p>
<p><i>Finvoy Peter Pan</i></p> <p>A bull</p>	Fine	Fierce	Successfully wins a red ribbon		
<p><i>The Two Men</i></p> <p>Bull handlers</p>			Lead Finvoy Peter Pan into the show ring		
<p><i>Daisy</i></p> <p>Harold's favourite cow</p>	Heavily pregnant	Favourable, loveable	<p>Lay in the corner of the paddock</p> <p>Gives birth to twin heifers</p>		
<p><i>The Identical Twin Calves</i></p> <p>Daisy's first twin daughters</p>	<p>Unusual</p> <p>Heavily pregnant</p>		<p>Won a special award at the show</p> <p>Stood in the paddock after giving birth</p>		
<p><i>Harold's Wife</i></p> <p>Farmer's wife</p>	<p>Happy</p> <p>Flushed; agitated</p>	Positive	<p>Smiled</p> <p>Appeared at the bedroom door</p> <p>Forcefully urges, insists</p> <p>Hurried off down the path</p>	Surprised, overcome	<p>"Very good!"</p> <p>"Come and see for yourself! Come down to the paddock!"</p> <p>"Come and see"</p>

<i>Daisy's Second Identical Twin Calves</i> Daisy's second twin daughters	Tiny hooves Healthy heifers Identical				
<i>The First Twin's Identical Twin Heifers</i> Daisy's first twin granddaughters	Identical Alive, well		Stood in the paddock		
<i>The Second Twin's Identical Twin Heifers</i> Daisy's second twin granddaughters	Identical Alive, well		Stood in the paddock		

<h3>Story Structure Planner</h3>	
<p>Orientation</p> <p>1. Who are the characters?</p> <p>Main: Ronny-bella-anabelle-ella</p> <p>Minor: ella-Mila-jonny</p>	
<p>2. Where is the story set?</p> <p>Geographically: at a Show and in the rain</p>	
<p>3. When is the story set?</p> <p>Chronologically: at 50am in the morning</p>	
<p>4. What is the theme?</p> <p>Because Ronny thinks she will be Strong and Never give up!</p>	
<p>5. What is the problem?</p> <p>Ronny is being a bully to bella</p>	
<p>Complication</p> <p>6. How does the plot unfold?</p> <p>Episode one: gives cow to her she stays over</p> <p>Episode two: goes up to him and talks it</p> <p>Episode three: wins show</p> <p>Episode four: Proud</p> <p>Episode five: confronts him</p> <p>Episode six: Jonny is surprised and girl confronts</p>	<p>1. other Show</p> <p>2. confronts man</p> <p>3. gets cow up</p> <p>4. doesn't win show</p> <p>5. gets mad</p> <p>6. gets over</p> <p>(At the back unpack each episode using the sub-headings below.)</p> <p>.Problem</p> <p>.Reaction</p> <p>.Action</p> <p>.Outcome</p>
<p>Resolution</p> <p>7. How/Why is the problem solved?</p> <p>She won the show because she had the best cow!!!</p>	

9 One day a girl called bella entered a ~~stage~~
 1. show but there was a guy called Ronny
 12. that was bully to her! " they got called
 to the stag to show off there winning cows
 bella walked up with a butiful cow the cow
 6. was 5 year old and her name was Mila
 they ~~walk~~ walked onto the stage and bella
 showed the juges what she could do Mila
 did a backflip and jumped ^{action, reaction} through a fire
 hoop "WOW!" said the juges [Ronny ~~hoop~~ hoped 17.
 back on stag "time for my ~~to~~ act" he picked
 up his pig and put him on the stag 18.
 3. "this is my cow his name is Jonny. he
 is 6 years old" Ronny holds up a hoop 19.
 "jump comon jump" the pig jumps through
 the hoop well done said annabell Cannabell 20.
 is Ronny's Mum" they all went home they
 get there resolsions tommoraw but at 21.
 night Ronny forgot to lock the gate and
 the pig got out and got really and Ronny
 didn't have to ~~to~~ clean him]

0
3
3
3
3
3

problem, reaction, action

[At the show people wondered what the smell
 was they all turned there heads and looked
 at Ronny and Jonny "ew" exrone said
 bella went up to the stage "Booooo" said
 Ronny "boooo" She helped Ronny and his pig
 up and said to Ronny "Why are you so
 mean?" then Ronny punts bella and her pig!
 bellas pig had a hole in her tummy
 because of him but Ronny still won
 the show because he had some time
 to clean his pig Jonny "Ronny you win

333

the Show!"

problem reaction, action outcome
4. [the next day she was really sad about not winning but she got over it the next day!]



action, reaction

[And she entered the next show and she won because she had baby twins they were so cute they had blue eyes and brown spots]

goal, reaction, action

[the next show they went to show off the twins and they saw Ronny she had to pull out of the show because she was scared that he might ~~punch~~ ~~punch~~ ~~punch~~ punch the baby cows]

THE END

Story Structure: Marking Criteria, Intervention/Experimental and Comparison/Control Groups

Story Composition

1. **Orientation hooks**
Uses language features, for example, alliteration, that catch the reader's attention at the beginning of the story.
2. **Main character physically described**
Uses adjectives and/or figurative language (simile, metaphor, personification) that physically describe the main character and create a mental image of the character.
3. **Main character dialogues**
Uses direct speech or dialogue to enable the main character to speak.
4. **Main character thinks, feels**
Uses reported/direct speech, emotion or thoughts to communicate the main character's personality.
5. **Main character does, acts**
Uses exciting verbs and adverbs to show and describe the main character's actions.
6. **Minor character mentioned, exists**
Names and gives a minor character a limited role in the story.
7. **Setting geographically named**
Names the place the story is set.
8. **Setting geographically described**
Uses adjectives and/or figurative language (simile, metaphor, personification) to describe the setting and create a mental image of the setting.
9. **Setting chronologically named**
States when the story takes place.
10. **Theme named**
Names a topic or subject and writes on the topic or subject in the story.
11. **Theme communicated**
Communicates a message about the theme/topic to the audience.
12. **Problem (goal) communicated**
Communicates a crisis or conflict, in the orientation/complication that a character encounters with him/herself, another character or society.

13. Orientation exposition written
Gives background information about the characters, setting and/or theme.
14. Complication climax written
Reaches a tense, dramatic crisis point or peak in the storyline.
15. Resolution denouement written
Produces a relaxed, untangled story conclusion.
16. Composition describes
Uses adjectives, adverbs, language devices (symbols) and figurative language (alliteration, metaphor, simile, hyperbole) to create mental images and describe the story events.
17. Composition Paragraphed x3
Paragraphs correctly differentiating introductory, body and concluding paragraphs.
18. Plot episode problem (goal) stated x3
States three problems, over three episodes, in the story.
19. Plot episode reaction stated x3
States three reactions, to the three problems, over three episodes, in the story.
20. Plot episode action stated x3
States three actions taken, to the three reactions, over three episodes, in the story.
21. Plot episode outcome stated x3
States three outcomes, to the three problem-reaction-actions, over three episodes, in the story.
22. Plot formulated
Creates a storyline with rising and falling tension.
23. Plot uniquely voiced
Arranges language features (punctuation, speech classes, figurative language) and literary devices (symbols) and elements (tone, mood) to create a distinct writing style.
24. Resolution solved – how/why
Shows how/why the problem is solved (or not) in the end.
25. Coda teaches
Teaches a lesson, gives a moral that illuminates the theme.

Story Planher		The storm!	
<p>Beginning</p> <ul style="list-style-type: none"> Christine wakes up, she wakes everybody else up. They go to feed all the animals on the farm. last is the chickens. Chicks have been born! <p>first = intro introduction.</p> <p>Christine, Neil, Hayley, Olivia, daisy, henry, doris - Aunt - Robin - dad</p>			
<p>Middle</p> <ul style="list-style-type: none"> Suddenly, the wind gets cold Rain is starts to fall Everyone tries to run inside. Olivia and Hayley get blown into the air. Neil catches them. One chick get blown away close the cage so no more get to blown away 		<p>run after the chick</p>	
<p>End</p> <ul style="list-style-type: none"> find the chick under an an apple tree it's squashed by an enormous apple. Only just survived. Named the chick 'Lucky' Went home and Named other 3 'Chucky, Mucky, Yucky' lived happily ever after! 			

The storm

200GA

New Zealand was a great place with all of its lush green country and rain-polluted cities. Not after a storm! After a storm the country is a massive, muddy mess! Sometimes more than just mud gets thrown around. Sometimes it could be tiny, baby animals.

The Lenias family lived on a lovely little farm in the countryside near Akaroa. They had horses, pigs, sheep, cows and, of course, chickens! Neil was the stepfather of Hayley and Olivia. He was married to their mother, Christine.

"Time to get up Neil, time to get up Hayley and Olivia!" Shouted Christine. "Yes mum" answered the twins. They all got ready to go into the cold, frosty, rearing air.

"Hello Lola." Said Hayley, as their puppy Lola walked into her room, trying to bite everything. "Ahh! No! Nooooo!" Growled Hayley. "No biting!"

action, reaction

"Gemma, Gemmy, Gemmy, Gemmy!" Called Olivia as Gemma, their dog, mother of Lola walked in. Gemma lolloped over playfully. "Stop girl, no kisses, I can't get out of the door!" Laughed Olivia.

action, reaction

Finally they all get outside and feed the animals. First the cows, then the pigs, then the sheep, then the horses, and last, the chickens.

Neil was the first to reach the chicken coop. He opened the flap and reached in for the eggs. To his surprise he felt a warm, fuzzy body. He looked inside only to find 4 little, baby chickens, "Chicks!!"

QUESTION, REACTION
"Christina, Hayley, Olivia, come look at this." He called, his stomach turning inside him with excitement.

The three came rushing over. They looked inside the flap and stared. Hayley picked up one of the chicks and gently held it in her arms. She put it down to see its brothers and turned around.

PROBLEM, ACTION, REACTION

Suddenly a strong wind blew through the farm.

Olivia got blown into the air but Hayley caught her arm. Suddenly they both flew into the air.

The wind was fast but Neil had lightning-fast reflexes and caught Hayley's ankle. "Ahhh!" The children screamed. "Don't let go!" Begged Olivia, flying at the top of the chain. "I won't." Replied Hayley, pulling on Olivia's arm until she was close enough to wrap her arms around her arms around her sister's waist. They gave each other a warm hug. Olivia's legs flying in the air. Neil pulled them down and carried them into the shelter of the the hen house roof.

PROBLEM, ACTION, REACTION

Suddenly the flap of the chicken coop turned upside-down and one of the chicks got blown out! Christine closed the flap and locked it so no more chickens could blow out. Then she led the charge to run after the chick.

Suddenly the storm blew over and a rainbow rained the it.

Christine slowed to a walk as she went over a little hill. A ray of sun was shining through the leaves of an enormous apple tree. There were a lot of apples on the ground but one apple stood out. This apple had little yellow legs sticking out of the bottom and it was sitting on something, making it look higher.

Hayley picked up the apple and what was under it? The fourth chick! The fourth chick was right there but was it alive? Only one way to find out.

Olivia picked up the chick from Hayley's hand and held it out for Neil, who examined it before handing it to Christine who declared it 'ALIVE!' 24

"Let's call it Lucky," suggested Hayley. "Because it is lucky to survive." Everyone agreed with this and walked home to name the others.

5. They lived a very happy life from then on with the chicks, Yucky, mucky, chucky and, of course...

Lucky!

11. The one that survives a violent storm is lucky.

Detailed Discussion of a Town Student's Post-Test Story with the Best Story Structure

The town student scored mark (1) for writing an orientation that hooked the reader. She used language features to catch the reader's attention at the beginning of her story. Namely, imagery, for example, "lush green country" which creates the environmentally "green... non-polluted" atmosphere of the physical setting, of "New Zealand", in the reader's mind. And sound devices, alliteration, in the description, "massive, mucky mess", which changes the scene's atmosphere and writer's tone so the reader tunes-in and hears that, "After a storm the country is a massive, mucky mess!" The juxtaposition (contrasting of these two images) is further emphasized by the use of a complex exclamatory sentence which shouts at the reader. So that the message is heard; that storms change the New Zealand landscape and "Sometimes more than just muck gets thrown around. Sometimes it could be tiny, baby animals" and if these live they are "lucky to survive". The Student gained mark (11) for communicating this message to the audience, (10), for naming and writing on the subject, "The Storm", (7) for geographically naming, New Zealand as the place that the story is set, (specifically the Lomas farm), (8) for geographically describing the setting, New Zealand, (as previously discussed above) and the "lovely little farm" but no mark for (9) because when the story takes place was not chronologically named.

The student scored marks for characterization. Mark (3) was awarded for using direct speech to enable a main character to speak. A main character (who has a major part in the story), mum, Christine shouts, "Time to get up Neil, time to get up Hayley and Olivia!" She is the first to speak, in the text, opening paragraph three, with her imperative (commanding) utterance which directs other characters to take action. So that in paragraph six, a dramatic event occurs. Neil calls, "Christine, Hayley, Olivia, come look at this" with "his stomach turning inside him with excitement". Here the third person narrator reports, to the reader, through hyperbole that Neil, the stepfather, (another main character) is emotionally moved which expresses his lively personality. For this reason, that an emotion, "excitement" was used to communicate this main character's personality, the student scored mark (4). She also used an exciting verb, "held" and adverb, "gently" to describe another main character's actions. Appropriately, the writer states that "Hayley picked up one of the chicks and gently held it in her arms"; she expressed that the chick was softly cradled in her arms. So the student gained mark (5). But no mark was given for (2) physically describing the main character as no adjectives or figurative language (simile, metaphor, personification) were used to describe the outward appearance of any main character and so create a mental image of a character for the reader to envisage. But mark (6) minor character mentioned was awarded since a minor character exists. A pet was named and given a limited role in the story; that is "Gemma, their dog, mother of Lola walked in. Gemma lolloped over playfully".

Often in an orientation a problem or goal are implicitly or explicitly stated. The student subtly implies, in the story opening that there is an environmental problem that causes a crisis for certain characters. She writes, "After, a storm the country is a massive, mucky mess! Sometimes more than just muck gets thrown around. Sometimes it could be tiny, baby animals". And later, she explicitly states a conflict between a main and a minor character and is awarded mark (12), problem communicated. She writes, "'Hello Lola.'" Said Hayley, as their puppy Lola walked into her room trying to bite everything, "Ahh! No! Nooooo!" Growled Hayley. "No Biting!" The use of hyperbole, "trying to bite everything" and onomatopoeia, "Ahh... Nooooo! ... Growled" and the repetition of the negative "No! ... Nooooo! ... No" emphasize that there is a real problem between Lola, the minor character, now antagonist and Hayley, the main character, protagonist. Lola is trying

to “bite everything”, most likely including Hayley’s hands those which later on “gently hold” and consequently rescues the storm blown chick. It is reasonable to argue that either the implicit or explicit story problem is worthy of mark (12).

The student wrote a dramatic story. The story included an exposition, climax and denouement. This created a storyline with rising and falling tension. Consequently, the plot was formulated so mark (22) was awarded. Also, in paragraphs one and two, of the orientation, a number of statements provided background information about the characters, setting and theme so mark (13) orientation exposition written was also awarded. In the opening line of the story, the reader immediately learns, through a simple descriptive declarative sentence, factual information, about the setting. That is that “New Zealand was a great place with all of its lush green country and non-polluted cities”. Next the theme, “a storm” is mentioned accompanied by the prior knowledge that “After, a storm the country is a massive, mucky mess!” The writer recalls real life experience (having lived through the Canterbury earthquakes) that natural disasters wreak havoc with the environment. The exposition continues in paragraph two. Actually, the entire paragraph is an exposition, where the reader learns the familial history of the characters. The writer recounts that “The Lomas family lived on a lovely little farm in the countryside, near Akaroa. They had horses, pigs, sheep, cows and, of course, chickens! Neil was the stepfather of Hayley and Olivia. He was married to their mother, Christine.” The use of language devices, throughout the paragraph, for example, alliteration, in the initial line, “Lomas... lived... lovely little”, listing - “horses, pigs, sheep, cows, and... chickens”, and the use of two sentences with indirect objects, “Hayley and Olivia” and “Christine” cleverly introduce the main characters, “The Lomas Family” and their minor counterparts, the farm animals.

By paragraph seven a tense, dramatic peak arises in the storyline. It begins, “Suddenly a strong wind blew through the farm. Olivia got blown into the air but Hayley caught her arm. Suddenly they both flew into the air.” This escalation of events to crisis point achieves an anxious elevation of mood in the reader. Enough to secure one mark for the first episode problem and another, mark (14), as the complication climax is written; it is convincingly reached. But by the last resolution paragraph, another mark (15) is gained because a denouement is written and the tension subsides. A relaxed, untangled story conclusion is produced exclaiming, “They lived a very happy life from then on with the chicks, Yucky, Mucky, Chucky and, of course... Lucky! The reader learns that despite the havoc wreaking storm the characters live happily ever after. The use of rhyme, “Yucky, Mucky, Chucky and, of course... Lucky” echoes this playful, joyful note. In the end, the tone is light-hearted and there is no coda that teaches a lesson, a moral that illuminates the theme is not given so Mark (25) coda teaches is not awarded. However, paragraph ten, shows how the story problem is solved. The storm tossed chick is “picked up... from Hayley’s hands” and “held” by Olivia, then “examined” by Neil “before handing it to Christine who declared it ALIVE!” Hands again symbolize assistance, safety and liberation from “The Storm”. The chick is delivered “ALIVE” at the hands of the main characters. These actions performed hand to hand show how the devastation of the storm is resolved and imply why; because people work together to safeguard life. And although this revelation is counted as the resolution and scores mark (24) resolution solved because it shows how and why the implied story problem is solved in the end, it also scores one mark for the outcome of the paragraph. Other marks awarded for paragraph ten are one each for episode problem, action and reaction.

The student attains marks for aspects of three plot episodes written throughout the complication. Three marks were gained for (18) plot episode problem stated. Marks were given for problems. The first for the initial three lines, in paragraph seven as stated last paragraph, another for the opening line of paragraph eight, “Suddenly the flap of the chicken coop turned upside-down and the chicks

got blown out!", a real dilemma. And the last for the first line of paragraph ten, a sentence that stated an event but posed a problem or puzzle; "Hayley picked up the apple and what was under it... was it alive?" Another three marks were acquired for (19) plot episode reaction stated. Five reactions were noted. "Gemma, their dog, mother of Lola" (paragraph four) reacted playfully to Oliva. Neil reacted with surprise when "he felt a warm, fuzzy body" (paragraph five). The children's reacted in fear when they "screamed. Don't let go!" (paragraph seven). Christine reacted responsibly when "she led the charge to run after the chick" (paragraph eight). And Hayley reacted decisively when she decided that there was "Only one way to find out..." if the chick was alive (paragraph ten). A further three marks were added for (20) plot episode action stated. A number of events were written. Olivia called "Gemma, Gemmy, Gemmy, Gemmy!" (paragraph four), Neil "opened the flap and reached in for the eggs" (paragraph five), and called "Christine, Hayley, Olivia, come look at this" (paragraph six). Hayley "caught Olivia's arm" (paragraph seven). "Christine closed the flap and locked it" (paragraph eight) and "Christine slowed to a walk as she went over a little hill" (paragraph nine) then "Hayley picked up the apple" (paragraph ten). The verbs "called, opened, reached, called, caught, closed, locked, slowed, went, picked" denote action, a string of events that draw out the storyline between exposition and denouement. An additional two marks were credited for (21) plot episode outcome stated. Firstly, for the last sentence of paragraph ten (as stated in the previous paragraph) because it solved the problem "what was under it... and was it alive?" and for the last sentence, in paragraph seven, "Neil pulled them down and carried them into the shelter of the hen house roof" because it resolved the crisis of Olivia and Hayley "flying in the air". No other outcome was written in the story.

Town Student 20 gained further marks for overall story composition. She gained three marks (one each) for correctly differentiated introductory, body and concluding paragraphs. All paragraph breaks were accurately demarcated. Introductory paragraphs (one to three) did not encroach on body paragraphs (four to ten) which were likewise distinguished from concluding paragraphs (eleven to twelve). A line was skipped between each paragraph to indicate the end of one paragraph and the beginning of another. There were no run on paragraphs that the markers had to separate. The external paragraph structure of the narrative was flawless.

The internal paragraph sentence structures were also impressive. The sentences contained a variety of grammatical structures. The student used adjectives and adverb, language devices and figurative language to create mental images and describe the story events. To gain mark (16) composition describes, a story had to contain at least one example of adjectives, adverbs, language devices and figurative language. The student used many language techniques (as previously discussed), for example atmosphere, rhyme, onomatopoeia, repetition, listing, juxtaposition, declarative, interrogative, exclamatory, imperative, simple, complex sentences, therefore more than meet the criteria. Also a special type of metaphor, personification, "This apple had little legs... and it was sitting on something", was used to describe an apple to make it a focal point for the characters, Hayley, Oliva and Neil and the reader. Throughout the story languages features and literary devices were used to create a distinct writing style. The story genuinely sounded good, it resounded; the writer's voice could be heard so mark (23) plot uniquely voiced was also awarded.

Markers' Analysis of a Town Student's Post-Test Story with the Best Story Structure

Criteria	Max Score	Score Awarded	Example	Justification	Glossary
1. Orientation hooks	1	1	"lush green country" "After a storm the country is a massive mucky mess"	Grabs reader attention by using imagery and alliteration, that changes the scene's atmosphere, the writer's tone and tunes-in the reader	imagery - descriptive language (adjectives placed before a noun to describe person, place or thing) alliteration - the repetition of the same phoneme/ sound, for example /m/, at the start of a series of words (atmosphere – feeling of the setting tone- author's attitude)
2. Main character physically described	1	-	n/a	n/a	n/a
3. Main character dialogues	1	1	"Time to get up Neil, time to get up Hayley and Olivia!"	For using direct speech to enable a character to speak.	-
4. Main character think, feels	1	1	"his stomach turning inside him with excitement"	The third person narrator reports, to the reader, through hyperbole that Neil, the stepfather is emotionally moved which expresses his lively personality.	hyperbole - exaggeration
5. Main character does, acts	1	1	"held" "gently" "Hayley picked up one of the chicks and gently held it in her arms"	Used exciting verbs and adverbs to describe a main character's actions.	
6. Minor character mentioned, exists	1	1	"Gemma, their dog, mother of Lola walked in. Gemma lolloped over playfully".	A minor character exists. A pet was named and given a limited role in the story.	
7. Setting geographically named	1	1	"New Zealand"	For geographically naming New Zealand as the place that the story is set.	

8. Setting geographically described	1	1	See 1. Quotes "the lovely little farm"	For geographically describing the setting, New Zealand and the farm	
9. Setting chronologically named	1	-	n/a	n/a	n/a
10. Theme named	1	1	"The Storm"	For naming and writing on the subject.	
11. Theme communicated	1	1	"After the storm the country is a massive mucky mess!" "Sometimes more than just muck gets thrown around. Sometimes it could be tiny, baby animals" and if these live they are "lucky to survive"	A complex exclamatory sentence shouts at the reader. So that the message is heard; that storms change the New Zealand landscape.	complex exclamatory sentence – a sentence that contains a dependent clause, marked by a conjunction and an independent clause, a sentence that makes sense by itself, that ends with an exclamation mark
12. Problem (goal) communicated	1	1	"After a storm the country is a massive, mucky mess! Sometimes more than just muck gets thrown around. Sometimes it could be tiny, baby animals" – implicit environmental problem "Hello Lola." Said Hayley, as their puppy Lola walked into her room trying to bite everything. "Ahh No! Nooooo!" growled Hayley. "No Biting!"	Implies in the story opening that there is an environmental problem that causes a crisis for certain characters. Explicitly states a conflict between a main and minor character. The use of hyperbole, onomatopoeia and repetition emphasize that there is a real problem between Lola, the minor character, now antagonist and Hayley, the main character and protagonist.	problem – conflict/crisis goal – aim/desire hyperbole – exaggeration onomatopoeia – sound words repetition – repeating antagonist – evil doer protagonist – do-gooder
13. Orientation exposition written	1	1	"New Zealand was a great place with all its lush green country and non-polluted cities" "After, a storm the country is a massive, mucky mess!" "The Lomas family lived on a lovely little farm in the countryside, near Akaroa. They had horses, pigs, sheep, cows and, of course, chickens! Neil was the stepfather of Hayley and Olivia. He	In paragraphs one and two of the orientation, a number of statements provided background information about the characters, setting and theme. The reader learns through a simple declarative sentence, factual information about the setting. Next the theme, "a storm" is mentioned accompanied by prior knowledge. The writer recalls real life experiences. The exposition continues throughout paragraph two where the writer recounts the familial history of the characters. The use of language	simple declarative sentence – a statement using a subject noun, verb and adjective packed complement language devices – for example, alliteration – the repetition of the phonemes, for example //, at the start of words, listing – the placement of nouns in a series separated by commas and a conjunction in the final word position and sentences with indirect object – the recipients of the direct object

			<p>was married to their mother, Christine."</p> <p>"Lomas... lived... lovely little"</p> <p>"horses, pigs, sheep, cows, and chicken"</p> <p>"Hayley and Olivia" and "Christine"</p>	<p>devices throughout the paragraph cleverly introduce the main characters and their minor counterparts.</p>	
14. Complication climax written	1	1	<p>"Suddenly a strong wind blew through the farm. Olivia got blown into the air but Hayley caught her arm. Suddenly they both flew into the air."</p>	<p>By paragraph seven a tense, dramatic peak arises in the storyline. This escalation of events to crisis point achieves an anxious elevation of mood in the reader. The complication climax is written; it is convincingly reached.</p>	
15. Resolution denouement written	1	1	<p>"They lived a very happy life from then on with the chicks, Yucky, Mucky, Chucky and, of course... Lucky!"</p> <p>"Yucky, Mucky, Chucky ... Lucky"</p>	<p>By the last resolution paragraph a denouement is written. A relaxed, untangled story conclusion is produced.</p> <p>Rhyme echoes this playful, joyful note. In the end the tone is light-hearted.</p>	<p>rhyme -- the repetition of the same sounds, from the vowel back, in a series of words.</p>
16. Composition describes	1	1	<p>"lush green", "green... non-polluted", "massive mucky", "lovely little" (adjectives)</p> <p>"gently", "playfully" (adverbs)</p> <p>"hands" (symbols)</p> <p>"massive mucky mess", "The Lomas family live on a lovely little farm" (alliteration)</p> <p>"This apple had little legs... and it was sitting on something" (metaphor/personification)</p> <p>"his stomach turning inside him with excitement" (hyperbole)</p>	<p>The student used adjectives and adverbs, language devices and figurative language to create mental images and describe the story events.</p>	<p>adjectives -- speech classes that describe nouns</p> <p>adverbs -- speech classes that describe verbs</p> <p>language devices -- techniques used to impact text, for example symbols</p> <p>figurative language -- a class of literary devices that use words figuratively rather than literally, for example, alliteration, metaphor, hyperbole</p> <p>personification -- a metaphoric statement that gives a non-human entity human qualities)</p>

17. Composition paragraphed x3	3	3	Correctly differentiated introductory paragraphs (one to three), body paragraphs (four to ten) and concluding paragraphs (eleven to twelve).	All paragraph breaks were accurately demarcated. Introductory paragraphs did not encroach on body paragraphs which were likewise distinguished from concluding paragraphs. A line was skipped between each paragraph to indicate the end of one paragraph and the beginning of another. There were no run on paragraphs that the markers had to separate. The external paragraph structure of the narrative was flawless.	
18. Plot episode problem (goal) stated x3	3	3	<p>"Suddenly a strong wind blew through the farm. Olivia got blown into the air..." – First problem</p> <p>"“Suddenly the flap of the chicken coop turned upside-down and the chicks got blown out!” - Second problem</p> <p>"Hayley picked up the apple and what was under it... was it alive?" – Third problem</p>	<p>Plot episode problems were stated.</p> <p>First a dramatic crisis, then a real dilemma and next a puzzle was posed.</p>	
19. Plot episode reaction stated x3	3	3	<p>"Gemma, their dog, mother of Lola" (paragraph four) reacted playfully to Olivia</p> <p>Neil reacted with surprise when "he felt a warm, fuzzy body" (paragraph five)</p> <p>The children reacted in fear when they "screamed. Don't go!" (paragraph seven).</p> <p>Christine reacted responsibly when "she led the charge to run after the chick" (paragraph eight)</p> <p>And Hayley reacted decisively when she decided that there was "Only one way</p>	<p>Plot episode reactions were stated.</p> <p>Five reactions were noted.</p>	

20. Plot episode action stated x3	3	3	to find out..." if the chick was alive" (paragraph ten).	Olivia called "Gemma, Gemmy, Gemmy, Gemmy!" (paragraph four). Neil "opened the flap and reached in for the eggs" (paragraph five) and called "Christine, Hayley, Olivia, come look at this" (paragraph six). Hayley "caught Olivia's arm" (paragraph seven). "Christine closed the flap and locked it" (paragraph eight) and "Christine slowed to a walk as she went over a little hill" (paragraph nine) then "Hayley picked up the apple" (paragraph ten).	Plot episode actions were stated. A number of events were written. The verbs "called, opened, reached, called, caught, closed, locked, slowed, went, picked" denote action, a string of events that draw out the story line between exposition and denouement.	
21. Plot episode outcome stated x3	3	2	The storm tossed chick is "picked up... from Hayley's hands" and "held" by Olivia, then "examined" by Neil "before handing it to Christine who declared it ALIVE!" – First outcome "Neil pulled them down and carried them into the shelter of the hen house roof" – Second outcome	Plot episode outcomes were stated. The first outcome solved the problem "what was under it... and was it alive?" The second outcome resolved the crisis of Olivia and Hayley "flying in the air".		
22. Plot formulated	1	1	Exposition (paragraph one and two), climax (paragraph seven) and denouement (paragraph ten)	The story included an exposition, climax and denouement. This created a storyline with rising and falling tension.		
23. Plot uniquely voiced	1	1	See story	Throughout the story language features and literary devices were used to create a distinct writing style. The story genuinely sounded good, it resounded, the writer's voice could be heard.	language features – punctuation, speech classes, figurative language literary devices – tone, mood	

24. Resolution solved – how/why	1	1	The storm tossed chick is "picked up... from Hayley's hands" and "held" by Olivia, then "examined" by Neil "before handing it to Christine who declared it ALIVE!"	Hands symbolise assistance, safety and liberation from "The Storm". The chick is delivered "ALIVE" at the hands of the main characters. These actions performed hand to hand show how the devastation of the storm is resolved and imply why; because people work together to safeguard life. It shows how and why the implied problem is solved in the end.	symbolise – use an image to represent idea/s
25. Coda teaches	1	n/a	n/a	n/a	n/a

Appendix MM
Student Planning and Story - A Dog Named Tyler

<p>Story Planher</p>
<p>Beginning A dog named Tyler</p>
<p>Middle</p>
<p>End</p>

10. A Dog Called Tyler

one day there was a dog

13. called Tyler. He liked dog meat

and bones. ~~the~~ Tyler had a puppy

~~the~~ the puppy's mum died just

after he was born. His name

was puppy.

[^{action} one day ~~was~~ When puppy

woke up, ~~if~~ Tyler was still

asleep. Tyler ~~the~~ is ~~the~~ morally

awake before puppy.]

17. $\frac{2}{3}$ 18. $\frac{2}{3}$ 19. $\frac{2}{3}$ 20. $\frac{1}{3}$ 21. $\frac{2}{3}$

Appendix NN
Examiner Scoring of A Dog Named Tyler

Markers' Analysis of a Town Student's Pre-Test Story with the Weakest Story Structure

Criteria	Max Score	Score Awarded	Example	Justification	Glossary
1. Orientation hooks	1	n/a	n/a	n/a	n/a
2. Main character physically described	1	n/a	n/a	n/a	n/a
3. Main character dialogues	1	n/a	n/a	n/a	n/a
4. Main character think, feels	1	n/a	n/a	n/a	n/a
5. Main character does, acts	1	n/a	n/a	n/a	n/a
6. Minor character mentioned, exists	1	n/a	n/a	n/a	n/a
7. Setting geographically named	1	n/a	n/a	n/a	n/a
8. Setting geographically described	1	n/a	n/a	n/a	n/a
9. Setting chronologically named	1	n/a	n/a	n/a	n/a
10. Theme named	1	1	"A Dog Called Tyler"	Gave the story a title and wrote on the subject.	
11. Theme communicated	1	n/a	n/a	n/a	n/a
12. Problem (goal) communicated	1	n/a	n/a	n/a	n/a

13. Orientation exposition written	1	1	"He liked dog meat and bones. Tyler had a puppy the puppy's mum died just after he was born. His name was puppy."	Gave some background information about the main character, Tyler, in the opening paragraph.	
14. Complication climax written	1	n/a	n/a	n/a	n/a
15. Resolution denouement written	1	n/a	n/a	n/a	n/a
16. Composition describes	1	n/a	n/a	n/a	n/a
17. Composition paragraphed x3	3	2	Introductory and body paragraph.	Introductory and body paragraph correctly differentiated.	
18. Plot episode problem (goal) stated x3	3	n/a	n/a	n/a	n/a
19. Plot episode reaction stated x3	3	n/a	n/a	n/a	n/a
20. Plot episode action stated x3	3	1	"woke up" "was still asleep"	Compound sentence scored one mark for plot episode action stated.	compound sentence – consisting of two simple sentences
21. Plot episode outcome stated x3	3	n/a	n/a	n/a	n/a
22. Plot formulated	1	n/a	n/a	n/a	n/a
23. Plot uniquely voiced	1	n/a	n/a	n/a	n/a
24. Resolution solved – how/why	1	n/a	n/a	n/a	n/a
25. Coda teaches	1	n/a	n/a	n/a	n/a

Story Planher

Beginning

the chicken gets
some duck eggs.

Middle

the duck eggs
hatch in to ducklings

End

the ducks are
Big adults

10 The Ducklings that have a Chicken for a Mum 28068

P1 one springing there
was an farmer. His
name was tom parrys.
he was a chicken
farmer. he had Brown
shavers chickens. he
was rich because
he sold chicken eggs.
His favorite chickens name
were hona huderwither, Bob parker.
he had some pecking
ducks too. They were
laying eggs to. Because
it was Breeding season.
P2 1 Month later
the egg were a bout
to hatch ckh the
egg was hatching.

action
the egg took 3 days

to crack open. there

were 8 duck-lings

By then. But a

chicken was the mother

of the 8 duck-lings.

The next day there

were 20 duck-lings and

no more eggs. all the

eggs had hatched.

P3

3 MONTHS

the duckling were

quite big. But they

ate solid food instead

of mixed up food

and they were more

independent instead of

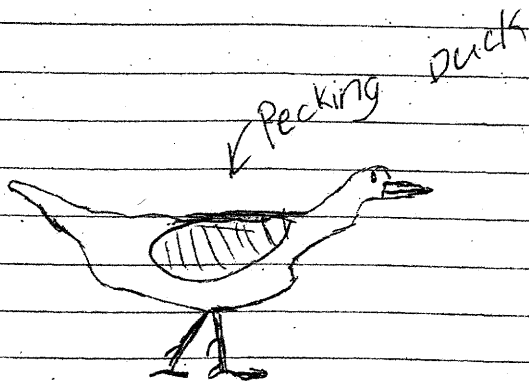
hanging around there

action

mothers they liked to
swim in the pond. they
even sometimes got out out of the
cage.
But the were friendly.
So he could catch them easily

~~The
End
now~~

go to the next page



Appendix PP
Examiner Scoring of Ducklings Story

Markers' Analysis of a Town Student's Post-Test Story with the Weakest Story Structure

Criteria	Max Score	Score Awarded	Example	Justification	Glossary
1. Orientation hooks	1	n/a	n/a	n/a	n/a
2. Main character physically described	1	1	"chicken farmer"	Main character was physically described.	
3. Main character dialogues	1	n/a	n/a	n/a	n/a
4. Main character think, feels	1	n/a	n/a	n/a	n/a
5. Main character does, acts	1	n/a	n/a	n/a	n/a
6. Minor character mentioned, exists	1	n/a	n/a	n/a	n/a
7. Setting geographically named	1	n/a	n/a	n/a	n/a
8. Setting geographically described	1	n/a	n/a	n/a	n/a
9. Setting chronologically named	1	1	spring – "spriging"	The setting was chronologically named as spring.	
10. Theme named	1		"The Ducklings that have a Chicken as a Mum"	The theme was named.	
11. Theme communicated	1	n/a	n/a	n/a	n/a
12. Problem (goal) communicated	1	n/a	n/a	n/a	n/a.

13. Orientation exposition written	1	1	"tom pairs" that he had "faverit chickens". "Brown Shavers chickens" and "peaking ducks" "They were laying eggs... Because it was Breeding season".	At the beginning of the story, background information was given about the farmer. Detail was also given about his "Brown Shavers chickens" and "peaking ducks". An orientation exposition was written.	
14. Complication climax written	1	n/a	n/a	n/a	n/a
15. Resolution denouement written	1	n/a	n/a	n/a	n/a
16. Composition describes	1	n/a	n/a	n/a	n/a
17. Composition paragraphed x3	3	2	Introductory (one) and middle paragraphs (two to four).	The story was paragraphed. Introductory and middle paragraphs were correctly demarcated.	
18. Plot episode problem (goal) stated x3	3	n/a	n/a	n/a	n/a
19. Plot episode reaction stated x3	3	n/a	n/a	n/a	n/a
20. Plot episode action stated x3	3	2	"hatching" (paragraph two) "ate" (paragraph three).	Marks were awarded for plot action stated. There were "hatching" eggs and ducklings who "ate" stolen food. The verbs "hatching" and "ate" denote the only action in story.	
21. Plot episode outcome stated x3	3	n/a	n/a	n/a	n/a
22. Plot formulated	1	n/a	n/a	n/a	n/a
23. Plot uniquely voiced	1	n/a	n/a	n/a	n/a

24. Resolution solved – how/why	1	n/a	n/a	n/a	n/a	n/a
25. Coda teaches	1	n/a	n/a	n/a	n/a	n/a