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DESKTOP PUBLISHING
IN A
SMALL RURAL PRIMARY SCHOOL
BY
JENNIFER PATRICIA ST. PIERRE

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ABSTRACT

DESKTOP PUBLISHING IN A SMALL RURAL PRIMARY SCHOOL

JENNIFER PATRICIA ST.PIERRE

This thesis looks at the way words and pictures work together in cognitive development and the place of the computer as a tool to enhance and extend such development by assisting in creating the content of a publication, providing the means to revise and tailor information to specific audiences, generate the images, merge text and graphics, make a proof for editing and finally reproduce the completed publication for a wider audience. It describes such a research project and analyses the results achieved.

There is an overview of general psychological writings and theses on imagery and perception in chapter two. Art packages and the use of camcorder and video digitiser are discussed as are strategies for computing and presenting images. The nature of the writing process, writing for publication to an unknown audience and the part played by the word processor in such a project are discussed in chapter three. The research study is described in chapter four, its organisation, the basic computer system required and the various decisions which needed to be made and the skills required and developed by the children involved are studied. In chapter five the findings of the project, the developing child writer, the observed changes in behaviour, the computer as a new medium for art are summarised. The test results are quantified and there is a look at some aspects of certain individual texts. In the concluding chapter the speaking, writing, reading relationship, pupil-initiated learning, the impact of word processing, the role of the teacher and the possible requirements of the National Curriculum are discussed and suggestions for further work are outlined.

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JENNIFER ST.PIERRE

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None of the material offered has previously been submitted by me for a degree in this or any other university.

CHAPTER ONE

INTRODUCTION

The aim of this thesis is to look at the use of microcomputers in education with particular reference to the development and use of various forms of graphical representation which when linked with language can provide effective curriculum experiences. Graphics means pictures, diagrams and drawings; ornaments to and embellishments of, or alternatives to, the written word. Computers can generate pictures to support simulations and explain scientific theories. They can also present pictures to excite the imagination rather than the understanding. Static and moving pictures can be produced, improvements and adaptations made, labels added and subsequently removed. Graphics can depict real processes, explain difficult concepts and present complex information clearly. How does good software use this powerful influence on learning? What is the effect of the graphics on the learning of the child? Can the computer enhance children's capacity to visualise what they write?

Words and images often work together, with a word suggesting an image or a fleeting picture in the mind giving birth to a paragraph of description on paper. Words and images complement each other, comment on each other, alter one another in a constant dance. English is, above all else, a spoken language; however, there is an enormous range of cultural contexts in which words and images are to be found together. Seeing comes before words, so the earliest development of understanding is that of a world through pictures. In a world packed with images, children become visually literate at an early age, simply because of their visual experience. From early picture book to

television programmes and adverts and video films children learn to understand fast moving, allusive, subtle pictures with ease.

Visual imagination is also at work when reading takes place. Internal images spring onto the inner screen of the mind and depending on the intensity of the visualisations it may be possible to see whole scenes from a book.

How can we ensure that a child's linguistic, aesthetic and artistic needs are enhanced by the contact with the computer and its images? If a learner is to be free to learn, he needs to be free to develop his insights in his own way and to explore avenues which he feels will be interesting or illuminating. Piaget in his studies of child development stresses that mental growth occurs through spontaneous interaction with the environment and concluded that the teacher's main task is to foster conditions under which the learner can think freely.

"The chief outcome of this theory of intellectual development is a plea that children be allowed to do their own learning... you cannot further understanding in a child simply by talking to him. Good pedagogy must involve presenting the child with situations in which he himself experiments, in the broadest sense of the term." (Duckworth, 1964, quoting Piaget, O'Shea and Self, 1983, p.54).

It is all too easy to design learning packages which compel the learner to see things in the same way as the package designers, and to learn by making expected responses to fixed questions; it is much harder to design packages which leave initiative with the learner, who is free to control or explore to a greater or lesser extent the course of his learning. Stop Press (Pagemaker), Typesetter and Front Page Extra with Super Art or Image used in conjunction with a digitiser to provide pictures can produce effective curriculum experiences and progress into the realms of real life publishing.

Desktop publishing merges several elements: data and word processing; information transfer, conversion and blending; image generation; full-page composition; computer controlled typesetting; and electronic printers. It gives individuals control of the choices at each step in the publishing cycle. If the creator can control all publication elements, create the content, revise and tailor the information to specific audiences, generate the images, either synthetically, directly on the computer, or electronically scanning and digitising existing images, merge text and graphics, directly control page format, make the proof, and make the final pages for reproduction, then indeed, the creator will have a powerful tool. The humble school desktop, marshalling these forces, can become a centre for publishing creative writing, poetry, posters, magazines, worksheets, display work: in fact anything that can be printed. The microcomputer has brought about conditions that will significantly affect our whole approach to the composing process. What effect will this approach have on the development of the child's English?

The central motivation to publish is that of an audience. Pupils can write, not just for the teacher but for others for whom they must shape their writing.

"Text produced using a word-processor can look as good as the text in a printed book, and this is an important factor in reducing the gap which children perceive between their own writing and the printed book. The editing facilities of word-processors also offer a far more supportive environment for drafting than pen and paper, and can encourage children to improve the content as well as the appearance of their writing."

(Chandler, 1985, p.4).

At various times in such a project those involved are either author or audience. Desktop publishing techniques enhance the power

of authorship and extend control over the whole communication process by adding the visual component considered essential by the pupil's commercial counterpart. In using such techniques children are likely to become more perceptive audiences. Desktop publishing in the classroom, then, is a set of techniques that add polish to written material, and a process where visual and written material are combined into an effective whole. Might the computer then be an enabler for developing the skills of communication, collaboration, social interaction and decision making?

IMAGERY, COGNITIVE DEVELOPMENT AND COMPUTERS

2.1 The ubiquitous image

"The mind is the real instrument of sight and observation, the eyes act as a sort of vessel receiving and transmitting the visible portion of the consciousness."
(Pliny, as quoted Gombrich, 1959, p.12).

Today's world is jam-packed with visual images. Pictures bombard us from morning until night. No sooner has an incident occurred than pictures of its joys or horrors skim across the world and appear for all to see on the screens of our television sets, our window on the world. The newspaper on the breakfast table filled with pictures of the latest tragedy or disaster, contains diagrams analysing every aspect of the incident and depicting different trains of thought as to cause and effect. Even the cereal packet displays garishly eye-catching designs to show how healthy and delicious are its contents. Mail deliveries disclose glossy travel brochures containing photographs of alluring landscapes and exotic beaches to entice the beholder to take a holiday cruise, or a catalogue portraying the newest fashions resplendent on an elegant model tempting us to buy an outfit for the coming season. In the street there are hoardings covered with posters that try to catch our eye and play on our desire to drink or eat. Passing a church, the mnemonic power of the image can be seen, sacred and legendary stories are kept alive by the stained-glass windows. At work it is more than likely that there is pictorial information to be dealt with: films, photographs, slides, sketches, maps, plans, graphs or diagrams. In the evening one touch of the button on the video machine and images of

mystery, intrigue and pleasure flit by. Never before has there been an age like ours when the visual image is so cheap and accessible. All the evidence shows that we are entering an historical epoch in which the powerful image will take over from the written word.

2.2 The visual system and visual thinking

It is, therefore, important to clarify the potentialities of the image in communication and the ways in which it is inextricably interwoven with language and cognition. Gregory (1981, p.29) states that the human eyes and their associated areas of the brain form a visual system of amazing complexity and sophistication which is not yet understood. Hebb (1949, p.44) says that

"the perception of size, brightness and pitch should be written down for the present as not yet accounted for by any theory".

Before us there is a fairly simple scene such as a pile of books on a wooden desk top; on top of the books is an orange and a tennis ball, and beside the pile of books is a cup and saucer. While the eye and the brain are unable to analyse and understand such a scene in an instant, nevertheless the books we recognise as being books, we do not think they may be blocks of wood or plastic. The orange and the tennis ball are not confused in our minds. We do not attempt to eat the tennis ball or play tennis with the orange. We know the position of everything in the scene, and can reach out and pick up the orange or select a book from the pile.

The visual system formed by the brain and the eye is capable of focusing and performing this visual analysis in a fraction of a second. If we look at the scene for a slightly longer period, perhaps as little as one second, we are able to gain more information. We register that the cup is empty. We can analyse the writing on the spines of the books and from that information determine their contents

and perhaps why we put them there. In little more than one second the human eye and brain have gained enough information to be able to answer such questions as 'Have you finished your coffee?' or 'Is the blue book on top of the pile a dictionary?' or even 'Is the orange ripe?' In a very short space of time, the human visual system has acquired a lot of knowledge about a scene. The visual process is thus concerned with the conversion of an optical image into knowledge about the world as it is perceived in that image. The primary constituents of our mental images when analysed are composed of sense data derived from vision and from memories of touch and movement: the psychology of perception.

Since the intention of this research was to study the use and effects of desktop publishing software in school and since this is a highly visual medium it was felt necessary to make an overview of the general psychological writings and theses on imagery and perception. This is in no way meant to turn this thesis into a psychological study but merely to show that desktop publishing has much support from psychology.

A consideration of the problems of image analysis is one of the growth points of research. The scientific study of perception is just beginning to reveal the way we construct mental images from the information impinging on the retina.

"An understanding of the way in which we see may suggest new and more efficient strategies for computing and presenting images." (Clark, 1981, p.2).

Certainly in this 'new' field of enquiry it is the coming together of a variety of views from different backgrounds that form a basis for further creativity. Philosophers, psychologists, educationists, computer experts and artists all have a part to play in the understanding of the strategies for effective development of the

large number of innovative applications.

What is exactly involved in the process of image making and image reading? All thinking is sorting, classifying. All perceiving relates to expectations and therefore to comparisons. Our expectations can become so strong that our experience runs ahead of the stimulus situation. Perception is a process in which the next phase of what will appear when we test our interpretation is all but anticipated. Images, like perceptions, are private. But perception is of an object. It can therefore be studied directly by requiring the subject to make discriminative responses to controlled variations in the object. Perceivers, do not, and cannot, see an entire visual field in a single glance. It takes many glances. Much of the visual field is never looked at directly and is never seen in clear vision. Hence an integrated view of a continuous world that is perceived must be constructed out of these glances. Icons play a leading role in this construction, because an icon is the initial representation of the information in the stimulus. Haber (1971, p.47) states that from the icon we label the information, construct more central representations in other forms, and then go on to the next glance, building up a constructed picture of the world. Paivio (1971b, p.29) states that a perceiver may see the world before he knows it, at that early stage of processing he does not know what he sees. Thus, in the beginning there is the image even before the word.

2.3 Imagery and cognitive growth

Psychologists have much to say regarding imagery and cognitive growth. Bruner (1966, Ch.1-2) elucidates the theory of iconic representation which forms the basis and structure of many content-free programs in computing today. He states that there are

basically three different ways of apprehending the world; a muscular, or enactive stage; an iconic stage and a symbolic stage. The first form of representation the enactive form is through action, those many things for which we have no image and no words. Enactive representation is based upon a learning of responses and forms of habituation. Bruner goes on to state

"...that pure stimulus-response theory may be a fairly adequate account of the way learning takes place when the learner is operating with enactive representation."

The second system of representation is that which depends upon visual or other sensory organization and upon the use of summarizing images. We may grope our way through a maze of toggle switches and then at a certain point in overlearning, come to recognise a visualisable pattern or path. Iconic representation is principally governed by perceptual organization such as techniques for filling in completing or extrapolating. The third stage of representation is that in words or language, its hallmark is that it is symbolic in nature without diagrammatic aids. Needless to say, actions, pictures and symbols vary in difficulty and utility for people of different ages, different backgrounds, different styles. Bruner goes on to say that what is abidingly interesting about the nature of intellectual development is that it seems to run the course of these three systems of representation until the human being is able to command all three.

Bruner, Olver and Greenfield (1966) continue this theme and point to imagery as the significant basis of cognitive operations in children. In most of the studies of Piaget and Inhelder on imagery which appeared in "L'Image Mentale Chez L'Enfant" (1966) translated into English by Chilton (1971) children are asked to draw, or to choose among drawings made for them, to represent successive states in

the movement or disposition of an object or a group of objects. In some cases the movement is observed before the reproduction, in others the subject is asked to anticipate it in advance. For instance he is shown a bar of metal curved into an arc and asked to draw it both as it is and as it would appear if straightened out. The drawing is, then, the externalisation of an image. These studies are germane to the role of what Bruner calls 'iconic representation' in the development of thought. Piaget's thesis is fourfold. He states that the image so defined is a product of active imitation or following a movement with the eyes or gesture rather than a prolongation of perception or after image. He further states that there is only one break in the development of imagery, and this occurs about seven or eight: from this period on there is greater articulation and consistency, due to operativity; i.e. the development of thinking determines what can be successfully imagined much more than vice versa. Thirdly he says that images can only compass static configurations or states, while operativity interprets successive states as transformations; therefore operativity is essential to the development of logical co-ordination. Nevertheless he goes on to say some creative thinkers can use an imaginal scheme as a sort of reference point for further thought. A mass of experimental evidence is put forward to support the second point. The relations between images and operations are traced with great detail. Objective knowledge, it is argued, cannot be a mere copy but is an active assimilation, dependent on logical structuring. Once their proper interaction with operations is taken into account, images play an indispensable, if subordinate role in thought, as symbols, appears to be his premise.

The Gestalt psychologists put forward the theory of wholes and

parts, or that a 'good' figure is highly predictable from the parts that can be seen. Their best known view is 'The whole is more than the sum of the parts'. This theory because it is organised heirarchically in terms of wholes and parts allows a place for intrinsic relations to operate. Structural features in the whole are measured to produce a tension which themselves cause a change in the direction of greater stability. A poor perceptual figure e.g. a shape that is not complete, causes a desire for closure in the mind which results in the more stable good perceptual figure. Thought becomes an evolution and explicitation of meaning, moving from structure to structure along some path determined by the requirements of good figurehood, and by interaction with things already known. It would appear therefore that perception of the present, memory of the past and expectation of the future all have a part to play and are integrated into a common organisation. However automatic our first response to an image may be its actual reading can never be a passive affair.

Neisser (1972, p.245) states

"A subject is imaging when he employs some of the same cognitive processes that he would use in perceiving, but when the stimulus input that would normally give rise to such perceptions is absent."

Such quotations as

"...they flash upon the inward eye which is the bliss of solitude;"
(Wordsworth)

readily conjure up the notion of 'Pictures in the mind's eye' which have long been assumed to be just that. 'Pictures' share at least some characteristics with visual perception.

Indeed Segal (1971, p.70) asks the question 'How does one distinguish an image from a perception?' Although Neisser's definition seems fairly clear all the researchers seem to agree that in certain

situations subjects may mistake percept for image or image for percept. What is seen on the computer monitor or the television screen is notoriously different from what is actually going on there - the rapid variations in the intensity of one scanning dot - and even what we see in any normal black and white illustration dissolves into a variety of dots under a magnifying glass. It is in fact a sleight of hand, an idea agreed between the eye and the brain when both are working with illusory information. Neisser (1976, p.130) asserts

"What is seen depends on how the observer allocates his attention; i.e., on the anticipations he develops and the perceptual explorations he carries out".

Seemingly, visual memory plays an important part in the image-superiority hypothesis. Paivio (1971b, p.29) states that imagery facilitates learning.

"Through exposure to concrete objects and events the infant develops a storehouse of images which represent his knowledge of the world. Language builds upon this foundation and remains interlocked with it, although it also develops a partly autonomous structure of its own."

He further suggests that grammatical word sequences and syntax are built upon the foundations of imagery. Paivio and Csapo (1973, p.200) report further experiments with words and pictures from which they concluded that words and pictures were stored as entirely independent codes and that imaginal processing is inherently more memorable than verbal processing. Imagery is present in the iconic processing of sensory stimuli, in the integration of ambiguous stimuli into a cognitive experience, in the registration, coding, and storage of verbal materials, and in their retention and the ability to locate them for later recall. Imagery is a basic cognitive process concludes Segal (1971, p.6) and it is not possible to study cognition adequately

without elucidating the functions of imagery.

Finally, imagery is the raw material of man's capacity to imagine and to symbolize. It is in this capacity that imagery reveals itself as the basis and the essential origin and reason for man's need to make art states Gordon (1972, p.79). The inexhaustible and ever present wish to make art seems to rest on the need to embody and to bear witness to the existence and to the validity of this inner world. On the walls of caves like Altamira and Santander in Spain (and elsewhere in Southern France) the mark of the hand of thousands of years ago shows the record of what dominated the mind of the hunter, the bison as he would have to face him, the running deer, the turning boar. The ability to visualise the future, to foresee what may happen and plan to anticipate it, and to represent it to ourselves in images that we project and move about inside our head, or in a patch of light on the dark wall of a cave is mirrored by the television screens, computer monitors or newspapers of this decade showing satellite pictures of the earth seen from space. Such satellite pictures are already the results of image processing. The signals representing the brightness of a point across a scanline of the image making device in the satellite have been encoded, transmitted to a receiving station, re-assembled into an image and processed to remove any unwanted distortions incorporated by the camera system before publication.

In our time the possibilities of creating, reproducing and distributing images has increased immensely. Computer graphics form a common element in the creation of advertisements, programmes and presentations.

"...we have been concerned with tools designed to stimulate thought, we have increasingly recognised the role of imagery in thinking. People can much more rapidly absorb visual information than verbal information, and since both the technology of computer graphics

and techniques for manipulating representations of visual information are improving rapidly, the role of graphics in computer assisted learning is bound to increase." (O'Shea and Self, 1983, p.204).

The ability of a simple symbol to represent a complex notion, or even a story makes images an essential means of communicating ideas. Computer graphics can involve such areas as drawing, painting, printing, film and video. Exploration and discovery with an art package offers unique opportunities with a high stimulus starting point. When by personal experience, children can make images which they can then reduce, enlarge, rotate, invert, cut, paste, stretch, translate from colour to colour, store, contrast and compare, select and print and then apply to sound purpose, they are gaining essential insight into the nature of imagery and design.

2.4 Can art packages foster creativity in children?

Woods and Barrow (1988, p.132) suggest that the following requirements should be considered:

"(1) We have to avoid instilling in children the idea that everything is known and determined and that they must subserve the acknowledged experts in any field and cannot follow their own distinctive way of looking at things. (2) We have to promote ingenuity and imagination so that individuals are capable of making the imaginative leaps necessary for breaking new ground in any sphere. (3) We have to produce skill and understanding in any given sphere, for without these how, except by chance, is the individual going to be a good scientist, artist, or whatever: how is he going to have the excellence that is part of creativity?"

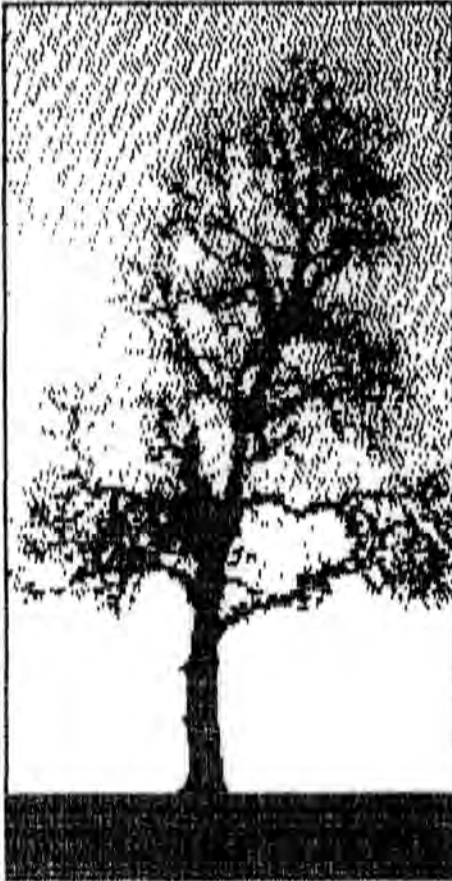
Working electronically can be faster and visually more dynamic than working on paper. Ideas can often be explored far more quickly and the gap between what can be imagined and then realised is often brief. Work may be built up involving shapes, lines, patterns, converted from positive to negative mode, while sections of the screen can be repeated, distorted, re-arranged, scaled up or down and mistakes eradicated all with remarkable speed and a certain

amount of geometric accuracy. Translating ideas into visual form is far less dependent on manipulative skills. Using the computer seems to encourage a state of relaxed attention in Gestalt terms so that children display much more confidence and do not suffer from the anxiety often created by a piece of blank paper. They become confident that should a catastrophe occur it can be erased or altered quite easily or the original version recalled from its disc storage, then feelings of failure and damaged self esteem are remote. They go on to become both more confident and autonomous.

It has always been possible for children to work collaboratively with traditional art media, however working round the computer monitor, with co-operative participation and group discussion to produce a joint result, facilitates the fostering of open and responsive attitudes. Innumerable questions are generated such as: How did you do that? What will happen if I do this? Can I make this move over there? What is the best way to do this? Or even, I think I know a better way, let me try. We could have done it this way instead. Children swap ideas, strategies, make negotiated decisions while the emerging picture becomes a record of the judgements made and a focus for further debate with the net result of a printout for all concerned at its conclusion. Clearly the art package has much to offer in that it is a powerful tool which captures children's imagination and allows them to exercise original creative powers through experimentation and innovation.

2.5 Capturing the image

A camcorder and video digitiser can be used to shoot and produce immediate pictures to complement written work and where possible provide another dimension to it. The video digitiser, which is likely to form an important part of a graphics system, provides an



interesting example of the flow of practical opportunities. Video digitisers provide a way of converting a video picture from a camera or recording into a form which can be processed by a computer. The digitised picture will then be capable of being viewed on the monitor and the picture is available for manipulation. There is no waiting around for processing. Even slow digitisers take only a few seconds to display the picture.

The image may also be altered by software, such as an art package, to get the best display, to enhance the contrast or suppress spurious detail. Children who have been used to writing with a word processor see 'picture processing' as a natural progression from word processing. As they have been able to manipulate text so they are able to manipulate pictures. The speed with which the computer image is produced is striking and provides that immediate feedback which gives that extra stimulus to understanding and developing the task in hand. Ideally with inexpensive equipment it is possible to personalize magazine articles and improve quality. The images can be from live television, or shot with a video camera. Such images are economical and possess a certain style and can be altered to suit text. Black and white computer printouts are most suitable for reproduction. These can help children to understand the tones that go to make a face. Used as an adjunct to a desktop publishing system with a newspaper as its aim then it can provide for all needs;

photographs of persons in the news, local coverage, and shots for advertising produced quickly and simply in a form which can be used immediately.

2.6 The neuropsychological issue

For most people non-verbal functions occur mainly in the right cerebral hemisphere whereas language functions are to be found primarily in the left hemisphere. Neurologic research has documented how each side of the brain is uniquely designed to carry out processing activities differently as we perceive and construct 'realities.' The left hemisphere is primarily our linear, language and logic processor; the right side of the brain is the non-linear, pattern recognizing, visual spatial processor. Much work over the last fifteen years, has been carried out by Levy and Sperry with both brain injured patients and individuals with normal, intact brains, to support these findings. Learning occurs as our sense organs gather stimuli which we process simultaneously in the respective hemispheres. Through experiment, maturation and training we see, hear, feel, smell and taste our way into learning. Most learning systems continue to stress reading and writing as the primary instructional vehicles. Consequently the left brain receives the larger share of our instructional attention and process exercising. The implications of desktop publishing are profound. Both images and text will be important elements. The communication technology suddenly uses graphics as easily as text. Use of the graphic illustration can employ visual spatial imaging to help the reader 'get the picture'. Our brains are multi-channel processors, using both hemispheres as text and graphic images are interpreted.

Through the text/graphics duality of the microcomputer, a school newspaper can easily include right brain images to clarify both

content and context. Comics have been popular since time immemorial, while tabloid newspapers, such as Daily Mirror, Daily Express and Today have rocketing circulation figures. These are visual tools. As text proliferates, a new writing style is needed that incorporates both text and graphics. The new image or concept designer has powerful new tools to enhance learning, teaching and communicating. Not for nothing has the saying 'a picture is worth a thousand words' recently been adapted to 'a picture is worth 1024 words'. (A computer's storage capacity is reckoned in bytes or more properly in kilobytes ('K'). One 'K' is equal to 1024 bits.)

CHAPTER THREE

THE PROCESS OF WRITING AND THE MICROCOMPUTER

3.1 Writing as a means of communication

Writing is an important means of communication. It is something which is expected to develop through childhood. The ability to commit thoughts to paper to make them readable and meaningful to others is rarely just a matter of transferring spoken words to written words.

"Written speech is a separate linguistic function, differing from oral speech in both structure and mode of functioning. Even its minimal development requires a high level of abstraction." (Vygotsky, 1962, p.98).

To develop a style, which progresses into adulthood and displays thoughts and arguments in favour of or against a subject, in an attempt to explain feelings, needs or a description of what is happening, is a complex activity. As life progresses it is expected that the learner will develop an ability to convey necessary information to a high degree in order that he may write a report of a meeting, a letter to a newspaper, a response to an invitation or communicate with the world in general his own particular requirements. Can computers actually assist in and improve the teaching of writing? Many people would agree that the most promising contribution of microcomputers to the teaching of writing in primary schools is in word processing. Can the spontaneity which Piaget says is a necessary factor when learning takes place, be created by the teacher and children sitting side by side at the computer to work together with a common aim in view to produce their own newspaper, journal or magazine?

Before attempting to answer these questions it is necessary to look at the attitudes, processes and skills involved in writing. By

turning to the underlying process in this way, the significance of some of the unique aspects of word processing may become clearer. Writing is solitary, premeditated and a sustained act of imagination; there is no direct listener and no immediate feedback as in speech. Something has constantly to be envisaged and a flow of words kept going. A fundamental development is the recognition that writing itself involves far more than just putting pen to paper.

"Considering how painlessly children learn to talk, the difficulties they face in learning to write are quite pronounced. Indeed, some children never learn to write at all, and many fall far short of full proficiency in the skills of writing." (Kress, 1982, p.ix).

How does something come to be written? The act of taking up the pen to write is the point of interaction of a number of different mental and physical activities. The new experience, the reading or experimenting has to be internalized into the whole heirarchical complex of what the learner already knows and his feelings and thoughts about what he knows. Then having made sense of the new experience for himself he has to apply it to the writing assignment, which makes new demands upon him. He has to search his memory for all available and relevant content for the particular task and he has to take into account the eventual destination of the writing.

Britton et al., (1975, Ch.3,4) suggest that the process of writing can then be divided into three stages: conception, incubation and production. The teacher explains the theme and may give a fairly clear idea of what is required. There may be subtle stimulation by use of a story, poem or film to spark off the imagination. The writer must relate his task to his own heirarchical construct system and draw on the complex tapestry of his experience, all those things he has heard about, read about and imagined. Recent research suggests that the age

old idea of encouraging the writer to note down a list of key words or phrases, as a way of capturing the ephemeral thoughts of the mind and forming a tangible base for further thought, is useful at this point. The ability to recall is now critical as we rely upon our memory even though we know some items are only recalled with reasonable accuracy. Some time may be lost in trying to recapture those things known if only they could be remembered. Sometimes it is helpful to decide upon a firm title or a final sentence for a story which can be useful in shaping the whole piece, something which has little counterpart in the interactive exchanges of everyday talk. The conception stage is complete when the writer knows he is going to write, has framed some idea of what is expected of him and endeavoured to come to terms with all the demands.

3.2 The nature of the writing process

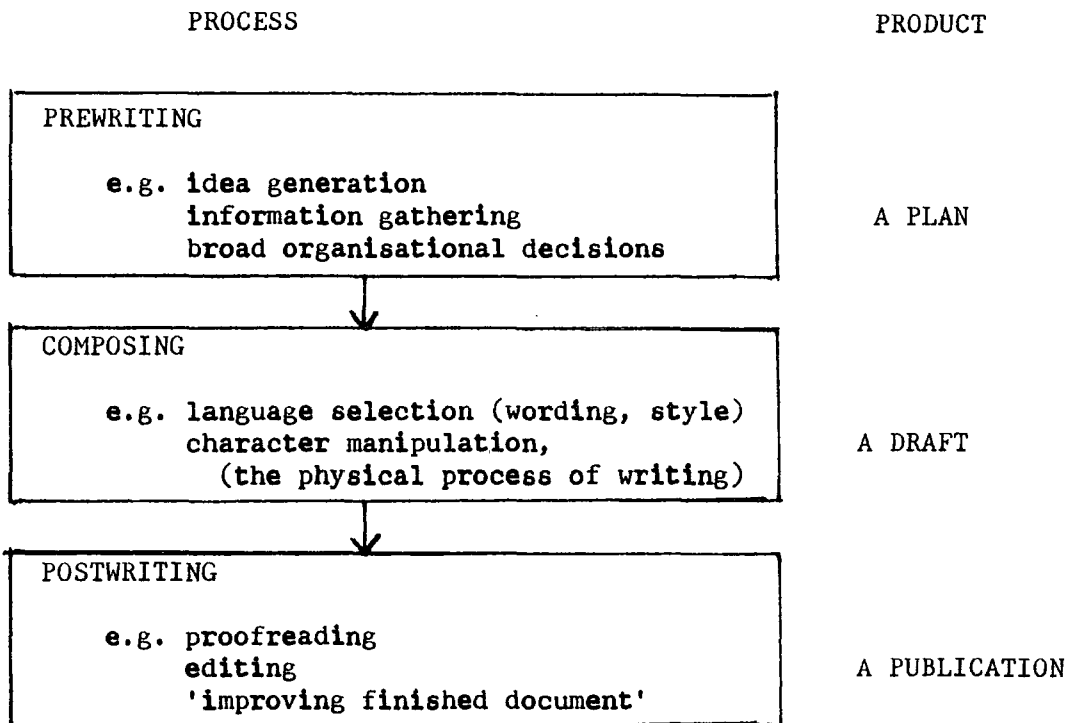
Questions about the teaching of writing particularly the applicability of computers to such a task, revolve around uncertainty about the nature of the writing process itself. What happens when writers write? What exactly goes on in the mind, behind the scenes, when words flow from the hand? To what extent can we control, or even know, what transpires in the brain beneath the mask of concentration during the act of writing?

"The psychological processes of writing are not well understood." (Britton et al., 1975). Attempting to look at the process and not the product is a difficult task since this requires a psychological model of the writing process; and work on developing cognitive process models of writing has only recently begun states Bereiter (1980, p.77).

Most teaching of writing appears to follow a linear model which is orientated towards the end product. Smith (1982, p.117) supports

the linear model with two parallel strands, the progressive construction of a piece of text and the continually changing flow of the writer's thought, each interacting with the other through the medium of the act of writing. Writing episodes occur from time to time, although thought is continuous.

FIGURE 1 : A LINEAR MODEL OF THE WRITING PROCESS



However what actually appears to happen is something much more complex. The most recent models studied seem to suggest that writing is a more continuous process rather than a fixed sequence of events. A simple step at a time process is sure to be enormously complicated by continual comparisons and adjustments, with resulting changes in processing or in higher level decisions or in both. It is often the case that difficulty in finding the right word or phrase to express the desired thought starts a chain of adjustments at successively different levels until the whole composition is altered.

"One interpretation of writing development might therefore be that it consists of the gradual elaboration and refinement of relevant schemes at processing levels." (Bereiter, 1980, p.79).

Careful writers appear to do their editing and revising as they go along rather than after the work is finished as a separate part of the writing process.

Flower and Hayes (1980, p.31) suggest that a writer resembles a very busy switchboard operator trying to juggle a number of demands on her attention and constraints on what she can do. Britton et al, (1975) discuss this as part of what they call the incubation stage of writing and suggest that redefining, planning and sorting continue in the production stage. They go on to add that an essential part of the writing process is explaining the matter to oneself and that it is a highly personal affair. This explaining is affected by the 'tacit knowledge' we have, that is things we know but cannot articulate.

"Language is knowledge in our heads: speech is the realization of that knowledge in behaviour." (Cazden, 1972).

Britton et al., (1975) say this should be extended to cover writing as well as speech and may form the vital stage - the hearing of words in the head - which we must attempt to influence if writing is to be improved. Current experiments and research appear to support the theory that there is no natural order of writing development or fixed sequence of stages that all writers must go through.

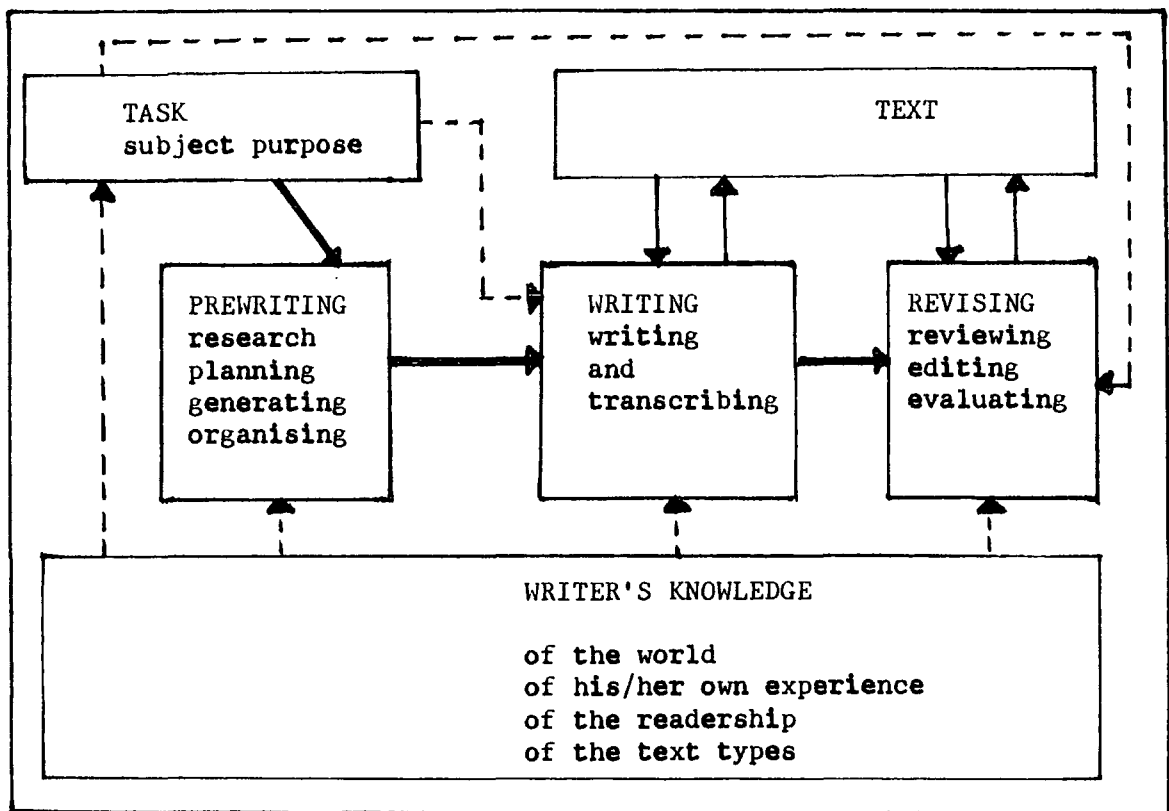
Writing development may, then, be thought of as a series of discrete stages which may be ordered differently, according to different educational approaches and the particular aspects of the planned outcomes of the writing and the writer's own knowledge. The writer's own understanding, experience and knowledge of the world play a crucial role throughout the whole process.

"If I had to reduce all educational psychology to just one principle, I would say this: the most important single factor influencing learning is what the learner already knows." (Ausubel, 1968).

Flower and Hayes (1980, p.4) produced a model based on the results of their research over a period of two years using the technique known as protocol analysis. This technique, they describe as a powerful tool, originally developed for the identification of psychological processes.

A protocol is a description of the activities, ordered in time, which a subject engages in while performing a task. (Subjects are asked to 'think aloud' while they work and each step is transcribed and analysed). The potency of protocol analysis lies in the wealth of its data and its ability to provide fragmentary glimpses of the intricate methods by which tasks are performed than does simply examining the result.

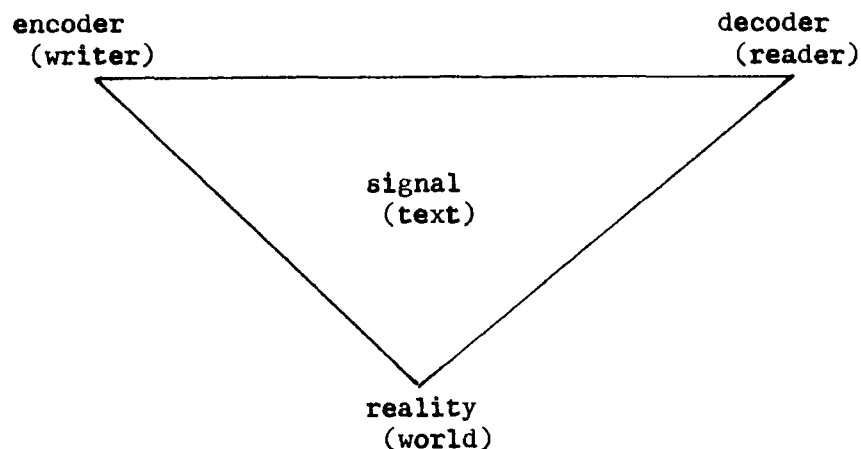
FIGURE 2 : A COGNITIVE PROCESS MODEL OF WRITING
(Harris and Wilkinson after Hayes and Flower)



In this version of the model, Harris and Wilkinson (1986, p.197)

use the bold arrows to indicate the main dynamic of the writing process - from task to pre-writing, to writing and finally to revising. The single arrows indicate that the writing and revising stages are both interactive with the text whether partially or fully drafted. The broken lines emphasise that both task and the writer's knowledge (of content, readership and of how a particular text needs to be shaped) impinge on all the other stages of the whole process. Such a diagram is still inevitably simplified and does not take into account the 'register' of language use, that is, the style of language appropriate for a particular set of circumstances. However it does provide a model of the writing task and provide some basis for understanding the laws, constraints, styles and possibilities of a complex rule governed system. Harpin (1976, p.140) states that function and audience occupy a central position in the writing process. Wells (1986) finds that when children have to some extent mastered the production process they are free to meet the requirements imposed by audience and the genre in which they are working - fictional, narrative, personal narrative, argument, and so on. Kinneavy (1971, p.19) favours a communication triangle.

FIGURE 3: THE COMMUNICATION TRIANGLE



He goes on to elaborate this communication triangle further and suggests that language (signal) has three basic components: syntactics, semantics and pragmatics (study of discourse). Pragmatics may be subdivided again using the communication triangle into four basic aims: expressive aims being seen as the simple expression of an individual or group by means of conversation, journals, diaries, prayer, protest; referential aims being seen as those which are exploratory (questionnaires and interviews), informative (reports and catalogues) or scientific (using evidence to prove a theory); persuasive aims being seen as those involved in advertising, debates or arguments and literary aims being those concerning writing which can be appreciated as artistic such as stories, poetry, songs or jokes.

Kinneavy uses the term modes of discourse for type, form or genre and states that each of the four modes corresponds to a principle of thought with its own peculiar logic, organisational pattern and style. Narrative, classification, evaluation and description are those he chooses and explains that when the modes are scientific in aim, then narrative becomes history, description becomes analysis, evaluation becomes criticism and classification becomes theory. While many may not agree with such structures and categories, all authorities seem to affirm that the writer writes for many basic purposes and central to the writing are such agencies as producer, audience, message and the world in general.

In Wilkinson (1986, p.5) there is a movement away from function categories and Davis (1986, p.236) discusses rhetorical categories and formulates a taxonomy of essay modes. To Kress (1986, p.201) function is one aspect of genre.

"...it seems to me that the first and essential task which faces the writer is to learn and gain control of specific generic forms. In

gaining control of these forms the writer at the same time gains control over the social and psychological structures, functions, goals and purposes which are encoded in the generic form. And it is only from this basis that any writer can attempt to move into areas which might be labelled 'creative' or 'original'." (Kress, 1986, p.201).

To sum up, the cognitive theory of the writing process is seen as a major reconstruction and not simply an extension of speaking. It is a three stage process, comprising organisation, text production and revision, with the progressive construction of a piece of text and the continually changing flow of the writer's thought each interacting with the other, through the medium of the act of writing. Thus a writer conceives ideas, then mulls them over until they crystallise into a format or plan for the piece to be written. This network is then shaped into the visible text which is reviewed, edited and polished by adding any necessary finishing touches. At this stage the purpose (does it fulfil the needs of the task?), content (does it contain the correct facts, opinions, information etc.?) and structure (are the grammar, syntax, tone and language appropriate?) are evaluated. An accomplished writer must be able to separate language from its immediate context in order to shape and reshape it, until a satisfactory finished product has been achieved. The writer must fully understand the writing process in order to write successfully for a variety of functions and audiences, without the intuitive awareness which is part of conversational speech. The writer must be able to communicate with an unknown audience and to create text with a well-turned form and elegant style.

3.3 Computer: help or hindrance?

Can the computer actually assist in the teaching of writing? What constitutes improvements in writing? How can they be recognized? How can we recognize when such improvements are taking place? How can children gain the most benefit from their contact with computers?

Conversely how can we decide if the computer is having a detrimental effect? In what areas could or should the computer provide support tools? What are worthwhile tools for writers? At what point in the writing process do most difficulties occur? If the process of writing is a lonely, isolated task does the computer exacerbate this situation? Does the microcomputer inhibit discussion?

Many unsubstantiated claims are made in books regarding the role and importance of the microcomputer in learning and as a source of motivation. While the microcomputer can not be said to be a panacea that will solve all learning problems it does indeed make possible many activities which would be dreary and time consuming or quite impossible without them. For the purpose of this thesis it is necessary to look at the valid educational reasons for using computers in the writing context and its suitability for this particular educational task.

Writing on the computer is more interactive than with traditional methods. The word processing program is able to respond to the writer in a way that the typewriter cannot. Not only does it carry out commands, but on occasions may ask questions of the writer, such as, "Are you sure?" when a particular paragraph has been chosen for deletion, thus, giving the impression that someone is present and reading the text as it is written. Computers can provide flexibility and versatility not offered by any other teaching resource, except people. Probably the most versatile and efficient writing tool yet invented, is the word processor. It provides as many possibilities as a pen with the additional advantages of clarity, compelling editing, revising, redrafting facilities with the fascination of the screen medium and above all else the perfect printout. The word processor

does not differentiate between ordinary children and those with 'special needs', as handwritten work in an exercise book so often does. Text displayed on the monitor and printed by the printer is always legible and attractive. The text can display the richness and wonder of the writer's imaginative response to the world. The neatness, and uniformity of the script gives the power and authority of the published book to the child's work. How often do teachers repeat the adage 'Presentation counts' as they urge children to remember straight lines, margins, neatness, correct punctuation and accurate spelling? Children, then, become obsessed with perfection and pleasing the teacher, and cannot bear to see the smallest mistake, preferring to start again, rather than face the ignominy of an imperfect result.

The word processor can be an invaluable aid in getting started and keeping going. It is possible to set up all the conventions of the text before commencing work and once the liberating effect of the delete key has been discovered, the ability to experiment is limitless. No more unsightly marks on the paper made by the eraser, one key press and errors are removed. Children find there is no longer the same kind of risk in committing themselves. Criticisms from the teacher or other interested observers are merely a challenge to experiment further.

Smith (1982, p.197) asserts that a substantial difference between good and poor writers of all ages and degrees of experience is that good ones frequently look back and reread, during the writing as well as at the end, and that poor writers rarely reread their work. The visibility of the text and the comparative ease with which it can be altered, allows for close scrutiny, making it potentially a powerful tool for thought. Using writing as a thinking tool becomes a

possibility and since it is as easy to make a large change as a small one, it is feasible to revise, edit, reshape and polish their work with very little effort.

By placing a dictionary in the software the child may experience the added independence of looking up a word and printing it in his own text. The end product should have one thing flowing out of and into another with words, sentences and paragraphs joined by 'seamless bonds'. The reward, for producing draft after draft, for having a new idea or making a correction, is no longer an invitation to the tediousness of laboriously copying it out again. The ability to save work to disc, store it and recall it at any time only adds to the joy of writing. One side effect of this seems to be that children, working with a word processor, substantially increase their output because it is seen as being valued more highly. Some researchers have commented that children seem to be more concerned with altering one word or letter in their text, rather than looking at the work as a whole and taking the structure into account, then, grasping the opportunity for a major alteration or manipulation of the text. This however, should not seem unusual, since most children have not been able to put themselves in the position of authors with extended texts before. Perhaps now the physical constraints are removed and the desire to write more prolonged texts develops there will also be a move towards assessing the structure of what is written in its entirety. Only further research in this field will provide the answer.

Another valuable aspect of word processing is the opportunity it offers for collaborative work. Children can greatly benefit by sharing in the thinking aloud which will go on as they sit at the keyboard. Mediation and negotiation, through paired writing or counselling sessions promoting the kind of revision that

Graves (1983, p.153) sees as a crucial outcome of 'conferencing' should lead to pupils developing their own reading materials in collaboration with other pupils and the teacher. Some kind of joint composing by a teacher and a small group of children together sharing an agreed task can be illuminating for everyone. Much stress has been placed in recent years on the benefits of teachers talking, listening and writing alongside the child as a friendly observant participant, an enabler in the learning process rather than interrogator and corrector. Using the computer in a sensitive way in just such a small group activity permits the teacher to become a partner in learning situations where there are no right answers, only possibilities to be explored.

Rubin (1983, p.124) suggests encouraging one child to dictate while the other transcribes; this preserves a single child's authorship while still making it possible for one to assist the other through the difficult spots.

3.4 Writing for a real purpose

"Writing with a word-processor also seems to encourage writers to come closer to looking at their texts as readers. It is, of course, only when children come to regard writing as serving a real purpose - being addressed to readers who genuinely want to read what they have written - that they discover its power." (Chandler, 1985, p.5).

Here, again, the dichotomy of purpose/function and the demands of the audience acknowledged by Kinneavy (1971), stated by Britton et al.,(1975), Harpin (1976, p.92) and Bereiter and Scardamalia (1982, p.2) as being key issues in the development of writing and the concept of reality, the need for a real purpose behind the tasks children are asked to perform. Kress (1982, p.123) writes

"When children have learned to write, they are fully aware of their audience, whose needs are acknowledged and met in the text the child produces. At this stage the audience may not be addressed overtly, but their presence is everywhere felt in the text; it is constructed for and around the perceived needs and demands of the audience".

Graves (1983, p.54) believes

"Writing is a public act meant to be shared with many audiences.
...Publishing contributes strongly to a writer's development".

Desktop publishing techniques enhance the power of authorship and create more perceptive audiences; pupils who are encouraged to pay attention to visual communication are also more likely to understand its uses in the outside world.

CHAPTER FOUR

THE RESEARCH STUDY

PART 1 : BACKGROUND AREA TO THE RESEARCH STUDY

4.1 The art of desktop publishing

Today the initial stages of a quiet revolution are gradually being enacted. Its nature is not political, social or economic, but rather one of access to and control of information and its dissemination. The development of the microcomputer and the design of typesetting technology has brought with it desktop publishing. This is a phrase coined by Paul Brainerd, a Seattle graphic artist, to describe the ability of software in a computer to assemble type and graphic images simultaneously, to merge them together into the required positions, and then to output the complete page in final form, ready to be printed without the use of the people traditionally involved in creating such a product.

The implications of image setting or desktop publishing are profound. Leonardo Da Vinci approximately five hundred years ago used a relational and visual approach to information management. His notebooks, of which roughly 8000 pages have been recovered and identified are characterised by being filled with graphics and drawings depicting detail accompanied by brief closely written textual notes. To describe the drawings would require a treatise, the picture says it all or very nearly all. Today's desktop publishing package acts in a similar way by placing pictures on the screen and then 'pouring' words around them, filling in the spaces. By this method a high quality of presentation can be achieved.

DES:HMI Curriculum Matters 15 (1989, p.11) states that

children at the upper end of the primary school should use Information Technology as a means of communicating information and ideas. They should be able to rework their writing showing a sensitive awareness of (its) readership, (its) purpose and (the) potential of the medium. They should understand that the choice and order of words and illustrations, the format and size of text and graphics affect readability and impact.

4.2 A school newspaper as research project

To use a newspaper as a vehicle to develop children's aesthetic appreciation, cognitive skills and written English requires that firstly the newspaper should be examined to see exactly what it is. A wide interpretation can be put on the definition of the word newspaper. A glance at a news stand identifies an enormously wide range of examples available from the Financial Times to The Sun.

Clearly, here, audience is a factor. While the same people may read both these publications they will read them at different times for different reasons and purposes. Most people's idea of a newspaper is a tabloid such as 'Today', a broadsheet such as 'The Daily Telegraph' or a quality local newspaper such as 'The Yorkshire Post'. Layout and format emerge here as a factor in the choice of newspaper. At the outset a clear idea of what is envisaged needs to be formulated by asking the following questions: Who is going to read it? What will they wish to read? What is the ultimate intent? What is the deadline for production? What equipment will be required for production? How many copies are required? These are then brief criteria for the practical considerations of the project.

At this point another look at the aims of the undertaking is also required. These are:

To encourage children to become effective communicators

through the skills of ordered thinking and of organising information;

To enhance the power of authorship by providing real situations with real purposes, real material and real audiences;

To make children aware of the importance of a relational and visual approach to information management;

To stimulate, encourage and develop the ability to perceive, understand and express concepts in visual form;

To gain experience of participating co-operatively in a situation where teachers and children are learning and working alongside each other;

To set up a pupil centred, open ended situation in which children are freely motivated by their own desire to create and contribute to a finished product of which they can be justly proud and which will be freely available to their parents and friends and on the open market;

To monitor and evaluate the research project in order to identify and possibly to quantify the complex learning which takes place when the children who are learning are focused on a task rather than on the concept or skill that the task demands.

Although the children to be involved in this research project were a mixed ability class of nine to eleven year olds it was decided that the newspaper would reflect the work of the children throughout the school and that every child no matter how young would have a piece of work in it. Despite changes in staff over the year all the teachers have participated in the production of the newspaper.

4.3 The setting

The school itself is a small rural primary school serving a village on the outskirts of a market town and surrounded by farming land. The school building is modern, light and airy having been built

in 1970. The village however is affected by the fact that the major road north (A1) runs through it and its development in recent years has been industrial. While the school is on a typical country village road an industrial estate is expanding rapidly about four hundred yards away. An added factor is the development of the local airfield into what is expected to be the largest R.A.F base in the country in about eighteen months time. There is therefore much of interest and note happening in the area to provide copy for the newspaper. The number of children on roll in the school at the start of the project was approximately seventy. Due to the expansion in the area the number involved rose to eighty during the period of research. The backgrounds of the children fall roughly into three groups, those whose families have been resident in the village for a number of years (some for five or six generations) and whose parents work in the village, those whose immediate parents had moved into the area and have professional occupations in the nearby towns and those whose families are service personnel and who have consequently had an itinerant school career. Children in school are aged from four and a half to eleven plus. The school staffing consists of Head Teacher plus two full time teachers and a part-time teacher with a teaching commitment of 0.6 hours.

A similar school situated approximately twelve miles away was willing to assist in the research project by permitting its top group of children aged nine to eleven years to act as a control group. The background of the school is a rural farming community. It too is based on a main road and therefore gives access for parents to work in nearby towns. One discrepancy in the match of the schools is the growth of the service element in the project school which wasn't envisaged at the inception of the research. Bristol Achievement Tests were administered to both groups of children at the commencement of

the project.

4.4 The basic system requirements for newspaper production

Hardware was limited at the outset to two BBC Model B microcomputers, two monitors, two disc drives, one Citizen 120D (Epson compatible) printer and the loan of a Panasonic MV5 camcorder and Watford video digitiser. Later resources were expanded to include a BBC Master 128 microcomputer with monitor and dual disc drive and a second Citizen 120D printer. At the time of writing the report a Tandata modem has been given to the school which is likely to add a further dimension to the project.

Software packages available for this type of work appear to proliferate and give the impression that they are simple to use. However all is not as easy as it is claimed to be and once decisions have been made as to the format of the work it becomes obvious that a variety of software is useful to gain the desired effects. Added to this is the controversy regarding the sophistication of the total on-screen composition versus other techniques such as 'cut and paste' which offers much more versatility. In practice the reality of the situation is that a variety of techniques are required including over printing or passing the work through the printer a number of times to build up the desired effect as well as those mentioned above.

Stop Press, Typesetter and Front Page Extra were available in the project school as total composition packages. While these programs allow for integrated text and graphics page-setting, in practice their word processing facilities are poor and often give difficulty until thoroughly known and understood by the user and therefore they can be frustrating for young children to use. Initially Typesetter was rejected because it has no facility to import graphics or text and its output is more like a poster than news columns, while Front Page Extra

tends to be too prescriptive. Stop Press allows columns or windows to be defined and text then to be typed straight into them. Neither the size, number nor location of the windows is limited which makes it extremely flexible, a realistic model of modern electronic publishing techniques. Word processing programs are, however, extremely useful tools, both as adjuncts to 'cut and paste' and because of their ability to import and export files to other programs. View, Interword and Wordwise-Plus can be imported into Stop Press.

Text input requires word processing facilities for entering and formatting copy. No one word processor offers all the features required and it is very much a case of 'horses for courses'. Wordwise-Plus, View and Folio were available and these were later expanded with the acquisition of Interword. Folio is the simplest to use, however, being disc-based it has not sufficient memory and later gave problems to those with much to write.

For headlines and splashlines a selection of fonts is necessary to give a variety of typefaces. These enhance the appearance of pages and give added interest and emphasis where required. Stop Press offers seventeen fonts available at any height or width and Folio offers nine which can be used in three different sizes. The present version of Folio does not allow for the interchange of fonts in text, its printed type is micro-justified, this means that spaces between words and between letters, are distributed proportionally. They are opened out in lines with fewer words, and compressed when there are more words to a line. However certain situations such as a Word Search Puzzle require that all letters be lined up vertically as well as horizontally which is not possible with Folio. Stop Press however does line up letters vertically as well as horizontally and so allows for

puzzles of this type to be entered satisfactorily. Hall and Layman (1989, p.78) note ironically that the constraints of current desktop publishing packages available to schools encourage the user of necessity to think and structure work before proceeding.

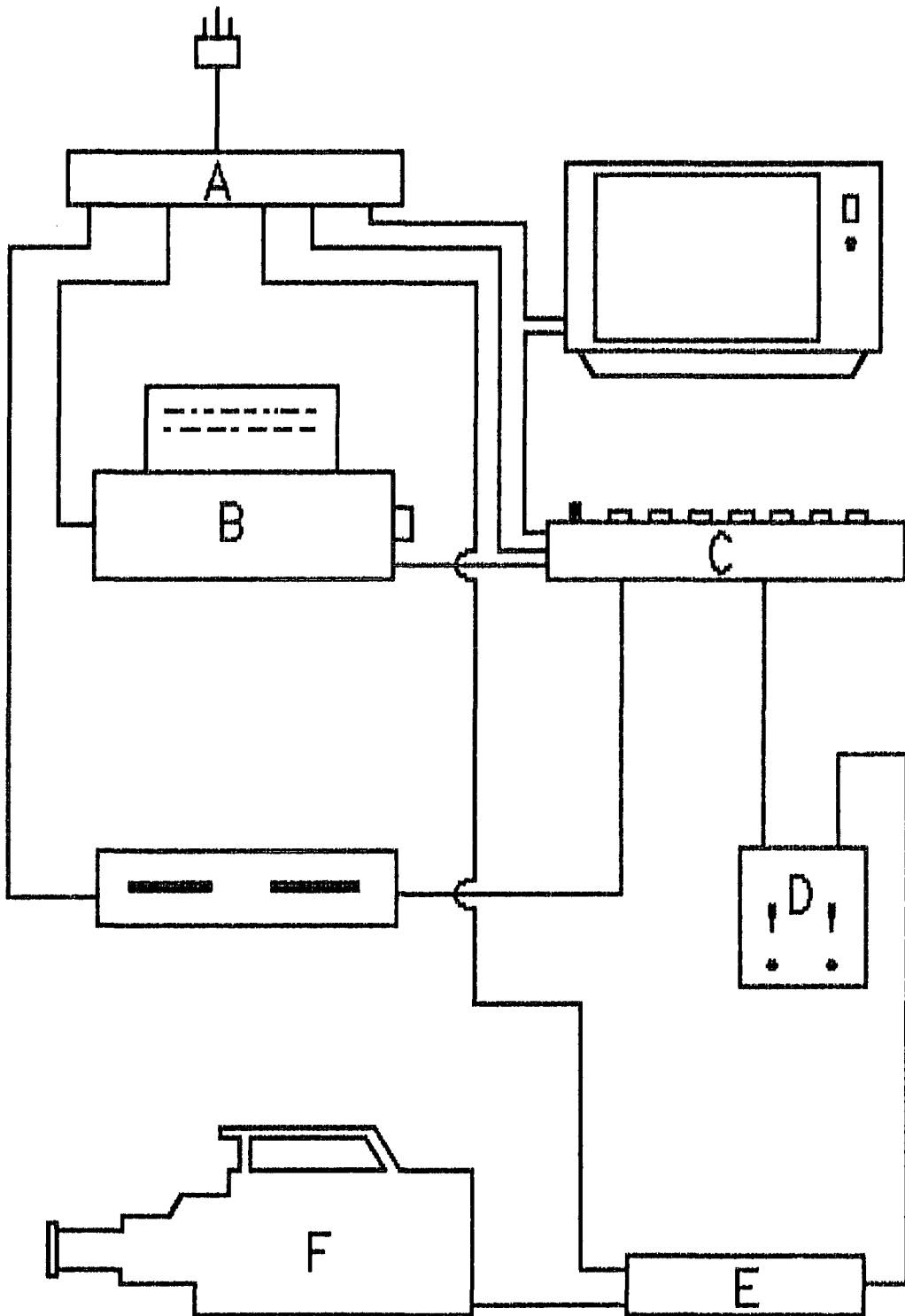
Graphics give authenticity to the publication. They are not just photographs but patterns, dots, lines, borders, drawings, cartoons, charts, graphs, diagrams, indeed any type of ornament that can be used to augment, give supporting evidence or decoration to the copy. They may be drawn directly on to the printed page with black ink, created in a graphics program such as Super Art or Image or copied directly from printed sources and pasted on, or produced with the aid of a video camera.

"Technology can be used to initiate and extend ideas in a variety of visual forms as well as to modify them." (DES:HMI Curriculum Matters 15, 1989, p.15)

Among the advantages of a graphic art program are the options available, over and above the actual drawing. A drawing of one cyclist can easily be reproduced as a gaggle of cyclists along a road simply by using the copy facility. In Stop Press the major graphics tool is the ability to load in digitised pictures which act as photographs in a newspaper.

The video camcorder can be used to shoot film which is then passed through the digitiser into the computer and saved onto disc or printed out. Images can be enhanced or scaled down in Stop Press. To run the digitiser requires a program to be written for the images to be grabbed and fed into the microcomputer. A copy of the program used appears in the Appendix. The digitiser plugs into the user port underneath the computer. This system produces useable pictures however they do tend to be somewhat blocky and still subjects produce better pictures than moving ones. Image costs are negligible and the

FIGURE 4: CONFIGURATION FOR DIGITISER AND CAMCORDER WITH MICROCOMPUTER



- | | |
|-----------------------------|----------------------------|
| A. Power distribution board | B. Dot matrix printer |
| C. Microcomputer with ROM | D. Watford video digitiser |
| E. Video AC adaptor | F. Camcorder |

processing is reasonably fast so that it is possible to decide straight away whether the desired result has been attained.

4.5 Format, layout and typesetting decisions

Having assembled most of the equipment it was then necessary to make decisions regarding the size, layout and general format of the newspaper and of course give it a name. Miles (1987, p.24) states that the principles of good typesetting are as important to satisfactory word processor output as to commercial printing. The techniques may change but the human eye does not and neither do the qualities that make for good, readable typesetting. The master copies of the paper needed to be large enough to handle easily and give an appropriate picture of the finished product. Tabloid size was therefore selected after much discussion. When it came to producing the copies of the first issue for distribution, size again became an important factor. The project school has no photocopying facilities therefore reproduction of the required number of copies was to be carried out by a mini-enterprise group at the local Secondary school. This group provided sample copies of the front page in tabloid size and A4 size with costings. A great debate took place over the comparison of the two sizes. Ultimately the A4 size was selected as this would be easier for the children themselves to handle when they wished to read it.

The target audience for the paper was to be parents, relatives and friends of the school so it was felt necessary for it to be clearly identified as belonging to the school. The name Leeming Bar School News was selected. This was printed out in a number of fonts of different sizes and pinned to the wall for display and discussion. Finally Shadow Font from Stop Press was chosen as the masthead. This title would be powerful enough to hold its own on a varied page. A plain white background was chosen for clarity. Although a patterned

background was possible, it didn't have the same visual appeal. The title would of course be repeated in each issue and the 'image' of the newspaper would be created by the title so it had to be clear and strong without being overpowering.

The visual layout of the front page was felt to be enormously important since this could either add to, or detract from people's feelings about the content. "The medium is the message" is the much quoted comment from Marshall McLuhan (1967). The front pages of various newspapers were examined by children and staff before deciding on the layout. An editorial informing readers about the contents of the newspaper was to be used to support a major illustration on the front page. Later the idea of including a trailer in a window was adopted as a means of creating further interest in the articles inside.

How much time would it take to produce the newspaper? What would be the content of the first issue? Time is certainly an important factor. Those who produce newspapers in a day, do weeks of spadework beforehand and have extra adults and microcomputers drafted in for the day's work. Most children prepare work quite slowly and think a good deal, several studies on written English support this. Britton et al. (1975) discuss the incubation stage of the writing process while Smith (1982, p.105) talks of the private rehearsal of words in the head. The physical skill of typing is quite a slow process for some children. It can take thirty to forty minutes to produce the initial draft on screen. This is printed out and re-read, then it is checked and edited with the teacher. Further suggestions, alterations, additions and deletions are made before finished copy emerges. It was felt that some of the impetus would be lost if each child was not independently producing his/her own article, feature, poem or story. Certainly in

some cases the teacher assisted but this was mainly with the production of grids for puzzles or crosswords. The editorial organisation of a national newspaper may well be such that the typesetter (or the electronic equivalent) enters the copy for the reporter but on this point it was decided that each child was responsible for the production of his own copy as this was inherent in the curriculum experience and allowed the children to make certain decisions regarding the layout and format of their own text.

Consequently the first issue took approximately four weeks to produce, even though it published only a few news stories and chiefly consisted of the best items of work each individual had created that term. The top juniors had been observing a building site being prepared next to the school and had produced stories and poems which they had illustrated with paintings of trees in black paint on a white background. Three of the painted trees were filmed with the camcorder, digitised and printed out and proved extremely realistic. To add to the tree pictures some film was shot of real trees and one of these was used to provide further interest to the illustrations.

Pasting up was a slow process and four columns to a page versus three columns to a page was a feature of the great debate that took place. As always the maxim 'presentation counts' was much quoted since careful layout does more than make the work look attractive, it reinforces the significance of what is said by applying its own visual language. Eventually all was completed, despatched to the printers and returned. The arrival of the copies provoked yet more discussion. The paper contained news, stories, poems, puzzles, pictures, paintings and it was viewed with much satisfaction.

4.6 Production and evaluation

Evaluation of the product then began to take place. The general

consensus of opinion seemed to be that it could be made more interesting by interviewing some important people in the community. What if we made a list of people to interview and then wrote to ask if they would see us? What about finding out what people do in their jobs? What if we tried to find out how things happen? What if we visited some of the older places in the village and found out when they were established and who founded them, in an attempt to discover something of the roots of the village itself?

Since newspapers by their very nature reflect change and are everchanging, what if we attempted to trace how modern technology was affecting the village by asking whether local industries used computers, fax machines, control devices, etc., and if so, for what applications? How, indeed, were changes in the village affecting the people who lived and worked in the area? At this time of change how did people feel about the jobs they did? Discussion raised a whole vista of ideas and initiatives as to the way forward. Clearly many of these themes would help to develop written copy for the newspaper and assist in developing the children's confidence and competence in preparing questions which elicit information, interviewing people, drafting, editing and in using the computer to prepare their finished articles.

PART 2: A STUDY OF THE APPLICATION OF DESKTOP PUBLISHING

4.7 The task force in action

The ball was rolling. The children had an overwhelming desire to see their work in print again, were stimulated, eager, willing to put in an enormous amount of effort, with what Smith (1982, p.174) describes as "...the learning hooks...waiting to engage." This is not necessarily motivation for there is motivation to do many things.

After watching the Olympic Games on television, many are motivated to take up athletics, only to discover that the skill, physical ability, indefinable will to overcome all obstacles is not present. What, however, was present in the children, was the expectation of success.

"It is I think when we expect learning to occur, when in fact we take the learning for granted and do not give it a thought, that engagement takes place." (Smith, 1982, p.174).

What was providing the catalyst on this occasion was the disappearance of feelings of failure, or error.

"The micro is not a threat to writing. It is a liberating influence, a powerful tool, a starting point for new ways of using language." (Clark, 1985, p.25).

The speed, the ease with which the writing emerges from the printer to looks of initial disbelief and wonder demonstrates what an influence it can create.

"Engagement (of the hooks) requires a reaching toward the learning opportunity, not in the sense of strain or effort but in the sense of openness, often characterized simply as 'interest'. Just as a demonstration can be conceived of in terms of 'This is how something is done,' so sensitivity reflects 'I do not anticipate any difficulty in learning to do (or understand) this thing myself,' a commitment with confidence to learning." (Smith, 1982, p.175).

Clay (1983, p.266) reaffirms the value of a situation where the child is at the centre and responsible for his own learning by stating,

"Where the child is the originator of the task in hand, he is likely to have much greater commitment to it and take much greater responsibility for formulating his ideas in a manner which is clear and explicit enough for others to understand."

Perhaps one contributory factor to this feeling of abounding success or elation, was a strategy which had evolved quite naturally, this was that no child had been required to make what might be called a hand-written fair copy of their work specifically for the newspaper. Nor was there any reduction in the amount the children were prepared to write by hand, they seemed more willing to write perhaps because

the work appeared to be valued more highly. A certain amount of excellent quality paper, printed on one side, had been donated to the school by one of the local industries and where written drafts had been made, the work had been done in pencil on this paper. The feeling generated had been one of this is a rough draft, if there are mistakes then they will be eradicated as it is developed.

During the discussions when drafting and editing took place arrows were drawn where paragraphs might be inserted or altered. Because it was a rough draft, experimenting with words, ideas, even deletions caused no consternation. It was the writer thinking on paper. This was much more than the recording of language by means of visible marks. Thought had gone into the work and that thought showed on the paper just as when working a maths problem and being asked to show the method used. Suddenly it had become realistic to consider alternative ways of ordering the same set of paragraphs. When the marking of this rough draft did take place, it was often at the suggestion of, or by the child himself. Thus the autonomy for the children as learners was increased. Nobody marks the work finally, at least not in the normal understanding of the word, any memory of mistakes made is eradicated by the near perfect printout and the accolade of publication to a wider audience. Errors and marks count for nothing, content is all. This then was the situation after the production of the first newspaper in the research study.

If it is to be expected that new technologies will transform, rather than merely supplement children's learning then what part will desktop publishing play in this transformation?

Donaldson (1978, p.88) in discussing literacy and the pre-school child says,

"What is going to be required for success in our

educational system is that (the child) should learn to turn language and thought in upon themselves. He must become able to direct his own thought processes in a thoughtful manner. He must become able not just to talk, but to choose what he will say, not just to interpret but to weigh possible interpretations. His conceptual system must expand in the direction of increasing ability to represent itself. He must become capable of manipulating symbols."

Therefore the task is to seek to promote the effective transfer of ideas and instructions, to ensure that the child learns to manipulate language in order to attract and hold attention, to cajole, to express dislike or preference in a wide variety of real situations and for a range of purposes. Wells (1986, p.200) states,

"...meaning and graphic representation are related through activities involving reading and writing that have purpose and significance in their own right. As in learning to talk, children have to construct their own understanding of written language and how to use it, and the best way of helping them to do so is by enabling them to approach the tasks of reading and writing as means of communicating meaning."

Harris (1986, p.98) discusses the difference between speech and written language and notes that in conversation there is a tendency towards reductionism. What is said is only that which is necessary for effective communication whereas in written text a degree of elaboration is required so that what is said can be understood by the audience which is not present and which is unable to pick up the nuances present in conversation.

In carrying out interviews of local personalities and in meeting people at work to discuss their jobs the children would be required to write and request interviews. Objectives would need to be formulated and interviews planned. The questions themselves would need to be prepared, relevant questions to elicit information, to discover facts and human details which would provide the framework for their articles. Careful notes would need to be taken during the interviews. Note-taking in itself is a skill which has to be developed. The ability to write down one or two words which form a skeleton

and contain a whole raft of meaning to be enriched and enlarged upon at a later date to provide a more publicly acceptable form requires careful thought. Accuracy is vital and it is necessary to ensure that the facts of a story are correct. Talking to people within the community requires tact and a positive attitude. Interviews were to be carried out by small groups of children. Impressions and opinions would give opportunities for discussion, description and debate, which are all sources of valuable interactive learning. Since most people are extremely busy and time is valuable to them, the children carrying out the interviews need to be well-mannered, to be polite, to establish as businesslike a relationship as possible with the person being interviewed and above all be grateful for the opportunities offered. Immediately following the interview they would need to write letters of thanks, promising to send copies of their finished articles in the newspaper which in the fullness of time they would be required to do.

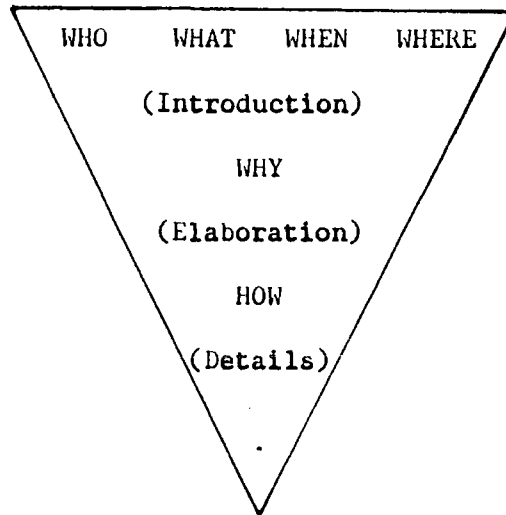
Does this kind of work help children develop the skills involved in gathering, assessing and presenting information? Hall and Layman (1989, p.73) suggest that desktop publishing has potential value as a group activity, as a vehicle for the practice of decision making skills, as a facility for research and enquiry, and as an activity that embraces many valued and traditional skills found in the classroom.

The task of producing their newspaper then commences. This type of writing involves recording facts, reporting events, describing, expressing opinions and explaining ideas.

"Whereas most fiction writers follow chronological order, reporters begin with the climax. The introduction should answer the questions "Who, What, When and Where" before giving the lesser facts. This sequence enables readers to understand the important details immediately." (Daily Telegraph, 1988).

Copy, the name given to any written material which goes into a newspaper, can include features which cover a variety of subjects such as science, fashion, sport motoring, cookery, travel, natural history, book reviews, puzzles, crosswords, cartoons and even the weather.

FIGURE 5 : DIAGRAM FOR NEWSPAPER COPY



Britton et al. (1975) and Kinneavy (1971, p.76) among others, identify classifications of the range of writing kinds (referred to in Chap.2 of this thesis). They provide the basis, hypothesis, proposition that writing should come from experience, for an audience and with a purpose. The aspects of writing vary according to the requirements of different tasks. The creation and development of the copy for the newspaper involved the teasing out of headlines and splashlines, labelling and annotating, the identifying of the salient points in order to classify and group features or information in the content of the text.

The graphical representation assists in the thinking and gives meaning for understanding, an ability to perceive what the text is all about. A newspaper without pictures is dreary and uninviting to read. Sometimes a drawing or diagram is needed instead of photographs.

The identification of a visually striking element to enhance and supplement the text requires careful planning suggests Carney (1988, p.61). Pictures should complement a story and where possible provide another dimension to it. Some stories cannot or do not need to be illustrated; in some rare cases the picture tells the story but it still requires the caption.

The children frequently have determined ideas about how their text should be illustrated. This generation of ideas develops from the open-endedness of the task and the feeling of ease of opportunity to experiment with the computer when all can be deftly restored to the previous selection, stage, state should the desired result prove unsatisfactory or unattainable, an exploration of opportunities without restriction. Creating clip art in Stop Press is a fairly simple matter once the basic techniques are grasped. Saving and storing on a clip art disk is useful and in this way the children build up their own library of graphics. Marcus (1985, p.112) states that the use of such graphic utilities not only encourages the development of visual literacy but increases the likelihood that students will want to produce and display their own writing. These techniques are especially useful when creating adverts for the newspaper which became possible as confidence in this work developed.

How can we then assess progress in such a project? Does the medium affect the style of presentation? Is there a measure for the creativity involved? What constitutes improvement in writing? Harpin (1976, p.54) reports that as children of average and above average ability mature as writers they tend to produce writing of increasing length; they write longer and more complex sentences; they employ a greater variety of clause types; and they tend to use personal pronouns less. Is there a need to take a "language in use"

approach? Will it help if an analysis is made of the text? Will making word counts or sentence counts assist in assessing progress? Among the shortcomings of a frequency-count approach is that text is not just made up of strings of sentences but of sentences used to form a meaningful and coherent whole. Merely working at sentence level ignores crucially important aspects of the text, such as the nature of the subject matter or content of what is said, and the manner in which what is said, is organised or sequenced and the forms of expression used.

4.8 Drafting, re-drafting and editing

The editing of copy for the newspaper was a continuous process, a small group were working at the keyboard while other groups were discussing and drafting possible questions, working together to ensure that when interviewing their questions were concise, unambiguous and did not overlap. The interviews themselves were carried out over a period of weeks rather than days, since the organisation involved in finding mutually convenient times for all concerned, proved exacting. Some children were listening to tapes, checking facts and preparing the various features while others were out seeking their copy. For some time the children worked in groups both at and away from the keyboard and both in and out of school. Their confidence in meeting people, in redrafting and editing techniques and in the skills required to use the computer efficiently and competently increased immensely. They acquired considerable expertise at typing in text, moving text around and replacing words with more suitable words.

Would the use of a built in thesaurus assist in the development of a greater understanding of a wider variety of words and their usage? Choices in a thesaurus are frequently outside the range of experience of young writers or too abstract states Keith (1983, p.47).

Often a suggestion for an appropriate word will come from within the group of children working at the computer or from the teacher assisting and guiding and it arises naturally from the context of the work in hand. Would a bank of synonyms, built up gradually from the children's own experiences and embodying discriminations they themselves have made, provide a more valid solution to this dilemma?

The children's newly acquired confidence continued to grow and spilled over into their individual writing and the ability to express their thoughts and ideas improved. There were no longer pleas of 'I don't know what to write', instead there were demands of 'Will this make a good headline?' Often they would jot down three or four headlines and request guidance as to which was the most relevant. First hand experience and the interaction with the interviewee had a part to play here. Many people turned out to be excellent communicators when discussing their jobs or personal interests. Their ability to pass on their enthusiasm to the children was heightened by the children's interest in meeting someone who really knew about their subject, not just from learning about it but from a life-time's involvement in it. One group who met the curator of an arboretum were fascinated not only by his knowledge of trees but by all the peripheral facts about wildlife that emerged whilst talking with him.

In writing their copy the search for better or more appropriate words became accepted as the norm rather than the exception. Interest was shown in formulating the work into a series of paragraphs and what these should contain.

"Publishing serves as a specific anchor for the future during composing." (Graves, 1983, p.54).

The critical faculties of the children improved as they began to examine and question. Then finding themselves in a situation where

they had to explain what they meant they began to see ways in which that meaning could be expressed. A feeling of security and pride in their abilities was generated as they realised that grammar and punctuation were not the only criteria by which their work would be judged.

What about the 'mechanics' of the text such as spelling, punctuation, grammar and fluency? When the press of a key remedies an incorrect spelling, can it be assumed that spelling will be improved with the chance to draft and re-draft work? A natural extension to a word processing program would appear to be a simple yet sophisticated spelling checker, simple in ease of use, yet sophisticated in that it gives a range of gradually more precise prompts before supplying the correct spelling. A Spellmaster program has recently been added to one of the systems in the project school. The facility to add words to those pre-defined is useful to the children in building up their word banks.

"Punctuation is learned through reading and in use, when something a child has written or wants to write is conventionally punctuated." (Smith, 1982, p.204).

If word processing seems to encourage writers to come closer to looking at their text as readers, as Chandler (1985, p.5) states, then will there be a better understanding of punctuation and the need for it? Graves (1983, p.55) suggests that when work goes into final draft, punctuation receives high attention. It receives even greater attention when the work is going to broader audiences through publishing.

Many children when hand-writing their work tend to write along the lines in long strings of text. The pen progresses across the paper, leaving a trail of words whose meaning may appear tedious and dull through the regularity of the text. Will the ability to move text

easily improve their ability to format their texts thereby, often, releasing previously hidden meaning and creating poetry from their prose?

The final crucial stage of publishing encourages the children to engage in the most difficult tasks in writing, that of distancing one's self from the piece, viewing it with the critical eye of the reader, and performing the necessary revision. In the process of their writing, drafting and editing, revision and final printout of text do the children come closer to an understanding of the grammatical rules, conventions by which the English language is governed?

"Children do not learn by collecting rules that they then apply to the business of being a writer. But in the process of trying to write they can become sensitive to conventions." (Smith, 1982, p192).

The layout and design of the newspaper began to evolve as the accumulation of copy increased. The page make-up rises by multiples of four. Careful thought and many decisions are required as the finalising of the work nears its completion. An enormous jigsaw of copy, which in some sections is total on screen composition and in others the juxtaposition of cut and paste, allows the incorporation of text, fonts and graphics from many different sources. An excellent piece of work materialises following a number of drafts and re-drafts enabling it to be used as a full page feature, complemented by other children's work on the same theme. The initial guidelines, which included a single piece of work per child as a maxim, are stretched as some children produce work which by its very nature deserves an audience. Others create illustrations or puzzles which extend the parameters and broaden the scope of the paper. One unexpected feature is the desire to create mathematical puzzles as copy. In looking at the completed edition of the newspaper are there any specific

identifiable stages in the development of the children's writing at different ages in this type of work? How do attitudes facilitate improvement in writing?

4.9 Publication and beyond

Bereiter (1980, p.89) sees an important element in the developing maturity of the writer as,

"...the discovery that writing can be used to affect the reader - that it can direct, inform, amuse, move emotionally, and so on."

He further propounds that this initiates,

"...the writing-reading feedback loop on which the stage of unified writing depends. Once this feedback loop is functioning well, it will be natural to discover that it leads not only to improved writing but also to improved understanding..."

"Success in writing (both narrative and non-narrative texts) would best seem to be achieved by the pupil who takes most account of the communicative relationship necessary between writer and reader." (Harris and Wilkinson, 1986, p.187).

The reality of the situation, coupled with the ability to communicate with their audience of parents, friends and others not known to them, creates the spur which helps children to adopt an appropriately self-critical distance from their writing.

"...pupils should not be seen as passive recipients of whatever information is meted out to them by their teachers but should be actively involved in the learning process in such a way that what they learn becomes truly a part of them..." (Blenkin and Kelly, 1981).

"It is recognised (as it has always been in educational philosophies) that the content of knowledge is much less important than higher-level skills, such as knowing how to reason about knowledge, how to acquire new knowledge, how to adapt to it and so on. With the increasing pace of change such skills are even more crucial. Now the focus is more on the activity of learning than the result. How do computers affect this activity?" (Self, 1985, p.137).

Publishing the newspaper is not an end in itself, it is a method of communicating, transmitting information and ideas in which the learning skills are inherent in the production. The intricate subtlety of everything learned about language is here conjoined in one

project. If through desktop publishing children can become interested in the process of writing at an early stage, then surely, their ability to discover, invent and order their ideas will be released, freed in some way from what often for children in the past has been a burdensome and difficult experience. They will be led through to their own self-realization of the form and purpose of grammatical concepts without having a series of abstractions thrust upon them from above. The process is of greater importance than the product.

A characteristic feature of any skill is a heirarchical organisation of component subskills. Desktop publishing is a multi-faceted experience requiring a complex web of skills which cannot be presented in a heirarchical fashion. Hall and Layman (1989, p.72) appear to concur with this statement though their comments seem mainly concerned with the functional aspects of the hardware and software involved. The teacher's role in the project has changed from purveyor of information to technician, manager, supervisor of electronic learning programs; resources manager; clarifier of procedures and values; specialist in small group learning and communication; and linguistic troubleshooter.

Certainly there has been a shift away from the traditional classroom practice with time spent out interviewing people within the community. Using the computer as a vehicle for the production of the newspaper and its distribution to a larger audience fosters understanding and forges new and real relationships between the environment for learning within the classroom and the world of learning in the wider community outside, a world of possibilities in a grain of sand.

CHAPTER FIVE

A STUDY OF THE FINDINGS

PART 1: A CONCERN FOR DESKTOP PUBLISHING

5.1 Introduction

Success appeared to be four editions of the newspaper printed, distributed and read by parents, friends, interested participants and eager newshounds. It was universally agreed by those concerned that creating a newspaper was a stimulating and addictive experience. Time, then, to evaluate the venture and to try and answer some of the questions regarding its effect on those involved. Comments from the children themselves included, "It's brilliant and much better than school-work!" There was an enormous amount of self-motivation and the will to persevere with the task in hand was everywhere self-evident.

The Bullock Report (D.E.S., 1975, p.527) states,

"Pupils should be given the opportunity to write for a variety of readers and audiences. They should be faced with the need to analyse specific tasks, to choose the language appropriate to it and to establish the criteria by which to judge what they have achieved."

The children had been involved in a variety of tasks requiring listening, talking, reading and writing. There had been joint work, teamwork, individual work and contemplation. The project had been tailored for the hardware and software available. In this chapter the concern is for the effect upon the children and their learning. How far have the aims (set out in Chapter 4) been fulfilled? Is such a project an effective and worthwhile curriculum experience?

"We need to ask more often of everything we do in school, 'Where are we trying to get, and is this thing we are doing helping us to get there?'" (Holt, 1965, p.136).

In order to consider this question it is necessary to take a careful look at the various aspects of the project and weigh the findings. The following observations, transcripts, statistics and

comments reflect some of the issues encountered in the writing and production of a school newspaper. It is not intended to be a detailed study of the developmental stages in writing or creativity but to clarify some of the points at issue and demonstrate some of the difficulties experienced and benefits achieved during the research study.

5.2 The developing child writer

Each of the newspapers contained work from children throughout the primary age range although this study is focused on the group of children aged 9 to 11. One thoughtful suggestion made by a reader was that the ages should have been added to the names with each article, presumably to enable readers to relate their own knowledge of child development to the article in question. However, this was not thought necessary at the start of the project, firstly, because real newspapers do not add the age of the journalist to the byline and, secondly, because children inevitably differ in what they know and what they can demonstrate.

Earlier in Chapter 3 there is a discussion on the process of writing. What follows here is an attempt to discuss some of the developmental stages evident in children's writing in order to provide a mental framework to identify and understand some of the strengths and weaknesses as seen in the written copy of the newspaper.

By the age of nine or ten, children 'possess the core of language resources but much remains to be discovered of their flexibility, power and usefulness' states Harpin (1976, p.51) and, in general, they are able to use all the necessary grammatical structures and produce text which has a reasonable style. (Hunt, 1965, Rep.3). In order to assess progress in writing it is necessary to come to terms with what the researchers say about the developing child writer.

It is often thought in the educational world that a child has a basis of language when he comes to school and if that knowledge is built upon incrementally then the child, given time, will progress to become an adult reader and writer.

"If age and practice were the only influences, the written language of any one 9 year old would be much like that of any other. Children exposed to the same classroom environment would move forward more or less identically. Yet the reality is very different. Some children seem to advance very little over considerable periods of time... Others appear to mark time for months and then accelerate with startling rapidity to overhaul their peers." (Harpin, 1976, p.74).

Researchers state many variables affecting the development of literacy. Gender, social class, measured ability, size of family, position in family, quality of teaching and the predilection for books within the family are some of those proffered.

Kroll (1983, p.96) says,

"Many factors could be suggested: differences in intelligence, in cognitive maturation, in social adjustment, in personality, in linguistic development, in breadth of experience and in quality of schooling - to mention the most obvious."

He then makes a powerful case for the important role of the home background and the extent and quality of the language experience provided there for the pre-school child, as being one of the chief determinants in the child's acquisition of literacy and particularly of written development. He goes on to state that the most powerful combination of all is when there is communication between the home and school.

"Parents who demonstrate an interest in their child's early efforts to read are, almost certainly, parents who continue to provide support and a source of motivation when their children confront the demands of school tasks. ...parental interest gives the child a head-start on reading by enhancing knowledge of literacy, but also that continued interest and support at home is important for the development of writing ability." (Kroll, 1983, p.116).

Harpin (1976, p.113), Bereiter (1980, p.82) and Sharples (1985,

p.16) all suggest that as a child matures in linguistic development he passes through a series of stages and discuss the likelihood of those stages having a similarity to Piagetian stages of development. Bereiter (1980, p.82), in fact, seems to state the opposite.

"To suggest that there may be distinct stages in the development of writing abilities is not to suggest that those stages are universal or that they have a necessary order, much less that they are yoked to the Piagetian stages of cognitive development."

Preparation, consolidation, differentiation and integration are four phases in the development of writing ability suggests Kroll (1981, p.39). Firstly in the preparation phase the child learns the basic skills of handwriting and spelling to enable him to express what he can already say. During the consolidation phase, he practises these skills, he is able to put on paper the spoken language that he has. This is the phase when the inappropriate features, more suitable for use in spoken language appear, such as colloquial expressions. When the child reaches the differentiation phase, the basic mechanisms such as writing have been mastered, and syntactic structures and patterns of organisation demonstrate a divergence from speech towards the functions of written language. Written work in this phase can show fluctuations when the child returns to the previous features of spoken language used and when he experiments with new forms and ideas. On reaching the integration phase the writer becomes more assured and is able to make linguistic choices and allow his own personal voice to influence his text.

"Young writers reveal growing maturity in their control of discourse structure not only by including all the necessary components but also by judging when it is appropriate to use elaborations and expansions." (Perera, 1984, p.265).

All the researchers seem to agree that there is evidence that children pass through a plateau when they appear to be neither moving forward nor back.

"Towards the end of their junior-school life, our fourth year children were markedly reducing the rate of their output of writing. With evidence from other parts of the analysis, this suggests a period of consolidation, when newly acquired skills are tested and more thoroughly mastered and perhaps, the beginning of a concern for economy and selection in shaping what is written." (Harpin, 1976, p.54).

The development of writing, then, needs to be looked at as being a complex continuum without clearcut boundaries, where pupils are seen to be at different points developmentally rather than because of age. The assessment of written work needs to take into account the point which the children have reached and later assessment needs to note the differentiation between these two points.

5.3 Children writing for a newspaper

Prior to the commencement of the project the children had found interviewing a difficult procedure. When confronted by adults previously unknown to them, they had been diffident and shy. Even though they had decided beforehand the points which they needed to discover, much coaxing of the conversation had been required by the teacher. Now that all the class were involved, most of the news was being gathered by talking to people in the community and meeting people out of school was a frequent event. The role of the teacher was merely part of the enabling process, creating conditions in which the children could develop their understanding and experience in an effective way.

The work for the newspaper reflected the children's own personal stage of development in the writing process. It showed clearly the difficulties of transferring the spoken word to written text experienced by the reporters seeking live copy. Drafting the questions was an important process since the questions asked, the venue, the person concerned and their responses would all have a bearing on the written outcome.

Gemma, aged nine, an intelligent child who enjoys reading and writing, was one of a group of three children who interviewed the local lady doctor. Gemma had devised a list of fairly searching questions. (A transcript of the whole interview appears in the Appendix).

Gemma: "What is the worst illness you have to treat?"

Doctor: "The worst, that's a very good question, that's a very difficult question to answer, Gemma. Er, I think probably the worst type of illness is one that we really can't do anything about and we know that the person who's got it, is going to die from it, something like a breast cancer where there's been spread to other parts of the body and we can't actually help that person get better, and they are very young, or somebody like a small child who has leukaemia and we can't do anything to help them. I think they are the most difficult ones to treat.

Gemma: "How do you know what illness people have?"

Doctor: "Well, it's a case of, I went to university and spent five years training to be able to do this. It's a process that we call diagnosis, Gemma. And what we do is that we ask the patient questions about what the trouble is they've come to see us about. And if we can't make the diagnosis by asking the questions and examining them, then we take some blood have a look and see if we can do some tests that will tell us the answer, or we may do some X-rays, or we may actually do other investigations like what we call...er, er I'm trying to think of a term that would cover them all, but we can do things like putting tubes with lights down peoples' throats

and having a look at their stomach inside to see if there are any problems there. (We do) that type of thing, that's called an endoscopy. That's a very difficult word isn't it."

Gemma made careful notes and back at school set to work to produce her article. Her piece when it was written showed characteristics that became apparent in a number of the younger children's work. Amongst the older juniors who went out seeking copy for the newspaper were four who belonged to the second year age range, one of whom was Gemma. She chose "The doctors don't have a cure for everything" as her thought-provoking headline. The writing which followed displayed Gemma's attempts to deal with the transition from speech to print.

"In learning to write, the child must disengage himself from the sensory aspect of speech and replace words by images of words... Our studies show that it is the abstract quality of written language that is the main stumbling block, not the underdevelopment of small muscles or any other mechanical obstacles. ...In written speech we are obliged to create the situation to represent it to ourselves. This demands detachment from the actual situation... The discrepancy between competence in speaking and writing is caused by the child's proficiency in spontaneous, unconscious activity and his lack of skill in abstract, deliberate activity. ...Grammar and writing help the child to rise to a higher level of speech development." (Vygotsky, 1962, Ch.6).

Gemma's first draft contained a paragraph setting the scene and coping with the need for place-time association. Her desire to organize the next paragraph to fit in with the first led her to follow the time-related pattern. She wrote:

"Sarah asked the first question. It was what's the worst case you've dealt with? Doctor Henshaw answered a breast cancer that can't get better or leukaemia. Fiona asked the second question which was How many patients do you have a day?..."

Clearly here she feels that chronological order and the ownership of the words are important. Further on she appears to take control of

the text, to put herself in the place of the reader and informational, descriptive writing develops. However, the phrase 'for some things' might be described as an inappropriate feature more typical of spoken language than written text.

"Babies have their first injection when they are three months old for some things and when they are about 1 year old they have an injection for measles."

Perera (1984, p.161) describes the chief difference between spoken language and written text as its self-sufficiency. A piece of writing should be capable of standing alone, having its own autonomous existence, separate both from the person who produced it and from the physical situation in which it was created.

When making a judgement about a child's written language activity it is important to see it as a step forward in the process of development and change. The writing has come from somewhere and is moving forward to somewhere else.

"Writing a public piece that has a model in the world - such as a newspaper - also helps students make the crucial leap from writing that is dependant of context to writing that can stand on its own." (Daiute, 1985, p.178).

Phillip's writing about his visit to the ice cream factory entitled "Brandy Snaps For All" exhibited all the maturity of a competent eleven year old writer. He is an outgoing child, curious and willing to experiment with any new ideas that come his way. He was able to stand back from his text, in detachment, and write it like a reader, and, whilst it is place-time related, it is also informational and descriptive. He had a clear sense of the audience he was writing for and assumed no prior knowledge on behalf of that audience. It also fulfils the newspaper journalist's criteria (referred to in Chapter 4) in that it states the salient facts at the beginning of the article,

who went, what it's about, when they went, where they went before giving the lesser facts and details.

"On Wednesday three boys from Leeming Bar C. of E. School became the cause of free Brandy Snaps for the whole school. These were a gift from Cardosi's Ice Cream Factory. The boys (Phillip Hugo, Andrew Luckman and Simon Kiddle) went on a visit on Wednesday morning with Mrs. St.Pierre. The factory is run by Mr. Hall. He took us around to see the following, first the Boilers, then the Weigher, then the Plate Cooler, then the Freezers and then the Nitrogen Tunnel where the ice cream is frozen. When Simon went to touch the pipes coming from the tunnel where the ice cream is frozen Mrs. St.Pierre stopped him in case he got burned...."

The last sentence is a complex one containing clauses of time, place and reason. Since this type of reporting has a chronological basis it would not be unusual to find an adverbial clause of time and they do occur often in children's writing. Harpin (1976, p.69) suggests that the order of frequency of other adverbial clauses in children's writing runs - cause, condition, place, result, purpose, manner, degree, concession. It seems, then, that the inclusion of a variety of clause types is an indicator of linguistic growth. Phillip continued his article and the last paragraph contained the following sentence:

"Some interesting facts were, just one boiler costs 35,000 pounds, not exactly the kind of thing you would have in the kitchen at home."

Clearly his astonishment at discovering this one fact led him to forget his intention to add others. However, the addition of a subordinate clause to convey his feelings on the matter and relate them to a situation with which he was familiar is further evidence

of his growing control of written expression. It is one instance of the enormous feat of learning that is undertaken by children as they acquire competence in understanding and expressing themselves in written English.

"Good writing depends first and foremost on having something to write about; it requires from the writer such non-linguistic qualities as truthfulness, vigour, imagination, and so on. It is quite possible for a piece of writing to contain varied vocabulary, mature sentence structures and well-planned paragraphs, and still be unsatisfactory, because the writer was not committed to it. (Perera, 1984, p.208).

What ignites the spark that explodes into writing that immediately grips the reader's attention? A piece of writing may be carefully planned, with all its punctuation and spelling correct, a thesaurus may have been used to provide words of greater depth and still it fails to be anything other than work well executed.

Sarah, aged ten, an intelligent and thoughtful child produced the following poem for the newspaper after a visit to the drift mine at Beamish Museum.

"Working in the dark

Young boys of eight, nine or ten,

Slaving away on the coalface,

The darkness creeping around them.

It's darker round every corner they turn.

The colliers tired and frightened,

Trying desperately to follow the cart in front

And the trammers nearly faint from exhaustion.

Doorkeepers asleep on the job.

Stray carts that have been stuck or broken,

The coal dust rising

As older men hack away at the coal face..."

Just a few lines of this poem is enough to set the scene and provide the pictures in the mind necessary for a piece of writing to succeed. The journalist, author, poet has to plan, bring to life in words, reflect, change, amend, and decide when a piece of work is complete. Sarah had talked to the miners, put on the helmet, felt the weight of the pickaxe and run her fingers along the walls of the claustrophobic mine. Reality and empathy appear to be key elements for commitment to writing. (The whole poem is in Issue No.2 in the Appendix.)

DES:HMI Curriculum Matters 1 (1984, p.8) states that children at the upper end of the primary school should be able to

"Write accurate descriptions of people, places and things". They should be able to "Explain processes such as how to make something..."

One group of children chose to visit the agricultural engineering firm situated across the road from school. Their fascination for machinery knew no bounds. Being an old established family business it was also a repository for ancient machinery alongside a vast array of gleaming tractors and combines. The children constantly asked how things worked and listened carefully to technical descriptions. Their written copy necessarily contained attempts to grapple with explanations of what they had seen. Here, Ben attempted to explain to the absent reader how a tractor can be used to drive a circular saw.

"One of the old tractors we saw had a special piece sticking out of the side of it that you could put a fan belt on to drive a saw bench, etc. What happened was that you put the belt on the piece sticking out on the tractor. Then when you start the engine and the bit on the tractor turns round and makes the blade on the bench go round."

Although this could have been improved upon he manages to explain reasonably logically how it works. The second part of his article includes some technical descriptions of the tractors which though they include fairly advanced vocabulary for a primary school child appear to demonstrate his own understanding of the words used.

"...learning language is not merely a matter of learning words, but correctly relating them to the things and happenings for which they stand." (N.A.H.T., 1983, p.29).

"The larger tractors they sell are called Autotronics and Datatronics. On the Datatronics there is a computer for processing information. The computer is incorporated into the control and display unit mounted in the cab. It also has a radar unit to register the true ground speed and a fuel flow meter to measure fuel consumption. On both the types of tractor there are options. For example on Datatronics they always fit the inboard computer, but on the Autotronic it is optional and it greatly increases the performance." (The complete article appears in Issue No.4 in the Appendix).

The four examples quoted are merely a small sample of the written copy achieved for the four issues of the newspaper. Each of the examples, however, shows the children's attempts to cope with different aspects of writing and the variations in their approach to this task.

5.4 Observed changes in behaviour and points at issue.

The following observations indicate how some children involved in the newspaper project modified their behaviour as a result of their experiences whilst creating their copy.

Samantha liked to create with anything that came to hand, be it paper, fabric, pencil, pen, or paint. This approach was applied at all times and in a variety of different ways. She discovered words later

in life than most, chiefly because circumstances outside her control caused a number of changes of school between the ages of five and eight. However having discovered words she started to play with them to experiment, to manipulate and test her control of this newly discovered medium of communication.

"...the lasting character of print means that there is time to stop and think, so that the child has a chance to consider possibilities - a chance that he may never have had before." (Donaldson, 1978, p.95).

For Samantha the computer and the school newspaper were further vistas and destinations on her journey to literacy. They gave authority to her work, it looked just like everyone else's and she read and reread her work and then rewrote it, marking her drafts herself, crossing out words and replacing them with others and supplying punctuation. Arrows, lines and stars were used to change information to such an extent that her curious teacher enquired who had marked it for her. Her reply that she had done it herself merely confirmed the fact that Samantha had become actively involved in her own language learning. She had overcome the aesthetic barrier presented by revision. She was exploring ideas and achieving new styles and techniques.

The children were very concerned with the appearance of the text. Many final drafts were different from the previous draft only in appearance. However, change of form affects meaning: many modern poems, when concatenated, read like prose and much prose separated as poetry is, is poetry.

Some time ago Damien discovered how to shape text and often in his written work has enclosed his writing in different shapes to convey greater meaning. Now he suddenly uses block capitals for whole

words, sometimes setting the word on a line on its own to show greater emphasis or the special importance of that word or phrase in the meaning of his text. Reading his piece aloud he showed with his voice the words he had emphasized. Graves (1984, p.224) describes such examples as speech forms appearing in the writing and refers to them as prosodics. He defines these as being the capitalisation of important words, the capitalisation of the whole word, the blackening in or the underlining of important words. He goes on to add that such children add sound to their text through the use of interjections, dialogue and exclamation marks. Damien has exhibited a number of these on various occasions in his text.

Hilary wrote a poem entitled 'The Waterfall' and wished to type it into the computer for the newspaper. She set out to type in her poem and began to experiment with the keyboard inputting the words in the shape of a waterfall and stepping them down the screen to show the tumbling waters. She was taking the opportunity to look at alternative layouts and making decisions about the visual impact of her text. She later showed that she had internalized this technique when writing about an interview with a local dentist and developing a theme that healthy eating actively promotes good dental hygiene she incorporated the Herbie slogan in her article. Instead of writing it horizontally across the page, she set it out vertically thereby drawing the eye of the reader immediately to the importance of what she had to say and demonstrating that in her mind she now understood that words could be manipulated into pictures and designs to strengthen their message or appeal. Her control over the writing process had grown and she was able to show ownership of the text in a unique and exceptional way. She had, perhaps, created her own particular prosodic form.

After visiting XI Squadron at RAF Leeming Adam showed interest

in different font styles and the way they looked when his article was completed. While writing and editing he worked as a perfectionist and kept pointing out errors which he spotted in his work, reading and rereading his text, until he had made the teacher understand what the correction should be and thereby ensured that it was put right. Adam like most of the children had strong views on whether the texts should be justified, or unjustified and about how long he wanted each line to be. Corrections were made as they were discovered, not left until the end. His aesthetic feelings for his writing were evident in the waterfall poem he contributed to the fourth issue.

Teacher: "I like the way you've used your words here, Adam."

Adam: "Yes, what I did was, I noted down a word that showed the sound or movement of the water. Then I thought of another word to go with it to make a pair...Er..If it looked and sounded right I left it...and I carried on 'til I got to the end."

It is when children put into their own words what they are trying to do, when they vocalize their ideas that learning is taking place. The heuristic language which takes place at the computer keyboard or when children are discussing their work for the newspaper is among the most valuable speech in the classroom. Arguments break out when children are trying to cope with situations that arise and each is defending his solution for the method of working.

Graham and Jonathon were working at the keyboard and were suddenly joined by Rhian and Jennie who had been occupied with their work at a desk nearby. It then became apparent that a dispute had broken out over the last sentence they had entered. Graham's work entitled 'Our New Dog' contained the sentence:

'First we got a kennel from Bens house and then we put it in the van and went home.'

Graham: "I need one of them commas."

Jonathan: "No, you don't."

Graham: "Yes, I do. It goes at the top. Where is it?"

Rhian: "It's there. At the bottom. Near the shift key."

The following sentence appeared on the screen:

'First we got a kennel from Ben,s house....'

Jennie: "That's not right."

Graham: "No. It goes at the top. I know it does."

Jonathon: "It isn't there."

Graham to teacher: "Where do I get one of them commas?"

Teacher: "Which commas? Oh, yes. I see. You need an apostrophe. You are trying to show that the house was Ben's. It's there on the same key as the seven. You will need to press the shift key and the apostrophe key together."

The following then appeared on the screen:

'First we got a kennel from Ben's house...'

Rhian: "That's right now."

Graham: "I knew it went at the top."

Thus Graham had recognized the need for the apostrophe to show whose house it was and he knew that it was different from an ordinary comma though he couldn't put a name to it. There was also some agreement by the rest of those involved. Their problem had been indecision with regard to the use of the apostrophe and its correct form rather than one of lack of knowledge of the keyboard.

"When children feel in control of their writing their dedication is such that they violate the child-labour laws." (Graves, 1984, p.232).

This quotation from Graves seems apt when the following observation is taken into account. Simon wrote a poem about

butterflies following a visit to school by a peripatetic teacher who created a workshop for children and staff to work together studying butterflies. He was totally engrossed in his work while in the process of writing, an unusual occurrence for him, as his concentration span with regard to written work was often short and his feelings about his work easily satisfied. His mind, more often than not, appeared to be concentrated on the long running game of football carried on at playtime. Settled on this occasion, at his desk for once, he used his dictionary and produced some very good language and capitalised on the words he had learned during his contact with the visitor. Pleased with the results of his work, he applied himself to the computer to produce a first draft which was printed out in display mode. It then became obvious from examination of the printout that the individual lines were well written and showed expression but the sequence of events in the text was muddled and didn't follow through to a logical conclusion.

In conference with the teacher he became aware that, perhaps, although he thought it was good, he admitted, it could be improved. Careful consideration then followed and it became apparent that none of the actual wording of the text needed to be changed, merely changing the position of the lines into logical sequence would suffice to produce a creditable result. He set to work numbering the lines on the printout and then rearranging them at the keyboard and became so pleased with it that he began to shape it to improve its visual appearance. Clearly at this point he was feeling in control of his writing, a new and enthralling experience for him since he often found life a somewhat haphazard event. His feelings of pleasure led him to take his final printout to his desk where of his own volition he

produced a neatly handwritten copy which he then illustrated.

What the child brings to the task is an important factor in the outcome. Children who are slow learners for whatever reason require help, support, encouragement and the opportunity to see and hear well-written material.

"As children are necessarily restricted to reading material that is within their competence, it follows that poor readers will be confined to a limited range of simply-written texts. Since such pupils are very likely to be poor writers also, we can see that the children who most need help and support from good models of writing are the ones least able to get it." (Perera, 1984, p.267).

Joanne had moved schools a number of times in her early school life and as a consequence her reading ability is well below average. She is withdrawn from class two to three times a week for extra help and everywhere Joanne goes her reading book goes too. She and her friend Jennie visited Braithwaites' Nurseries and made a list of the new words they had learned. Proud of her new found vocabulary Jennie lists the words in her article but Joanne only mentions 'propagator', the new word she learned during her visit and couldn't remember.

"Publishing is important for all children. It is not the privilege of the classroom elite..." (Graves, 1983, P.55).

What interests children: children learn when their interests are aroused. Charlotte, the third child of the trio who visited the Nurseries was fascinated by roots. This fascination became apparent during the tour of the greenhouses where the propagating took place. She asked where the roots were and obligingly each time Mr. Braithwaite picked up a plant to show the children he tapped the side of the pot, eased out the plant and allowed Charlotte to see where the roots were and what they were like.

In her article about the visit she returns at least three times to the subject of roots, through her writing she was internalising all

that she had discovered and clearly for her it was a topic of abiding interest at that point. The temptation here for the teacher is to take control of the writing and say to the child "Why don't you write a paragraph that is all about the roots of plants?" However it is about such a point that Graves (1984, p.219) warns, when he says,

"Without realising it we wrest control away from the children and place road blocks that thwart their intentions. Then we say 'They don't want to write. What is a good way to motivate them?' Children show us how they seek to control writing when they go about composing."

Gundlach (1982, p.145) supports these statements when he says,

"We must learn to hear the coherent voices that often speak in fragmented and uncontrolled written forms: we must learn to recognise the merging of several functions in individual composition; we must detect evidence of learning in progress in the errors and immaturities in children's written texts."

It is necessary to develop a sensitivity to the tentative first drafts and increase their sense of control so that they may understand their experiences and try to communicate them as effectively as possible.

The production of such newspaper articles fosters this environment in that children seeing and feeling their own work in print will read it again and again. They will measure intended meaning and discovered meaning and do more rehearsing of the words in the head in order to be more coherent and meaningful to the reader. This does not mean that there should be no intervention by the teacher, indeed Graves (1983, p.97) recommends conferencing, however the intervention should be circumspect leading the child to see for himself how he can improve his work rather than by overt comment.

Young writers, as Bereiter et al., (1983, p.173) have argued, may have the elementary logical operations of planning in writing available to them, but it takes the guiding questions of an adult or a

favourably structured situation for these operations to be brought effectively into use.

"... we must learn how to create writing opportunities for children that make sense to them and that do not trivialize the uses of written language. We must let children write and we must help them discover purposes that writing can serve them." (Gundlach, 1982, p.145).

Paula measures her success by the length of the resulting article which meant that the more she felt she could write the more she wrote. No detail escaped her. She was proud of the fact that she had taken up a whole page of the newspaper in the fourth issue, in fact, it was probably the aim she had in view when she commenced work. Was this an occasion when the teacher should have taken control and curtailed the output by imposing a limit of two hundred words? To be able to write a precis is certainly a useful skill to acquire. Some newspapers do contain lengthy feature articles, however they can be boring, long-winded and repetitive. Perhaps the answer, in this case, is to adapt the policy of context writing for a perceived need, that is, to say your column inches (or centimetres) are so many and your article must be that length because of the space available. The situation then arises that if each child has the same amount of space there is a uniformity of page which is uninteresting and doesn't allow for individual differences in output. Decisions are certainly at the crux of newspaper production which raises the question that national newspapers must be frequently formulating and reformulating their policies with regard to the image, design and personal message they wish to support. During the project all concerned were constantly making decisions which raises the question of how the ability to make decisions can be measured. Is progress in decision-making merely reflected in increased confidence or does it manifest itself in other directions?

5.5 A new medium for art.

Images are an essential means of communicating ideas. The style and craftsmanship of the illustrator combine with the drawn image to strengthen the message it puts across. A picture must be made. The discovery of new techniques, new mediums enables things to be perceived in new ways. It provides opportunities to explore the raw material and process it, and by editing, rejecting and sorting produce something which is original and unique. The children had attempted advertisements, tried drawing on the screen and created posters for the newspaper using different fonts and clip art. They had experimented with a new and different medium. Such experiments are stimulating because initially the screen is so visible and eye-catching whilst the final results are concrete and available with copies for all who require them. Though they had not used the video camera themselves they had experienced what it could do and marvelled at the strangely blocky pictures which were the initial attempts. Later they had applauded improved efforts. Surprisingly they had had no difficulty in recognising themselves as the subjects of the pictures.

Adam had wanted to illustrate his waterfall poem for the newspaper and thought for a long time about how it could be done. Eventually he took a fine black felt tip pen and drew the outline of a heron. This wasn't difficult for him since he was an accomplished artist but he wasn't satisfied with the result. His dissatisfaction caused him to pick up various pencils and try shading and finally to search out an even finer felt tip to add the last detail. His pleasure with the finished picture showed and its printing in the newspaper proved attractive and encouraged Sarah to attempt a similar method of work.

They had begun to explore and learn about the constructive use of images, symbols and diagrams. They had created graphic art to communicate their own impressions to other people. Is this the embodiment of the imagery, the desire to symbolize which fuels the ever present need to make art mentioned by Gordon (1972, p.79), the externalisation of the internal representation of experience (as quoted in Chapter 2 of this thesis)?

Children draw often in school but rarely does their work reach as wide an audience as their newspaper work had. Early attempts had included black paintings of trees on a white background which had been photographed and digitised as illustrations. Later attempts had included 'dumping' pictures from a computer program entitled 'Christmas Tales' and choosing an appropriate example as a focal point for their Christmas edition.

Artistic creativity may be defined simply as the ability to bring something new and original into existence. Measuring achievement in this direction appears to be extremely difficult. Probably the most effective way of assessing success in this direction is to assess the finished product, to take a process 'as product' viewpoint and make an appreciation of the completed project. There had been looking and seeing, observing and thinking, problem solving and creative design. It was, at the very least, an attempt to create an individual message and communicate it to others which though it may not have been perfect certainly conveyed the thoughts and feelings of those involved.

PART 2 : ANALYSIS OF RESULTS

5.6 The test results

One area in which it might be expected that there would be a difference in the post project group was language development therefore it had been decided that Bristol Achievement Tests for English would provide an adequate measure to attempt to assess the findings. These were administered to both groups of children at the commencement of the project in January 1988. Repeat tests were administered on the completion of the project. Due to the length of time taken for the production of the newspaper and the shortness of the spring term 1989 the repeat testing did not take place until the first week in May 1989. This allowed the fourth edition of the newspaper to be completed but meant that testing was taking place later than originally intended. In the project school fifteen children were selected to take part as the experimental group and of this selection fourteen were retested at the end. One child moved away through family problems during the research period and although he returned at the end of this time was not deemed to have had sufficient involvement to be included in the retest group.

The group chosen as the experimental group consisted of twelve children aged between nine and ten and three children who were just nine but belonged to the second year junior as opposed to the third year junior age range. At the control group school fourteen children were tested at the outset. When the time came for retesting only six of the original children were still there. The head teacher of that school had gained promotion to a larger school and moved during the period. He had been replaced in the interim by a temporary head, pending the appointment of a successor. All the children took the test Level 2 Form A which is stated in the manual as the one which

should be given at the beginning of the year and covered the age range 9.00 years to 10.11 years and is standardised for that age range. The conditions and instructions laid down by the administrative manual for the setting of the tests were observed.

The Interpretive Manual states that the skills represented in the English Language Tests were chosen for their critical function in comprehension, composition and expression and the general character of the tests is described as such as to produce a balanced measure of the concepts and skills achieved. The understanding of words in context is measured by Part 1. Active reading comprehension of continuous prose is measured by Part 2. Sentence construction and organisation are measured by Part 3. Composition and flexibility of ideas are measured by Part 4. Punctuation and spelling are measured in Part 5. Each test presents two different aspects of reading and three different aspects of linguistic expression.

Among the basic principles underlying the tests were that reading would always be aimed towards comprehension and that the reading would not be measured by isolated words and phrases but be examined within a meaningful context. A further principle was that in reading for meaning, difficulty would be represented by structural as well as lexical complexity, since the meaning of a word is as much defined by its form and its structural position as by its lexical character. The reading of continuous prose would aim at active comprehension without prompting by the presence of alternatives. Finally the content of reading would be adjusted in conceptual and interest level according to the age of the children.

The second part of the test abandons conventional testing of English grammar in favour of a modern structural-linguistic approach. It attempts to measure the child's understanding of English usage to

the extent that a variety of alternative English structural forms are recognised. It attempts to measure the children's mastery of the structural and semantic characteristics of the sentence in an active reconstruction. It endeavours to measure the children's flexibility of thought and ability to recognise different meanings.

Since the repeat testing took place later in the year the test Level 3 Form B was used for the fourth year junior children covering a range from 10.00 to 11.11 and Level 2 Form B for the third year junior children covering a range from 9.00 to 10.11. The results for the experimental group were as follows:

Table 5.1 Bristol Achievement Test Scores

EXPERIMENTAL GROUP

GIRLS

S.S.	Pt.1	Pt.2	Pt.3	Pt.4	Pt.5	Dec.T.	%tile
134(122)	8(9)	9(9)	9(5)	9(6)	7(7)	42(36)	99(93)
114(111)	8(7)	6(6)	6(7)	7(8)	9(7)	36(35)	82(76)
94(93)	1(2)	2(3)	0(1)	1(3)	0(1)	4(10)	34(32)
90(91)	0(5)	4(3)	3(3)	3(2)	0(1)	10(14)	25(27)
113(117)	4(5)	4(8)	6(7)	4(7)	1(9)	19(36)	81(87)

BOYS

S.S.	Pt.1	Pt.2	Pt.3	Pt.4	Pt.5	Dec.T.	%tile
128(125)	7(9)	9(8)	9(8)	5(6)	8(9)	38(40)	97(95)
87(84)	0(0)	0(1)	1(1)	3(1)	0(1)	4(4)	19(14)
128(135)	8(9)	9(9)	9(9)	8(9)	5(8)	39(44)	97(99)
127(117)	8(6)	8(9)	8(8)	7(6)	6(3)	37(32)	96(87)
126(123)	9(9)	7(9)	3(7)	7(6)	9(4)	35(35)	96(94)
115(108)	8(5)	8(9)	7(3)	7(8)	6(7)	36(32)	84(70)
114(119)	7(9)	8(8)	6(5)	1(6)	7(8)	29(36)	82(90)
110(108)	2(4)	4(8)	3(7)	7(6)	4(4)	20(31)	75(70)
103(96)	2(3)	1(2)	7(5)	3(4)	2(7)	21(15)	58(39)

The first column refers to the standardised scores obtained in the pre-test situation. The figures in brackets refer to the standardised scores for the post test situation. The next five columns to the decile total and the final column shows percentile score totals.

The results for the control group were as follows:

Table 5.2 Bristol Achievement Test Scores

CONTROL GROUP

GIRLS

S.S.	Pt.1	Pt.2	Pt.3	Pt.4	Pt.5	Dec.T.	%tile
121(101)	6(4)	9(5)	4(2)	6(6)	7(3)	32(20)	92(52)
125(123)	8(9)	8(9)	1(3)	9(8)	6(4)	32(33)	95(94)
114(97)	3(5)	3(3)	5(0)	6(4)	0(0)	17(12)	82(42)
131(113)	7(5)	9(7)	7(5)	5(6)	9(4)	37(27)	98(81)

BOYS

S.S.	Pt.1	Pt.2	Pt.3	Pt.4	Pt.5	Dec.T.	%tile
117(117)	7(7)	5(9)	6(5)	5(4)	4(3)	27(28)	87(87)
126(92)	3(7)	3(3)	1(2)	9(7)	0(5)	16(24)	96(30)

At first sight there appears to be a trend towards lower scores on the post testing results. Using the decile scores for the experimental group eight children scored above their previous score, two children's scores had not altered and four children had obtained lower scores. Of the control group the decile scores showed that three children had obtained higher scores and three children had obtained lower scores. The reason for this was thought to be that the Form B tests administered would normally have been given in July and had therefore been used three months earlier than would usually have been the case. The difference in time between pre-testing and post-testing had actually been fourteen months whereas the tests Level 2 Form A could have been used at the commencement of the academic year for third year juniors and Level 3 Form B at the end of the academic year for fourth year juniors which is a greater gap than fourteen months and whilst the tests are standardised and the children were correctly within the range of each test, a "length of schooling" variable is involved which appears to militate against the tests being used

earlier in the academic year.

Testing for significant difference between the two sets of results was carried out using the matched pairs t test recommended for use with samples which are 'related' and supplied for the Open University Course number 261. The assumptions of the test as given in the Statistical Test Handbook are:

"that the subjects have been randomly selected from the defined population.

that the standard deviation of the scores of the two samples should be approximately equal."

It was felt that the assumptions of the test were met by the samples chosen and the test was applied to the decile score totals for both tests.

Table 5.3 Figures for matched pairs 't' test

EXPERIMENTAL GROUP

Post test	Pre-test	D	D2
40	38	2	4
4	4	0	0
44	39	5	25
36	42	-8	64
32	37	-5	25
35	35	0	0
32	36	-4	16
35	36	-1	1
36	29	7	49
14	10	4	16
31	20	11	121
21	15	7	49
36	19	17	289
10	4	6	36

Column D refers to the difference in achievement between the two scores, whilst D2 refers to the variance of the sample or difference squared as required by the test formula. Following the application of the formula the value of $t = 1.76$. The value of t was then compared with the table for critical values of t shown in the handbook.

In assessing the t test, it was felt it was possible to make a

prediction that the difference of the scores would be significant. Since the probability of there being a mean deficit seemed slight, the one-tailed test could be used. For one-tailed tests the value of $t = 1.76$ is significant at the 0.10 level and fractionally less so at 0.05 level where to be significant it must be greater than 1.77. Significance at this level is usually the minimum level for a critically significant result. The result therefore must be rejected as insignificant. The test was then applied to the control group scores.

Table 5.4 Figures for matched pairs 't' test

CONTROL GROUP

	Post test	Pre-test	D	D2
	33	32	1	1
	20	32	-12	144
	27	37	-10	100
	28	27	1	1
	24	16	8	64
	12	17	-5	25

The application of the formula produced a value for t of -0.92 for the Control Group. The overall difference in scores between the experimental group and the control group were marked. The samples are small however and therefore, would in any case not have given a statistically proven result but could have given a basis for further research possibilities. Another look was then taken at the scores for the different parts of the experimental group tests. The three areas of the test relating to linguistic development were examined first. The scores for sentence construction and organisation produced a value $t = 0.11$ which was not significant. Similarly those for composition and flexibility of ideas revealed a value $t = 0.76$ and for punctuation and spelling $t = 1.00$. Neither of these values gave any significance. The values for the control group on these sections were $t = -1.11$,

$t = -1.75$ and $t = -0.81$ respectively.

The aspect of the test reflecting reading development was then examined. For the understanding of words in context the value $t = 1.52$ was given and for active reading comprehension of continuous prose the value $t = 2.25$. This second figure proved to be significant at level 0.025 which meant that for active reading comprehension of continuous prose a statistically significant result had been proved. The values for the control group were $t = 0.52$ for Part 1 and $t = -0.15$ for Part 2.

Taking an overall view, the experimental group showed the greater increase, but the t test showed that the difference was not at the generally accepted significance level, being at 0.1 level and not at 0.05. This could indicate that the children are developing a more mature written vocabulary and mature writing techniques but have not yet cast off their old habits and are fluctuating at present between the two. Indeed the more a child concentrates on style and organisation the less attention may be given to such features as punctuation and the tests do not at first sight appear to give credit for innovation in children's linguistic development. If a child is setting out to grip the mind of the reader and set it working by concentrating on a dramatic start to his writing, such as 'How much does a paper bag weigh?' or 'The doctors don't have a cure for everything' then any test of achieved development is unlikely to give due credit to this. Therefore it could be said that the validity of these tests for this particular purpose could be in doubt.

5.7 A closer look at individual texts.

Since testing the children proved to be inconclusive then perhaps the texts they have written should be the focus of attention. It may well be that further illumination can be achieved by scrutinizing

samples of the work executed prior to the commencement of the project and articles from the newspaper itself. Of course over the period of time taken for the project the children would normally have been expected to make progress so any study of the text should show development.

Various researchers, such as Hunt (1965, Rep.3) and Harpin (1976, p.53), have studied the development shown by children's writing using analyses of sentences and word counts. Most measures have been based on the language of the text. Features which have been identified as possible to measure are words, their length and rarity, and the length and complexity of sentences. As previously stated in Chapter 4, the shortcomings of the frequency count approach is that it does not show the way in which words interact with each other to form a coherent whole of lively, informative or dramatic text, nor a discernible flow of argument. The style of a writer cannot be assessed by any such formula.

It was decided however to follow this line of investigation and examine the texts to discover any differences there might be. The computer program Textgrader was used to analyse the text according various readability formulae. The formulae used in the study were the following: Farr, Jenkins and Patterson (1951), Flesch Reading Ease (1948), Mugford Word Length Score (1972), *Fog Index (Gunning, 1972), *Forecast (Sticht, 1973), *Smog (McLaughlin, 1969), Mugford Reading Difficulty Level, Fry Graph (1977) and Flesch Grade which is the Flesch Reading Ease Level transformed so as to be interpreted in terms of a reading level in years.

The asterisk shows the American Grade Scores to which the figure five has been added to convert them to British Reading Levels. The results shown are the actual results for the program. One

immediately noticeable factor is the considerable variation between the different measures. This is quite normal and emphasizes the point that the results are only a guide. Mugford and Flesch are the two tests recommended as being the most reliable measures and the figures next to them are the reading ages in years of the passage analysed. The Mugford Readability Chart was devised by a teacher and has no formal validation.

The following figures are the scores for five sets of text written by Sarah, one immediately prior to the project work and the following four are one item of copy from each newspaper.

Table 5.5a Grade levels for Sarah's texts

	1987	Iss.1	Iss.2	Iss.3	Iss.4
FJP	84.83	90.63	80.09	71.99	57.45
Flesch RES	86.11	89.26	79.62	70.71	52.7
Mugfd WLS	48.11	68.75	56.19	71.96	95.1
*Fog grade	12.57	12.48	13.67	14.09	17.89
*Forcast	12.35	11.79	12.86	13.86	15.24
*Smog grade	12.14	12.14	13.48	14.12	16.78
Mugfd RDL	8.59	9.97	9.13	9.96	11.69
Fry Graph	11.5	10.0	12.00	12.5	16.0
Flesch grade	11.39	11.07	12.04	12.95	17.2

The items of work differ markedly in their content. Those for Issue 1 and 3 are poems which might be expected to provide unusual results since the criteria for readability formulae does not transfer well to poetry. In this case however the scores do not appear to differ widely from those for the prose passages. The first, third and fifth column are scores for a story entitled 'The Magic Bike' written prior to the commencement of the project, secondly an interview with the local veterinary surgeon for Issue No.2 and thirdly, an interview with the local doctor for Issue No.4.

The following table shows the breakdown of the text and a comparison of the results of two of the formulae. The first column shows the number of sentences for the text. Column two shows the

number of monosyllabic words in the text. Column three shows the number of bi-syllabic words and column four the polysyllabic words. The total number of words for the passage selected is shown in column five. The reason for the variation in length of passage is that whole sentences only are used in the calculations. The final column shows the Mugford Reading Difficulty Level and the Flesch Grade.

Table 5.5b Word counts for Sarah's texts

	sens	mono	bi-syl	poly	words	M.RDL/FL.Gr
Prose	7	84	18	4	106	8.59/11.39
Iss.1	7	86	14	4	104	9.97/11.07
Iss.2	7	80	18	7	105	9.13/12.04
Iss.3	8	75	22	10	107	9.96/12.93
Iss.4	7	63	21	18	102	11.69/17.2

Each piece of text contained almost the same number of sentences, approximately the same number of bi-syllabic words and the total number of words in the passage is only fractionally different in each case. The difference in the grade levels seems to be the decrease in the monosyllabic words and the increase in polysyllabic words which would indicate that the lexical difficulty of the final text is much greater. This is true because the subject covered is the visit to the doctor and some of the words used are medical words e.g. syringes, immunisations, medicines etc. Of course this is not the total answer, for Sarah had interviewed the veterinary surgeon for Issue number 2 and he also showed the children syringes, even an ophthalmoscope so the lexical difficulty was high on that occasion too. The only conclusion appears to be that by the time she wrote the final article Sarah had gained more confidence and felt able to use the words in her text because she understood them. It might be said that Sarah relates better to the human body than to the animal kingdom. However it was Sarah who told the doctor that she wants to be a vet so presumably she was interested and highly motivated on the occasion of the

interview with the veterinary surgeon but at that stage unable to cope with the maturity of the conversation in the same way as with the doctor five months or so later.

Another set of figures where the progress pattern is different are those for Hilary who was the youngest of the children involved in the project over the whole period.

Table 5.6a Grade levels for Hilary's texts

	Prose	Iss.1	Iss.2	Iss.3	Iss.4
FJP	93.84	94.38	83.35	90.11	58.76
Flesch RES	97.17	90.55	85.86	92.82	69.3
Mugfd WLS	37.5	46.12	59	50.93	63.84
*Fog grade	8.47	10.3	11.13	10.17	13.9
*Forcast	12.1	11.97	13.22	12.14	14.68
*Smog	8	11.3	12.18	9.83	12.47
Mugfd RDL	7.88	8.34	9.14	8.67	10.11
Fry Graph	7.5	8	8.8	9	13
Flesch grade	10.28	10.94	11.41	10.72	13.14

The sample for Issue 1 was a poem but this does not appear to have achieved widely differing or unexpected results. The samples for the prose piece written prior to the project and that for Issue 3 were her own stories which score slightly lower though not markedly so. The articles which gain the highest scores are those for Issues 2 and 4 which are accounts of interviews with the personnel officer at the Bacon Factory and the local dentist.

Table 5.6b Word counts for Hilary's texts

	sens	mono	bi-syl	poly	words	M.RDL/FL.Gr
Prose	12	84	20	0	104	7.88/10.28
Iss.1	11	84	15	4	103	8.34/10.94
Iss.2	12	74	19	7	100	9.14/11.41
Iss.3	9	87	20	1	108	8.67/10.72
Iss.4	6	78	35	4	112	10.11/13.14

Careful consideration of the figures shows that the last article about the visit to the dentist contained longer sentences which were coherent, well-formed and not artificially lengthened by the use of

connectives. Confidence had been the keynote of her writing and her text contained more bi-syllables though fewer polysyllables than the Bacon Factory visit. Overall her progress seems to be steady and her ability to cope with different situations in her writing appears to be based on foundations which are firm enough to allow her to be innovative.

The peak according to the figures for Paula's work appears to be achieved in her report on the interview with the veterinary surgeon.

Table 5.7a Grade levels for Paula's texts

	Prose	Iss.1	Iss.2	Iss.3	Iss.4
FJP	105.55	96.71	79.64	81.97	87.92
Flesch RES	103.18	96.01	76.09	82.28	81.69
Mugfd WLS	33.33	40	61.65	57.66	49.56
*Fog grade	8.25	10.04	14.38	12.46	14.19
*Forcast	11.07	11.41	12.93	12.94	12.14
*Smog grade	9.41	9.94	14.21	12.83	14.2
Mugfd RDL	7.7	8.01	9.47	9.05	8.61
Fry graph	6.9	8	12	10	11
Flesch grade	9.68	10.04	12.39	11.77	11.83

Her work for Issues 1 and 3 consisted of two poems, one entitled 'The Death of a Tree' and the other 'Bonfire Night'. The grade levels for these appear to correlate well with those gained for more conventional text. The length of her sentences appears to have stabilised at eight for every hundred words compared to the piece of prose written prior to the project which clearly contained many short sentences and the greatest number of monosyllabic words.

Table 5.7b Word count for Paula's texts

	sens	mono	bi-syl	poly	words	M.RDL/FL.Gr
Prose	15	94	13	1	108	7.7/9.68
Iss.1	8	85	14	1	100	8.01/10.4
Iss.2	7	78	16	9	103	9.47/12.39
Iss.3	9	84	20	7	111	9.05/11.77
Iss.4	8	91	12	10	113	8.61/11.83

While her final article in describing the visit to the old

people's home contains a similar number of monosyllables and bi-syllables to the first text, the number of polysyllables is greatly increased. This increase mirrors that of her article for Issue 2. In her case it is the number of polysyllables which account for higher scores on readability. Using the Flesch Grade as a guide, her measured development would appear to be in excess of two years for a fourteen month period, without taking into account the sudden spurt shown in Issue 2. All the signs here seem to indicate the value of first hand experience as being a key influence on the rate of progress in written development.

The results examined so far have been those of the girls. It is frequently asserted that girls achieve more highly at the Primary stage through their inherent desire to gain approval whereas the boys at this stage do not display an equivalent necessity for praise. Before comparing the results further, careful scrutiny should be given to the achievements of the boys.

Ben was a competent and mature reader and writer at the beginning of the project as his results demonstrate.

Table 5.8a Grade levels for Ben's texts

	Prose	Iss.1	Iss.2	Iss.3	Iss.4
FJP	88.42	107.5	88.04	54.93	63.42
Flesch RES	84.69	100.56	86.22	65.52	58.4
Mugfd WLS	55.98	31.43	59.05	60	95.37
*Fog grade	12.33	11.38	11.95	14.92	17.07
*Forcast	12.46	10.03	12.39	15.38	14.74
*Smog grade	12.95	10.07	12.47	14.55	16.22
Mugford RDL	8.95	7.67	9.14	9.47	11.46
Fry graph	9.9	9	9	13	15
Flesch grade	11.53	9.94	11.38	13.9	15.47

His prose piece was a description of life in the year 2001. When his chronological age was 9.9 years, the Flesch grade for his text was 11.53, a clear indicator of his ability already ripening. His sentence

length increases over the project period. Hunt (1965) states that sentence length is an inefficient measure of language maturity since the child who under punctuates the most or uses the most 'ands' will be credited with the greatest language maturity.

Table 5.8b Word counts for Ben's texts

	sens	mono	bi-syl	poly	words	M.RDL/FL.Gr
Prose	11	92	16	9	117	8.95/11.53
Iss.1	7	98	6	1	105	7.67/9.94
Iss.2	9	83	16	6	105	9.14/11.38
Iss.3	7	67	33	10	110	9.47/13.9
Iss.4	8	70	20	18	108	11.46/15.49

Fortunately, in Ben's case, his use of bi-syllables and polysyllables increases also. Whilst his article about the tractors in Issue 4 contains some technical terminology which undoubtedly increases the readability level of the text, he was able to demonstrate his understanding of this through correct usage. Clearly it is the combination of the counts which signals linguistic maturity rather than an increase in one particular aspect.

Comparison of individual children will display individual differences, however, it was the level of achievement for all the children over the experimental period which was under examination. The Flesch Grade scores were chosen to be used as figures for the application of the matched pairs 't' test. Allowance would need to be made for the natural progression of the children over the period concerned. Since they would have been expected to have made progress similar to one year and two months the scores would need to be modified to allow for this. It was decided therefore to add the figure of 1.17 to the Flesch Grade scores for the texts for each child's work in Issue 1 and compare the results with those for Issue 4.

Following the application of the formula the value of t was

found to be 1.822. The value of t was then compared with the table for critical values of t shown in the statistical handbook. This value for t is significant at the 0.05 level.

Table 5.9 Matched pairs 't' test applied to Flesch Grade scores

Iss.4	*Iss.1	D	D2
12.95	11.23	1.72	2.96
11.3	12.41	-1.11	1.23
13.14	11.11	2.03	4.12
10.69	11.21	-0.52	0.27
11.83	11.21	0.62	0.38
12.87	14.23	-1.36	1.85
10.25	10.74	-0.49	0.24
19.06	12.14	6.92	47.89
15.49	12.7	2.79	7.78
11.46	10.33	1.13	1.28
10.72	11.21	-0.49	0.24
11.13	11.62	-0.49	0.24
11.83	11.22	0.61	0.37
17.2	12.24	4.96	24.6

N.B. * denotes 1.17 adjustment added to the scores in this column.

Significance at this level demonstrates a critically significant result.

DISCUSSION, CONCLUSIONS AND FUTURE DEVELOPMENTS

6.1 The speaking, writing, reading relationship

Gradually as this thesis has developed the emphasis of thought has shifted from the total experience of desktop publishing and the purely mechanical functional aspects of the hardware and software to the work beyond the processes which make it possible to produce a newspaper. In Chapter 3 there is a discussion on some of the factors involved in the process of writing and the acknowledged need for publication to a wider audience as contributing strongly to the writer's development. In Chapter 4 desktop publishing is described as a multi-faceted experience.

"...desktop publishing involves massive skills upgrading for whomsoever is chosen to do it." (Carney, 1988, p.39).

What are the benefits of this experience to the individual child? In Chapter 5 there is a brief discussion on the developmental stages evident in children's writing since a school newspaper necessarily reflects children's work at a variety of different levels. In this chapter the concern is to pinpoint, if possible, areas which particularly influence and enhance the development of children's language learning. Again it is only a brief look since the subject is so vast that much has already been written and undoubtedly will be written about what Harpin (1976, p.23) writes of as "The Second 'R'".

The publishing of a newspaper requires news to be collected. It requires the spoken word to be translated into the written word. It requires the description of happenings and events. It is the translation of thoughts and words and deeds into print, the visualising of these things to convey them to others in a meaningful way.

What happens between speaking and writing - the collection of

news and the processing of that news? Interviews are talking, enquiring, questioning and listening. Copy is thinking, understanding, writing and reading. What are the real results of talking to professional people, experts in their field and then making sense of the experience and describing it to make sense to others?

"Learning to write entails mastering not only the physical forms of letters, spellings and punctuation, but also the structural and organizational patterns that characterize written language." (Perera, 1984, p.206).

Language learning is an active process, one in which skill is acquired through practice. Perera (1984, p.206) goes on to say that children bring to school oral language patterns they have learned at home. They begin to learn to write before they have finished learning to speak. What they learn in school through reading and writing feeds the development of their speech.

Vygotsky (1962, Ch.6), Kantor and Rubin (1981, p.62) and Kress (1982, p.ix) all comment upon the difficulties children have in learning to write and the levels of competency reached. Written language is more formal and impersonal than speech. It has its own distinctive functions, syntactic structures and patterns of organisation. It is likely that children will make mistakes with structures that are new to them. Most children have insufficient experience of how such structures should sound. They need to enlarge upon, to broaden their horizons to gain assured control of both oral and written language and to develop their own personal written style.

"To use the senses as starting points is to meet the requirements of some general truths of teaching; begin with the child's own experience and understanding, prefer present to absent, concrete to abstract, look for the most direct and accessible ways of enlarging experience." (Harpin, 1976, p.117).

Harpin goes on to discuss the results of his experiments on depth of response to sensory experiences and states that a consistent

order emerged. The greatest fluency and variety in writing was evoked by sight, followed by sound, then touch, taste and smell which strengthens the case for children hearing and seeing for themselves.

"Means must be found to ensure that all children's first experiences of reading and writing are purposeful and enjoyable. Only in this way will they be drawn into applying their meaning making strategies to the task of making sense of written language." (Wells, 1987, p.162).

Children with clipboards and tape recorders going out into 'the market place' will almost certainly meet dialects, colloquialisms, rich vocabulary, different language structures, a much greater variety of language and experiences than that already known to them. They will assimilate, internalize the results of such encounters and become involved in a chain of differentiation, integration and reciprocity. Firstly they must differentiate between language that is spoken to them and written language. Then they must integrate the spoken language into written text through the thought processes of the brain, the pictures in the mind, the hearing of words in the head. It is the analysis and synthesis of thought in the written word that makes it possible to develop the written word. Kroll (1981, p.43) quoting from Britton (1975, p.11) explains that they must move from a situation of 'talk written down' to explicit writing that reveals itself as 'autonomous text'. The habit of using 'and' in joining equal units is an identifiable feature of this early writing of oral language which children find very difficult to alter.

"Thus for the mature individual, speaking and writing have well articulated forms and functions, but they also form an integrated system so that each can serve a diversity of overlapping forms, depending on the context, audience, and purpose of communication." (Kroll, 1981, p.39).

At all times this system is multi-dimensional and cyclical. Glassner (1981, p.146) puts the case for both hemispheres of the brain



being represented in the combined workings of the integrated systems of the language and thought processes and quotes Paivio (1971a, p.20) which brings us back to the role of imagery in thinking discussed in Chapter 2 and the use of images as meaning making strategies put forward by Graves (1974) and Wells (1986, p.162). The propensity of the mind to construct wholes or 'good figures' from the parts or fragments it perceives, the theory of Gestalt psychology, is also discussed in Chapter 2. Nystrand (1982, p.20) concurs with this theory when he writes,

"The phenomenon of meaning is, in short, the mind's transformation of particulars into a coherent, organized whole. This transformation is indeed the essence of any interpretive act, and such schematizing activity manifests itself at all levels of experience. We listen to notes but hear music, we view patches of pigment but see images, we look at words but find meanings. The phenomenon of meaning is this gestalt-like transformation whereby the knower resolves tensions and oppositions among the particulars of experience. ...The process is at work at all levels of knowing, from scientists probing the salient features of the universe to children learning the distinctive features of their language."

Speakers make things known. Listeners hear and respond. They may respond in various ways, by taking turns in speech, by quizzical looks or by no noticeable response. Collaboration and interaction are taking place between the conversants and the result is intelligible, meaningful communication. The writer seeks to make written meaning and the reader seeks to understand it.

"...writers and readers ultimately collaborate via the internal representation of meaning created in the process of writing and reading i.e. that in interpreting the intent of the writer, readers seek to construe the writer's representation and vice versa." (Nystrand, 1986, p.14).

The autonomy of the text may be gained more from the balance it strikes between what needs to be said and what is assumed. Reciprocity has more to do with expectations and shared understandings than a commonality of representation.

When Ashley uses as his headline 'TREE ON GARTH VICTIM OF DUTCH ELM DISEASE', he is assuming that the reader knows where The Garth may be found and that it is the children's play area in the centre of the village. A local inhabitant has no need to enquire where the diseased tree is located since that particular area has been known by that title for several decades. Similarly when Sarah chooses 'BEING A DOCTOR IS VERY SATISFYING', certain assumptions are being made about doctors and the likelihood of jobs sometimes being dull and uninteresting or indeed that satisfaction from a job well done is something to be desired.

"Lucidity is less a property of the text per se and more the reader's actualization of a semantic potential - a condition experienced by readers when writers suggest well." (Nystrand, 1982, p.22).

This then is the chain of events triggered by children embarking on interviews to produce copy for their newspaper - a developmental cycle which progresses towards its goal, the production of the mature adult writer and reader.

It is the processes that go on behind the production of the copy for the newspaper that are the crux of the matter as far as writing is concerned. The learning takes place through the design of the project after the conditions have been created rather than by the direct instruction of complex and unreliable rules of spelling, punctuation and grammar learned by rote.

6.2 Pupil-initiated, activity learning

Many of the ideas and processes undertaken in the research project were suggested and negotiated in the planning stage through brainstorming sessions by the pupils themselves, later developments were almost totally the result of pupil direction, involvement and discussion. This would appear to be in agreement with the statements

about the necessity for pupil-centred, activity learning made by Blenkin and Kelly (1981), Clay (1983, p.266) and Self (1985, p.137) and quoted in Chapter 4 of this thesis. Wells (1986, p.120) concurs with these quotations on pupil-initiated learning when he writes,

"...we know that children are innately disposed to make sense of their experience, to pose problems for themselves, and actively search for and achieve solutions. There is every reason to believe, therefore, that given the opportunity, they will continue to bring these characteristics to bear inside the school as well, provided that the tasks they engage in are ones that they are able to make their own. All of us... function most effectively when we are working on a task or problem to which we have a personal commitment...

For children to achieve this active involvement in their learning, it is important to find ways of enabling them to share in the responsibility for deciding what tasks to undertake and how to set about them. This does not mean that the teacher should abnegate responsibility or tolerate a free-for-all in which children do exactly as they choose when they choose. Few children can work productively without the support of an understood framework and clear ideas about what is expected of them...what is required, therefore, is some form of negotiation in which both pupils' and teachers' suggestions are given serious consideration."

The most productive learning experiences occur when children are highly motivated, when they need and want to do a task in order to achieve a goal. The newspapers the children produced contained a variety of copy from stories, poems, descriptions of events, interviews, recipes and puzzles. Their writings were a result of their boundless enthusiasm and interest in their surroundings and life in general. There was a report of a wedding and the birth of a baby brother. There were descriptions of school visits to museums and places of interest. One article was a historical record in the form of the visit to the building site which now is completed and has a real road with houses, that are occupied by families, which have become part of the village. If nothing else the children's efforts are an archive for posterity.

6.3 The microcomputer as a tool

Central to the Desktop Publishing experience is the microcomputer

which with the appropriate hardware and software provides all the facilities for production similar to that of the giant newspaper conglomerates.

"The image of children using the computer as a writing instrument is a particularly good example of my general thesis that what is good for professionals is good for children. ...(It) offers children an opportunity to become more like adults, indeed like advanced professionals, in their relationship to their intellectual products and to themselves." (Papert, 1980, p.30).

The potential of the microcomputer as a creative teaching learning tool is only realised through open-ended tasks such as the creation of a newspaper. Easy to use graphics software allows for the design of the page and text into shapes. The mixing of text and graphic images with different fonts can change the appearance of children's work. Such experiences develop the children's visual literacy at a time when visual impact is of great importance. From this it is only a small step to the design of stationary, greetings cards and posters. The microcomputer cannot teach. Software cannot make children learn. The computer enables, promotes and motivates. It allows for the breadth of thought associated with a good education. It is careful coupling of individual children's learning skills, needs, and strengths with these kinds of experiences that utilize and maximize the potential of the technology of the microcomputer.

Marcus (1985, p.111) describes such publishing/authoring systems as fifth generation software and talks of students becoming 'information architects' and 'information artists' who want to produce, display and 'publish' their writing. Surely the children involved in this research project have taken the first tentative steps along this pathway and have begun to expect the computer to work as their tool and create at their bidding. They have been discovering

what computers can do and deciding on the best way to use them to meet the needs of their project rather than to entertain them in idle moments or practise their ability to recall facts they have been taught.

6.4 The impact of word processing

"For most children rewriting a text is so laborious that the first draft is the final copy, and the skill of rereading with a critical eye is never acquired. This changes dramatically when children have access to computers manipulating text." (Papert, 1980, p.31).

The advent of word processing has brought with it a new way of thinking of text which has been called the plasticine concept. A handwritten piece is a static entity. Only the minutest changes can be made without rewriting it. Word processed text is text that is in process rather than cast in stone. It allows work to be stored on disc and returned to at a later date so that appropriate distancing from the text can occur. Creating a piece of copy for the newspaper on a word processor allows it to be redrafted as many times as is desired before the 'final' copy is achieved. A piece of work may be recreated and updated as often as required.

Desktop publishing is word processing with a purpose. Some of the benefits of computer assisted writing have been discussed in Chapter 3. All those proved in practice to be valid. It was a demanding new skill and just as an adult with a personal computer begins with very little knowledge and has to become a self-directed learner and, in order to make progress, will often join a User Group in order to gain a greater understanding so the children found that their class was their User Group. They collaborated and cooperated with their classmates and teacher who formed their support group and the bonding between the children using the computer was very strong. Everybody helped everyone else on request. When things went wrong, as they do,

all gathered round to assist with suggestions. It encouraged experimentation and risk taking and proved to be a highly interactive and sharing process. As they progressed it became much easier for them to share their work with others.

Much can be and has been said about the editing of text. It is the ability of the word processor to allow children to concentrate on refining what they want to say which makes the machine so exciting. It teaches them how to edit their own work. An awareness of the mutability of word processor text becomes apparent and because it allows for expansion within the text by insertion they suddenly discover they can work on any part of their work they wish. Through their work they gain a new perspective on spelling and punctuation errors and are able to reflect on the thinking that goes on behind the writing.

Interesting questions then arise, such as, do they use all the facilities of the wordprocessor? Do they use the insert, over write, and search and replace commands? Certainly they learned very quickly to insert text. Over write and search and replace were only used occasionally by very determined individuals. With more experience, as in all things, a greater understanding of these facilities would develop. Do they transfer the skills they have learned with the keyboard to their writing on paper? With careful tutoring by the teacher in a structured situation, drawing comparisons between the work on the screen and that on the paper, reminding the children and guiding them towards seeing the similarities between the writing tasks should help to develop and extend the assimilated skills beyond the keyboard. Word processing does not save time because children are very slow initially at entering their work. Additionally several drafts are

now involved in the production process whereas previously handwritten text was confined to making a fair copy from an original draft.

When discussing word processing the following statements are repeated again and again by educationalists and researchers for one very good reason, they are true. Word processing gives children's text a better public image and enhances their perception of themselves as real writers and presents content free challenges to which pupils can respond in their own ways.

The desktop publishing/ word processing connection brought the children in the project closer to the craftsmanship of writing. The learning of the skills, possessed by the competent writer, such as, spelling, punctuation, capitalisation, paragraphing, layout, grammar, style, genre, register and other specialised aspects of the writer's craft was incidental to the task in hand. Nobody wrote on the work with red pen. There were no marks, grades, team points, stickers or stars for the work the child did, only publication and satisfaction in work well done.

6.5 The teacher as key

The project was essentially pupil-initiated. The suggestions, ideas, development, editing, decisions regarding the format and printing were also the children's work. Any suggestion that the teacher might therefore be able to go away and work with small groups somewhere is totally fictitious. Throughout the whole project careful structuring was required and the role of the teacher as manager, provider of materials, computer technician, arbiter of taste, monitor of editorial style, taxi driver, fixer and general enabler needed a great deal of energy, enthusiasm and expertise. Commitment to the task on the part of the teacher although crucial to its success, reaps benefits and is rewarded by witnessing the astounding maturity of the

children when given a real situation to cope with. It is the skill of the teacher in devising situations and matching the children to the appropriate task which makes the desktop publishing experiment so stimulating. Asking children to do things which stretch their abilities in ways that they have not before been stretched and putting them in positions in which they have not before envisaged or conceived of as being in while providing them with the support to enable them to fulfil the task set which draws them on to new dimensions of learning is both a challenging and demanding task for the teacher.

6.6 The winds of change

The curriculum is undergoing change. At a time of snowballing technological advancement, any new curriculum must take into account the future needs of the pupils. Basic computer skills are fundamental requirements for the society of the future. The microcomputer not only helps in making change work, it instigates it. DES:HMI Curriculum Matters 15 (1989, p.3) states,

"During their time at school pupils' experience with IT should enable them to acquire certain knowledge, skills and understanding. Through work required within the National Curriculum and also related to other areas they should develop the general capability:

i. to communicate ideas and information in a variety of forms using IT where appropriate (e.g. using word processing, electronic mail or desk-top publishing);..."

It would appear that the production of a real school newspaper with real news about real people fulfils these objectives.

National Curriculum Council Circular: 3 (1989) states,

"NCC considers that the aims of the National Curriculum are more likely to be achieved where:

... ii) due recognition is given to the importance of first-hand experiences and practical tasks in the acquisition and application of knowledge and skills and regular opportunities are provided for pupils to reflect systematically upon such experiences and activities;

iii) pupils are led to ask questions and seek answers individually and in cooperation with others, and their thinking is guided and informed sympathetically by teachers and other adults;..."

Desktop Publishing of this kind has purpose, requires word and picture processing, produces creative text through interaction of ideas with people in the classroom and in the wider community, is truly cross-curricular and innovative and has a collaborative finished product.

Certainly it provided the pupils in the experimental group with much first hand experience and communication with adults other than those within their usual circle of acquaintances. It offered opportunities for industry/business links not usually encountered in the primary school and allowed the organisation of industry to become more visible and comprehensible to the children. Their own understanding of the adult world of work and of what goes on inside a number of familiar buildings within their village is now considerably enlightened.

6.7 The National Curriculum English Consultative Document (June 1989)

This is perhaps a little disappointing in that its direct mention of desktop publishing comes in the section on Media education and information technology.

Para 9.2 states,

"Media education and information technology alike enlarge pupils' critical understanding of how messages are generated, conveyed and interpreted in different media. First-hand use of media equipment (e.g. in making videos) and other technologies (such as desktop publishing) can contribute to children's practical understanding of how meanings are created."

No indication is given as to the stage or level at which this might be expected. Whether they envisage such work to take place only in Secondary schools or whether it is suggested as a project for the Primary school probably has more to do with funding of equipment and the ability or likelihood of being able to develop enough expertise to make it viable and feasible in the Primary School.

Para. 9.11 states,

"The English class should be one setting where pupils use IT to:
help in the production and reception of written language for different audiences (e.g. by using desktop publishing, spelling checkers, thesauruses, etc.);

send and receive messages; electronic mail can for example, link classes elsewhere in the country or in other countries, and can provide very powerful ways of creating real audiences for children's writing."

These statements perhaps come closer to a commitment to this kind of work. The ability to link with local area networks and produce one newspaper from a group of Primary schools in a town or the ability to link into systems, such as Campus 2000, and benefit from world news reports as they are flashed around the world are thoughts for the future.

More encouraging are the comments quoted in Para 3.1 and reproduced from the earlier document,

"...the learner needs expectation of success, the confidence to take risks and make mistakes, a willingness to share and engage the confidence to ask for help, an acceptance of the need to readjust, and the teacher needs

respect for and interest in the learner's language culture, thought and intentions,

the ability to recognise growth points, strengths and potential,

the appreciation that mistakes are necessary to learning,

the confidence to maintain breadth, richness and variety, and to match these to the learner's interests and direction (i.e. to stimulate and challenge),

a sensitive awareness of when to intervene and when to leave alone."

At least some of these criteria of needs were met by the desktop publishing project, met and overcome, coped with incidentally, through the structured situation rather than a contrived atmosphere.

Para 3.4 states,

"We believe it is possible to identify the main features of current best practice in English by describing classrooms where,

individually and collaboratively, pupils are seen:

using language to make, receive and communicate meaning, in purposeful contexts;

employing a variety of forms with a clear awareness of audience;

working on tasks which they have chosen and which they direct for themselves;

working with teachers who are themselves involved in the processes - albeit with special expertise - as talkers, listeners, readers, and writers;"

The production of a newspaper involves receiving and communicating meaning in a purposeful context. It requires writing tasks of a variety of forms both for the newspaper itself and as part of the groundwork. It provides a clear audience of parents, relations, friends and members of the village. Articles written for the newspaper involve the children in topics and interests of their own choice in a self-directed scenario. The teacher is no longer the mentor but the competent adviser and collaborator able to assist when required. The project then supports the criteria for best practices in the Primary school.

6.8 The way forward

With the context-based topic environment now engendered by the National Curriculum the project school children this term have been using 'Traffic' as their area of study and have taken in their stride the use of an interactive video system and laser discs supplied by the Road Safety Officer. They have carried out a traffic survey on the crossroads in the village and entered their findings on a spreadsheet, devised an opinion poll on this subject, interviewed one hundred people to enable the percentages of people, in favour or against each question on their poll, to be calculated and are busy examining their findings. Their aim is to persuade the local council to provide a

Pelican crossing and with this in view they suggested,

"Couldn't we put it all in a school newspaper and then everyone would read it and we could send a copy to the Highways Department and they could see what we've found out." (Class one).

Could this be a move into investigative journalism and the development of a sensitive awareness and caring attitude towards their surroundings which coupled with a desire to share their thoughts with others would foster an understanding that it is possible to be a reasoning force for change? Will such projects engendered at an early age help them to develop into more thoughtful adults with a greater knowledge of the way in which the ground rules for their community have evolved and might be strengthened?

There are many lines of development still unfollowed for the project school. Present equipment would need to be doubled for a Newspaper Day experiment but it could be done with County, parent and staff involvement and a great deal of organization. With the modem telephone link to Neris enlarged by a subscription to Campus 2000, there would be an umbilical cord to the world. This would provide an international dimension of almost revolutionary proportions in this small community and present a wide variety of new challenges and opportunities.

APPENDIX 1: THE EDITORIAL GROUP FOR THE FIRST NEWSPAPER WITH THE FIRST
EDITION



LEEMING BAR SCHOOL NEWS

ISSUE No. 1
February 1988
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OUR FIRST ISSUE WHICH WE HOPE YOU WILL FIND INTERESTING AND FUN TO READ.

Back in 1953/54 the children who were then in school produced a magazine with the help of their headteacher, Mr. Alan Rudd. It was called "The Heart of The Dale's".

It was produced using an ink duplicating machine. Some of you may remember it or have an old copy tucked away somewhere.

Now in 1988 our aim is to produce a newspaper using our computer. With the aid of modern technology, we hope to provide a newspaper containing some of the children's creative work, local news and pictures. Anything in fact that will display a view of our community at this time of great change.

BRIGHT RED NOSES IN LEEMING BAR

On Friday morning when I came to school and I saw Simon Kiddle with a red nose on and we had to pay 50p to wear a red nose. Many children made one to put on and we all looked very funny. Altogether we raised £11.58 because the dinner ladies and boys and girls wore red noses. All over the world people were doing lots of events. And up to now Comic Relief Day has raised about £7,000,000 and still there is more money going to Africa.

H.G.



JOANNE ADMIRES EMMA'S HANDIWORK

Emma Fawcett shows Joanne Worrall her stellated icosahedron which she completed at Maths Club this term.

WELCOME TO THE WORLD

The Birth of Stuart John Ransay.

On Sunday morning at 2 o'clock my mum woke me up and I went downstairs. I went to Jonathan's and my mum and dad went to the hospital and we cleaned the rabbits out and then we played on the bikes. Then we went in the loft with Jonathan's dad.

The phone rang it was my mum. She said, "Guess." Then she said it was a boy and then she spoke to Sue. At 1 o'clock my dad came back and had dinner at Sue's and then we went. My dad dropped me off at

auntie Patsy's while he went to Crossway. We told auntie Patsy and she said she would come February 8th 1988. She is now in a post-natal ward. When we got there I held him and we took some photos. Then we went at night. Today February the 8th 1988 auntie Patsy said she was going and so did auntie Caroline. We decided he was called Stuart John Ransay. He was named after my dad and that is John Ransay and my nana went to the hospital as well.

Colin Ransay

The Church.

Stained glass windows coloured with orange, blue, red, green, yellow and purple colours.

Churches decorated with pretty flowers like roses primroses and bright colours. Babies getting christened on Sundays in holy water. Wedding bells chiming on wedding days.

Long white veils laying on the floor. The bride wearing a long white dress.

In the church people smiling as christenings and weddings come and go.

The priest reading bible stories and people closing their eyes as the priest says a prayer.

Fiona McCormack.

The School Pets.

We have got a pet at school. They are gerbils. We feed them at playtime. They live in a cage in the holidays someone takes them home. We clean them out on a Wednesday mostly. The cage is made out of wood and the front is made of net. They have got a playwheel. They drink out of a water bottle. They sleep in fluff. Their names are Bubble and Squeak. When we clean them out we put them in the little cage. On the floor in the cage there is straw. The little cage is blue. The gerbils are grey. The cage is square.

Charlotte Webster.

Happiness.

Happiness is going to the zoo. Seeing animals the leopard, the cheetah and the elephant and the African elephant and the hippopotamus and the lions.

Lucy Gardner.

My Dog.

I have a dog called Kim. I feed him "Champion" dog food. I take him for two walks. He is an Alsatian. Dogs should be groomed regularly. They should be fed and taken for exercise. We keep our dog outside to look after the pub just in case anybody tries to break in and steal anything. A fortnight ago he bit the workman because he didn't trust him. Our dog drinks water. He always finds his way home. He is nine years old. We keep Kim in a kennel with a blanket to lie on just in case he catches a cold.

Jenny Howells.

Autumn Days.

Apples falling people bending low to pick them.

Leaves rustling.

Red, yellow, brown leaves fluttering to the ground.

Conkers falling.

The sky so blue and the trees so green.

Hedgehogs going in for the winter.

People collecting wood for their fire.

Leaves falling as they get picked up to make a book.

Trees whistling as the wind goes by.

Animals going in for the winter.

Jennifer Murray.

The Iron Man.

Once upon a time there was a dog. Every time someone came to the house he barked as loud as he could. One day no one came to the house. They had just bought a new car. They went out side and there was something eating the car. An Iron Man had been eating the car.

A week after the Iron Man and the boy who lived in the house had made friends.

Eva Tallentire.

Ireland.

My dad was born in Shamballymore. Shambally is 30 miles from the sea. I have been there five times. I was six months old when I first went. We travel by ferry and we set off from Liverpool. We arrive in County Cork. Sometimes I feel sea sick. We stay at my nanas in Shamballymore. I enjoy going there and I definitely want to go again!

Christopher Burke.

Lost in the ghost train.

One day I went to the fair. I went on a lot of rides. The last ride I went on was the ghost train. It was a grown-up's ghost train but I didn't care. It was good for me because the man let me go on.

It was scary at first. A vampire touched me on the shoulder. We had a fight and I won. Then a witch came. Fortunately she was a good witch. She told me the way home.

When I got there I fell out of bed and found that it had all been a dream.

Charlotte Luckman.

THE WOODMAN

Standing tall and straight!

One hundred years old.

Nests in my branches,

Birds singing in my ear,

A bird coming and saying,

"Please may I come and stay in your branches?"

Some say, "No!",

but I say, "Yes."

Then the woodcutter comes and gets his axe.

"Oh no! It looks like he is coming.

"Please do not cut me down."

"Oh! I am good!"

Charlotte Millward.

WINTER

The snow falls softly on the ground making all its white icicles on our roof tops. Children making snowmen and having snowball fights. Children sliding about. Night time comes. Mr. Snowman outside all alone in the cold night breeze. Children wrapped up warm in bed. The birds in their nests. Jack Frost painting on our windows.

Carrie-Anne Swales.

Winter nights.

Cold wintry nights snow falling Snowmen being built.

People sleeping.

People's hands are numb.

People going inside to warm themselves up,

And then come out again!

People on their sledges,

People trying to make igloos like eskimos.

Children making it slippery for their sledges.

People playing Santa and his reindeer.

Robert Barley.

My Pet Rona.

My dog is called Rona. She is a cocker-spaniel. She is black and white. I take her for walks to the farm and back. She eats Mr. Dog and Pat. Sometimes she has milk to drink. She can not have puppies because my other dog had a disease and she has it in her blood. She has a bed with a blanket in. I train her. I play with her a lot. She likes Frio to play with her. Frio is black and white the same as Rona. She lives in the old people's home. She comes to play with Rona. Sometimes we take her for walks on a lead.

by

Phian Hiddle.

The terrible tummy.

One day I was sitting in my classroom making a puppet. All our desk were seeing how far we could see though our puppets when all of a sudden I started to get smaller and smaller. Then I went whizzing up my puppet. I went straight up into the sky. All of a sudden I was covered in white fluffy stuff I had gone into a cloud I stopped moving and I started to grow again then Fiona came up to. He started to walk around. Fiona said, "Look over there". I looked and I saw a big green blob. Fiona and I started to run towards it. He ran as fast as we could. All of a sudden we bumped into a big horrible messy thing. It was the big green blob. People were running away from it as fast as they could go screaming and shouting as well. Fiona and I heard people shouting a court down. All of a sudden all the people had run away and the green blob was wobbling and it exploded and green slime was every where and a big lump of it had landed on the top of Fiona's head and I started to laugh my head off and Fiona started to get mad with me and she knocked it of her head.

Now people were creeping back out from behind big lumps of cloud. Fiona and I started to run away but when had got about a mile away when we bumped into something else it said, "Who dares to bump into giant Grimble Gags". He looked down at me and Fiona and picked us up and took us to his castle and put us on a high shelf and gave us nothing to eat at all and nothing to drink. After about two weeks he dropped us of the cloud and we went home.

Germa Braithwaite.

The night my snowman came alive.

One night I was in bed and suddenly the snow started to come down very fast. In the morning I rushed out in to the garden. I made a snowman and I had freezing cold hands. I went for dinner. I had soup. That night my snow man came alive. In the morning I rushed out to see if my snow man had melted. I saw him moving about. I said, "How did you come alive?" He said, "Your hands are special." I said, "Can you fly?" He said, "Yes, I think so." He tried. He could. I put my arm round him. We flew away. At dinner time I went back to eat it. Mum said, "Where have you been?" I said, "I have been in the garden." That night my snowman melted. In the morning I went back out and he was gone.

Wayne Garner

WHERE MY DAD WORKS.

My dad works at Roses. He is a second manager. He serves customers and he sells wood and gas. He sells glass and he sells childrens equipment. He sells things for the garden. I went to work with my dad in the holidays. I went in dads truck. I enjoyed working at Roses.

Clare Semper.



TOADSTOOLS

We have made some toadstools. I painted my toadstool pink red brown yellow green and a yellow window. All of them were different colours and we made models of them. All of the models were different colours.

by Jessica Slym.

GRANDAD'S BIRTHDAY

On Saturday we went to Northallerton and we bought a jumper for Grandad and it was his birthday.

by Gail Hunter.

THE GIRL WHO WANTED TO BE A PRINCESS.

Once there was a girl named Ann and she was very foolish and she did not share anything not even her sweets. One day she met a prince and the next day she got married and they lived happily ever after.

by Rachael Probert and Jessica Slym.

THE DEATH OF THE TREE

There in the dark sky stood a tall tree.
It had been there for a hundred years.
It stood tall and green with its leaves shining.
The tree was as tall as the school
But soon it had to be cut down
And soon the tall sad tree was cut down.
And the tree was brown and green.
All through the year it stood out side on the green grass.
In the dark trees gathered round-it stood still.
Bird sat on the top of that tall tree.
In the sky it was as tall as tall as the tree.
In that small school field.
In the end there no tree stood
No tree to gather round that tall tree any more
And every one was sad.
And that was the last of the tree.

Samantha Offer.

THE DEATH OF A TREE

I'm a tree with a white
mark on
my side.
Now the awful men are here
with
big axes for
to cut me
down.
Now they are next to me one
man called Tom is marking me
with some
green chalk.
And now I'm getting cut from the
the
green line.
The men are now watching me
falling down.
And now
I'm DEAD.
Damien Kirkup.



THE DEATH OF A TREE

The tree that looks so bold
and brave,
He stands so straight and slim
And when the executioner
comes,
A tear runs down his spine.

A woodcutter tugs with all his
might,
The tree swings back and
forth
And then the chain saw cuts
it down
Then the tree falls to the
ground.

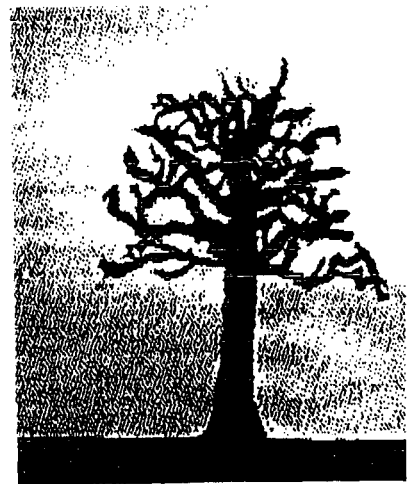
The neighbours start to shiver
And then the leaves dropped
off,
The woodcutter walks with a
loud crunch,
Then the trees did stop.

Then the trees were still and
bare
With a frightened look on the
branches
And as they watched the little
tree,
Being dragged away for life.
Emma Fawcett.

THE DEATH OF A TREE

The stumbling pickup wobbles
along
Packed with chain saws and
ropes very strong.
Andy climbs up and hooks a
rope on.
Then the rope tumbles down,
Down and down it comes to
the ground.
The sticks get burnt as they
come down
And the trunk falls helplessly
down to the ground.
The chain saws rev up and
cut through.
The logs get piled through in
rows and rows
As more and more pick-ups
come slowly in.
Logs getting sold for money.
The tree is sad as it gets
turned to ashes.
Big red houses getting built
on the trees site.
All that is left of the tree is
ashes
Remainder of a life from long
ago.

Colin Ramsay





PEEBLES HOTEL

I like to go to Peebles
because they have a swimming
pool and I like the games
room. Peebles is in Scotland
by Peter Obank.

MY HOLIDAY

We had a nice holiday and
I played with my family. We
had some high trees and I
played with Simon and we
played house and I played
with my mummy. We played
with Simon and Rhian and
baby.
by Michael Kiddle.

A DAY OUT

I went with Helen and
George and Gran to
the beach.
by Catherine Tallentire.

NANA'S VISIT

I went to my Nana's and
asked if she wanted to
come and she did so we
went down the back lane
with Nana.
by Tracy Offer.

A BIRTHDAY PRESENT

I got two baby bunnies. One
was black with white on and
one was white with black on
the back. One was called
Caroline and one was called
Cottontail. When I feed them
they hopped on to my hands.
When daddy was trying to
feed them one jumped on to
his hand.

by Rachael Probert.

A SURPRISE PRESENT

My mummy let me play outside
and she let me play with a
little puzzle and it was a
present.

by Phillipa O'Toole.

AT NANA'S

On Sunday I went to Nana's
and I played with Andrew and
Sarah and we built a tent.
by Lisa Davies.

A SPECIAL SUNDAY

On Sunday I go to Sunday
School. At Sunday School you
sing and you pray to God.
Before we went to Sunday
School my mummy and my
daddy got a new trailer tent
and then I went home and
watched television and we
made some buns.

by Selena Slater.

THE LITTLE GIRL AND THE MONSTER.

One day a little girl was
walking through the woods
and she met a monster with
a red tummy. He was funny.
The little girl liked him and
the monster liked her.

by Emily Dix and Selena Slater

SHOPPING

We went shopping with dad in Barkers. We bought some shoes for Ann and Caroline.
by Andrew Ingram.

MY NEW PET

I got a new cat and a collar with it. My cat is called Blackie.
by Thomas Robinson.

MY LONG WALK

I went a walk with mummy and daddy and the twins and it was a long walk and it was three miles.
by Andrew Darbyshire.

A SPECIAL PARTY

I went to Rachael's party and I went to Emily's party and at Rachael's party the magician came and the magician showed me a bird and the magician showed Nona a bird. Nona saw a blue bird and I saw a blue bird.
by Melisa Slater.

FUN AT THE FAIR

I went to the fair and I rode on some bumper cars.
by Robert Alderson.

AN EXCITING DAY

I went to my Grandma's house and we went in the field and we saw a fox in the field. Then I said can we have the kite. Mummy unwound the string and we lost the kite and it went on Grandad's farm roof. We were looking for the kite and it was on the farm roof and Robert saw the kite.
by Nona Crainger.

MY BIRTHDAY PARTY

My birthday was on Friday the 19th of February. I got a Princess Keyper and some Barbie things. I had a fancy Hat competition. The day before my birthday I was very excited. It was marvellous and I got a carry cot for my doll. I had a daisy hat and Jenny won. We played games and they sang happy birthday to me.
by Emily Dix.

WINTER

You can feel ice on the ground and the ice breaks. In winter we have snow and frost.
by Caroline Webster.

SMOKY JO

We went to get a new kitten. She is black and white and we call her Smoky Jo.
by Hannah Braithwaite.

A NEW COAT

I got a waterproof coat and I went to Harrogate and mummy and daddy got me the coat.
by Gavin Knowles.

AT THE PANTOMIME

The ballet dancers and the Robin Hood sang a song. Marian sang too. They sang a lovely song.
by Chloe Trowbridge.

SUNDAY SCHOOL

On Sunday I went to Sunday School and I sang songs in the church. We had a drink of orange and I had two biscuits.
by Emma Semper.

THE DEATH OF A TREE

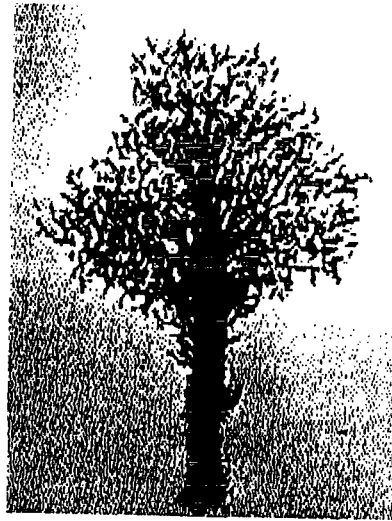
A tree stands proud,
As its last minutes float by
There is no escape now
The lumberjack comes strolling
through the forest
No care in the world for what
he does,
Death will soon be here
The fearless tree stands
patiently,
As his executioner draws his
axe back,
All is quiet the harm is done
It is almost as if you could
hear the requiem
Not like a funeral
Not even a stone to mark the
spot of a two hundred year
old tree
But only silence from the
animals of the wood
The squirrels of the tree are
homeless
The owl no longer has a
branch to sing on
All is quiet and the animals
have nowhere to go.
Joanne Worrall.

THE DEATH OF A TREE

There was an oak tree king
of all the trees
He always gave orders
Which tired the other trees
Nobody could get rid of him
But if the trees could have
their dreams
Kind little fir tree would
become king
But one day some
executioners came along
chopping logs for the poor
They found the king of the
trees
He was just the right one for
logs
So they started with gleaming
blades of axes
He immediately started to
shiver
All the other trees were very
pleased
The tree fell down
And all the wickedness had
ended
The trees were free at last
Hilary Hunter

THE DEATH OF THE TREE

They came from afar to do it,
One day it happened,
They cut it down,
It fell like a waterfall
Dropping and impregnating its
epitaph in the ground.
It lay there like a pencil on a
table,
The stump stuck up like a pin
in a cushion,
And they burned it out,
Until like cigarette end
It was lying there dead.
Richard Nicholson.



The Death of a Tree

The tall oak stands bent and
old,
But full of life,
Then as its death come near,
The sky darkens,
The three executionists came
over the hill,
One took out an axe,
And chops down the tree,
Till a big gash appears,
Then a rope is thrown up,
And tugged,
The woodpeckers and magpies
dart around,
Then the men tug once more,
And the living home of nature
Crashes to the ground
And the life of the tree is
destroyed.
Adam Woodcock



The Death Of A Tree

The two men walked over the
dark moors,
To where a tall oak stood
With a white cross on its
side,
An axe was pulled out of a
bag
Followed by a two handed
saw
Then a rope soared up and
clung to a branch,
Bark was sliced off with a
razor sharp axe,
Then a saw was picked up,
And white snow fell from the
heart of the tree,
The rope was tugged
There was a loud cracking
noise,
And down fell history.
Ben Braithwaite.

THE DEATH OF A TREE

There is a forest not far
from here.
There were two men coming
in a van
To cut the trees down.
They had two axes and a
chain saw
And a long piece of rope.
They chopped the tree about
six inches
And got the chain saw.
With a big bang the tree
shook through out
And scared the animals.
That was the death.
Ian Watkinson.

The Death Of A Tree
 A lonely oak tree stood in a
 field
 With the wind and rain
 blowing hard
 The tree was old and the
 branches hung
 I heard two men talking it
 grew louder
 I heard bang and clangs of
 chainsaws
 I trembled I didn't want to die
 I suddenly heard a zzzzz it
 was going through my trunk
 I saw flames around me I
 turned to ashes
 I was no longer a tree.

Paula Mitchell

The Death Of A Tree
 Down comes a tree and
 another. John and Adam settle
 down for their little picnic.
 Now they are refreshed ready
 to continue. They lurk through
 the forest looking for a tree
 worth cutting. Soon they come
 to a very rare elm tree. It is
 very fine wood but it is very
 rare. "Do not cut it down,"
 says Adam. "It is too rare to
 cut down." "Nonsense," says
 John. "You go home and I will
 cut it down myself." So John
 set off cutting the tree by
 himself. Soon the elm tree
 began to creak and it came
 down with a big crash.

Simon Kiddle

The Death of The Tree
 Next door to us is a tree.
 And it is a good tree.
 And we keep having to cut
 the leaves off.
 Because the leaves grow too
 big.
 One of these days we will
 have to chop it down and
 burn it. And all that will be
 left
 Of the tree will be leaves on
 the ground
 Behind our house is a man
 living there
 He is a nice man and he has
 go a chain saw
 And he has got a tractor.

Kevin Johnson.

The Death Of A tree
 I was walking through the the
 woods one day with my dog
 Ben when all of a sudden I
 heard a chopping noise so I
 went to investigate. When I
 got there it was Jack the
 woodcutter. He was chopping
 my big tree down with my
 tree house in. So I rushed up
 to him and said, "What are
 you doing to my tree?" He
 said, "We are chopping the
 forest down. We are making
 houses on here. So I said
 sadly, "Could you not leave
 that tree it is mine. It took
 me a long time to build that
 tree house. So could you
 please save me just that one."
 He said, "No I have to chop it
 down or I will get the sack."
 Then he started chopping
 again he screamed, "TIMBER!"
 The tree house that took so
 much time to build was over
 in less than two hours flat.
 The tree was more than 100
 years old.

Darren Swales

The Death Of A Tree
 I, the pine stood tall and slim
 The wind rustled my fragile
 needles,
 Then the killer stalked up
 Holding a heavy axe and rope
 in his strong hands,
 Then there was a piercing
 pain in my right side
 The axe had begun,
 Each chop seemed more painful
 than the last.
 He then hooked up a rope on
 my highest branch,
 I felt my roots being tugged
 and tugged
 Another sharp pain went up
 me,
 One of the main roots had
 been snapped,
 Then I noticed that the
 chopping and tugging had
 stopped
 I peered down he was
 gathering something,
 He put sticks round my trunk
 and lit a match,
 I couldn't see for the smoke,
 Then I felt my roots
 shrivelling my trunk got hotter
 and hotter
 I was falling, falling, faster and
 faster,
 I hit the ground with a thump,
 The killer then started
 chopping me up.
 I could feel no pain then I
 was dead.

Sarah Nattrass.

TREES WORD SQUARE by Ashley Garner

E	L	M	A	V	B	A	L	S	A	M
H	R	P	O	D	E	R	O	K	A	D
W	S	L	O	O	E	O	A	E	Z	F
H	S	L	Y	L	C	W	E	A	P	E
O	L	C	F	I	R	P	N	S	P	I
L	A	L	L	W	E	A	R	N	T	C
Y	M	I	L	T	N	H	U	E	A	E
S	O	T	O	L	A	R	C	H	E	D
M	R	C	W	A	L	X	P	E	L	E
A	E	T	R	U	P	O	B	I	R	C
S	I	L	V	E	R	B	I	R	C	H

Can you find these?

Hazel	Holly
Fir	Oak
Beech	Aspen
Willow	Maple
Silver Birch	
Elm	
Spruce	Can you
Cedar	find any
Alder	more?
Box	
Yew	
Sycamore	
Larch	
Ash	
Balsam	
Poplar	
Plane	
Pine	

The Witch.

One day there were three boys called David, Mark and Mike. They were playing cricket in the playing field near their house it was next to a old house. David was batting, Mike was bowling and Mark was fielder. Suddenly Mike gave a wacking throw. Then David gave wacking hit with the bat and the ball went flying through the air and into the next door garden. There were a lot of runours that the lady who lived there was a witch.

Carefully they all walked up to the garden wall. Carefully Mike pushed David over the wall. Then Mike climbed up and Mark pushed him up. David said, "I can't find it". Mike said, "It's over there, near the back door." It was a red cricket ball.

He just got to the door and then saw the witch herself. He shouted to Mike, Mike fell off the wall with fright! Mark ran away. The door slowly opened and Mike and David slowly walked backwards. She said in a kindly voice, "Don't be afraid. Do you want some freshly made cake and some pop?" "Well maybe a bit", David said. Mike said, "Yes. I'll have a bit as well."

It was nice. Then they went home. Suddenly David started to feel poorly

Kevin Richards.

Anger.

Starting to feel Angry
Don't call me names!
The wild animal called ANGER.....
Bending the bars
Sometimes I get Angry with Richard
He kicks me
Fists and kicks fly
People fighting.
People running about.
Then the fighting stops.
And the fists stop thumping,
And the kicking stops.
Then it all stops.
They all make friends again.
They shake hands with each other.

Daniel Kirkup.

A busy day.

On saturday my Grandma and Grandad came to sleep the night. Then we went to York and we went to Hamley's and we weren't allowed to buy anything. So we went to Smiths to buy a book. I bought a book called "The Wishing Wall". Then we had tea at Betty's. Then we watched Peter Pan. They flew on ropes and the crocodile ate captain Hook. Peter Pan took Wandy, John and Michael back to the nursery window. That was the end. When we got home it was ten o'clock. So I went to bed.

In the morning we had breakfast. After we had a game of cards. Then we had dinner and another game of cards. Then grandma and grandad had to go home.

Sarah Woodcock.

Friday Club.

There is a club called Friday Club. It is in SixKew. It is in the Church Hall. You do topics and you play games. If you want to join Friday Club you have to be eight years old. I joined Friday Club on Friday eighth. I have been a member for two weeks.

Andrew Nicholson.

ME.

My name is Martin and I am seven. I go to school and I have a sister called Paula. I have a BMX bike. We live in Leeming Bar. I have a mum and dad.

Martin Mitchell.

My Baby.

On sunday my mum had a baby and it is a boy and it is called Stuart John Ramsay. He was born on the 7th of February. I have held him twice. He is nice and he has black hair and it is sort of curly.

Stephen Ramsay.

NEWS

Yesterday afternoon mummy and I went to see nanna and grandad. In the morning I stopped at home. Yesterday in the morning Ian and I played with Robert up in the tree house. There is a bed in the tree house.

Emma Watkinson.

The Magic Chalk.

One day the teacher was drawing on the blackboard. He drew a boat. Suddenly it came to life. Everything he drew came to life so he became a great artist but after that everything he drew he never finished so it would not come to life. Sometimes he would draw a chicken with one leg or a car with three wheels.

Soon he was famous all over the world. He was once on T.V. He painted a picture for every little child in the village. When he died the chalk was still there so his brother took over. Soon he was famous as well. When he died there was no chalk left so nobody could carry on.

Sarah Whitton.

Bikes.

On Saturday it was my mums birthday and she got a bike and a baby seat for James. He looked nice in it. On Sunday we went for a ride on our bikes because we have all got a bike now. We went down to Londonderry on our bikes.

Alexandra McCormack.

Death of a tree.

When I wake I feel a pain in my side,
Someone pulls me down
I feel all kinds of pains
In my side,
In my side.
All of a sudden a sharp pain
In my side....
I feel dead!

Tanya Jacklin.

Winter Time.

Once upon time Peter, Richard and I went out and we had a snowball fight. I won! Then we went sledging. Then we went in and went to bed.

The day after we went to tell Richard that the snow was gone.

Charles Obank.

Journey To Another Planet.

One day I went for a walk and something was blocking the road. Three Robots! They took me to a another planet. The robots took me to their captain. They took me into a room and they asked me what my name was. I told them I was called Richard. They said they were going to change me into an alien.

I escaped and I got into their spaceship and I flew back to Earth. I saw my mummy and daddy. We lived happily ever after.

Richard Howe.

January

In January snow comes but it hasn't this year. There has been a lot of rain around instead in some places it has snowed and some people have had some very bad accidents. New Year's Day is the first day of the year I think we went out on new years day. There are 31 days in January. A couple of years ago I made an igloo. It lasted a week. Normally we have a snowman competition at school.
Jonathon Pollard.

OUR NEW DOG

During the summer holidays we got a puppy. First we got a kennel from Ben's house and then we put it into the van and went home. When we got home dad put up the run for the dog. When the next day came we got the dog. I was glad that we had got the dog. We went out with her and we called her Sooty. We tried to train her but she kept on running away and she chased after sheep. She got our shoes and ran away with them. When she got her stitches and dad was at work Sooty came inside instead of sleeping in her kennel. When it snows we will play snowball fights with her. Sooty is troublesome but I still like her.

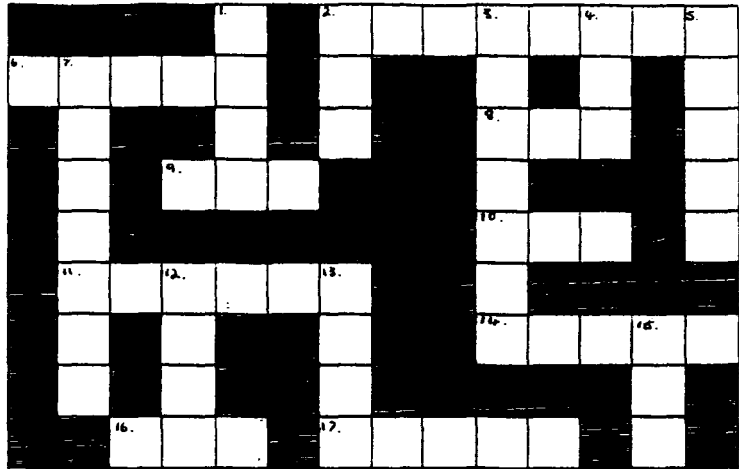
Graham Howe

THE NEW YEAR

1988 started this month. This year is a leap year because there are 29 days in February. January has 31 days we come back to school in January after Christmas. The new runway has opened at Leeming. The tornados came this year. I am not looking forward to tornados coming because they are noisy. There will be more people and houses. Leeming is going to be bigger. I dont want Leeming to change because I like it
s m a | |

Caroline Ingram

FEBRUARY'S PUZZLE by Joanne Worrall



ACROSS

- 2. The heaviest land animal in the world.
- 6. You can ride on this animal.
- 8. A horse eats this.
- 9. It is in the Nativity scene.
- 10. A hen lays this.
- 11. A sea animal with a coloured beak.
- 14. A small strong smelling animal.
- 16. This animal can go through a flap.
- 17. A fresh water fish.

DOWN

- 1. Farmyard animals with two legs.
- 2. A snake-like water creature.
- 3. Lapwings.
- 4. A very small insect.
- 5. A black and orange animal in the cat family.
- 7. A creature with eight legs.
- 12. Dogs often scratch for these.
- 13. This animal is a cross between a frog and a lizard.
- 15. A thing for catching fish.

January

January is the time for the snow.
What a sight to see.
Wish it was summer.
Snow falls out of the sky.
Snowmen being made in the snow.
Children slipping and sliding on the playgrounds.
Accidents on the roads.
Childrens fingers getting cold in the snow.
Poepple crunching their feet in the snow.
Children skidding across the grounds.
Icicles made on the window panes.
The snow covering everything like a thick Blanket that wraps us warm.

Samantha Offer.

Wintertime

Snow falling down and down
Building snowdrifts by the hour,
Children building snowmen,
throwing snowballs and sledging,
Mums and Dads sitting by the fire drinking tea,
Critters coming back and forth gritting roads,
Tractors busy seeking sheep in the fields,
Cars skidding everywhere
Trains pushing snow aside with rusty snowploughs,
The flashing lights on top of the gritters reflecting off sparkling snow,
Everybody feeling jolly and enjoying the snow.

Andrew Luckman.

LEEMING BAR SCHOOL NEWS

ISSUE No. 2
April 1988

IN THIS ISSUE OUR ROVING REPORTERS ARE OUT AND ABOUT VISITING PLACES OF INTEREST AND MEETING PEOPLE AT WORK.

As an integral part of their work the children have peered into the cockpit of a Tornado, felt the thickness of a Hardened Aircraft Shelter, inspected the foundations of a new house and learned how long the house will last if it is properly maintained. They have climbed down the pole at the fire Station and seen the communications equipment which controls all the Fire Brigades and monitors all the distress calls regarding fires in North Yorkshire. They have visited a coal mine and talked to Durham miners.

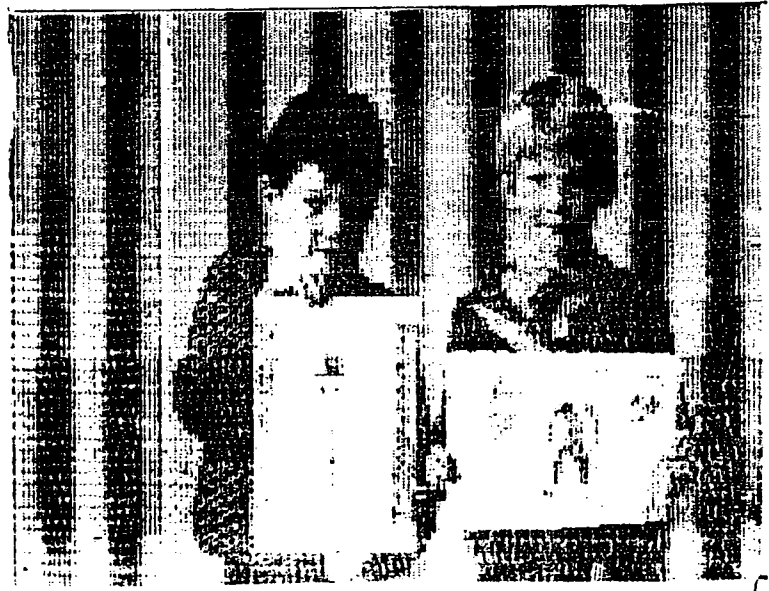
A multiplicity of questions have been prepared and asked, interviews written up and headlines formulated. Letters of thanks have been drafted and penned with careful signatures appended. Indeed our grateful thanks are extended to all those kind people who gave of their time and patiently answered our questions, particularly Shepherd Hones, No. 21 Squadron, K.R.F. Leeming, the Northallerton Fire Brigade and Beasham Open Air Museum. At the time of writing a visit to Police Headquarters is being planned. You may be interested to know that our last issue travelled as far afield as Japan and West Africa where it was read with great interest.

STOP PRESS
"What's the smallest animal you've ever treated?" Sarah Natrass asks Bedale Veterinary Surgeon Mr. Linscott.



PROUD ARTISTS SHOW THEIR DESIGNS

Jennifer Murray and Alexandra McCornack (top) and Charles Obank and Richard Howe (bottom) proudly display their entries for the Christmas Card Competition in aid of the Cot Death Research Foundation.



A VERY SPECIAL MORNING

At school we got ready for our visit. We went to Catenby road to the main gate near the guard room. First of all we went down to control tower with Squadron Leader Whelan. Then we went to meet Squadron Leader Threapleton who was in charge of XI Squadron Tornado. He showed us his flying suit. Then we piled in to Mrs. St.Pierre's car and went round the runway and the airfield. They have two runways one running one way and the other running the other way. H.A.S.'S are hardened aircraft shelters. The runways are both based on magnetic north which is (340degrees) Squadron Leader Threapleton said that XI squadron forms in July that is the first. We saw the Tornado ADV which carried 4 skyflash and 4 sidewinders which were air to air heat seeking missiles. And he said that it also had only one gun which fired 1,700 bullets a minute and shoots the cartridges into a big storage compartment. The plane that we saw and that I'm talking about is ZE161 Tornado. Squadron Leader

Threapleton said that when XI Squadron is formed in July it will have 15 pilots, 15 navigators, and 15 crews in all. I asked him is it easy to taxi it round the runway. "Yes," he said, "Because it has nose wheel steering." Adam asked Squadron Leader Whelan what kind of planes do R.A.F. Leeming have he said just about every kind of plane because we are a main diversion station. The main kind of planes we have are Bulldogs, Chipmunks and Jet Provosts. I asked Squadron Leader Threapleton what kind of ejector seats are the Tornados equipped with. He said they are all equipped with Martin Baker ejector seats (Mark ten seats). They both said that the purpose of the Tornado in this country is to defend the United Kingdom. And he said that the colours of the Tornado are Air Defence grey and ground attack grey and green. The roundels are pale blue and pale pink.

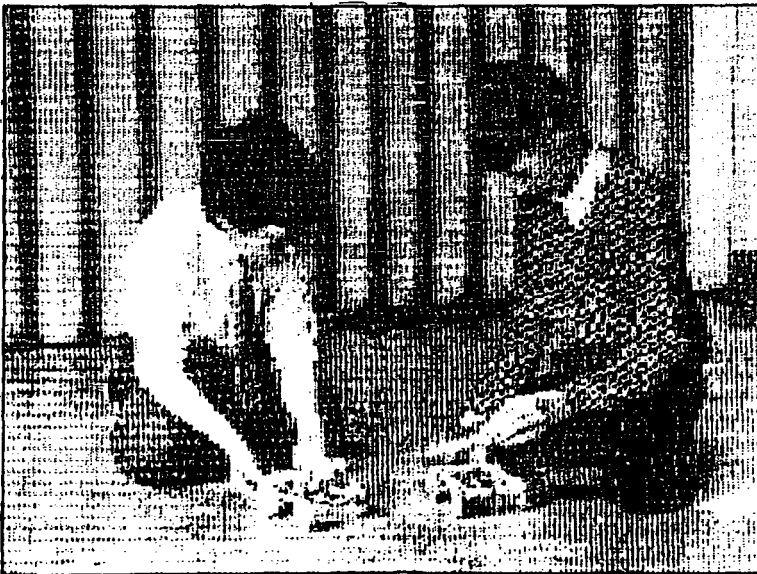
Richard Nicholson.

Swifter and Keener than Eagles

The motto of XI squadron is "Swifter and Keener than Eagles". XI squadrons is just one of the squadrons at RAF Leeming, Ashley Richard and I went to see. We arrived at Station Headquarters. There we met Squadron Leader Whelan. He told us about the runway which runs in a magnetic north direction. He showed us on a map the Sergeants' Mess and the hangers.

After an interesting talk we set off to meet Squadron Leader Threapleton. He took us to look at the temporary XI squadron hanger. To our surprise inside it there was a Tornado Mach 3. The radar system in a Tornado is in the nose. There are 4 missiles on the bottom. There are lots of things to measure heat and wind strength. The wing can be swept back to form an aerodynamic high speed shape. The symbol colours are blue and pink. We had a look in the cockpit. It has two seats, one behind the other, one for the pilot and one for the navigator. A Tornado does not carry bombs. It is only for air defences. After Squadron Leader Threapleton had shown us in the Tornado and answered our questions we went to look at the hardened aircraft shelters (HAS).

Adam Woodcock



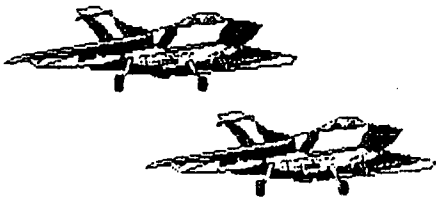
WHICH OF OUR CARS WILL TRAVEL THE FASTEST?

Richard Nicholson and Darren Eagles test their vehicles and try to discover how to design a car that combines speed with reliability.

THE LATEST IN PROTECTION HAS!

HAS means hardened aircraft shelters. They are made of metal pipes reinforced with cement. At the back are two holes that for when the aeroplanes start their engines, the exhausts are sticking out of the holes and all the smoke goes through the holes. The doors are made from cement and there is big steel bars on the front of it. No aeroplanes can destroy the "HARDENED AIRCRAFT SHELTERS". They have got rooms in them so that the pilots can sleep there for the night. The doors are worked by electric motors because they are so heavy and big. There is little doors that cover the holes where the exhausts stick out of so that no men can get inside. The men have to have security passes to get into the HAS'S and HANGERS. Squadron Leader Whelan showed us round a hardened aircraft shelter on our visit to R.A.F. Leeming. He said, "The planes can start up and run and test their engines and it is quieter than outside. They also have a tunnel to test them when their not in the air." The hangers are 50 metres wide and 100 metres long. That is very big. And they are about 20 or 25 feet high so that the aeroplanes can get out without hitting the roof.

Ashley Garner



HOUSE OF WATER

Did you know that you had six thousand one hundred and seventy nine litres of water in your house?

Well it is true, and all it takes for it to dry out is twelve months. The site manager's name is Mr. Bert Holmes. The job gives him satisfaction. To build one single house it takes from eleven and a half to twelve thousand bricks. The houses are going to be eighty to ninety square metres. The houses will have central heating powered by a gas boiler. If you use the central heating economically when you first move in, at about seventeen degrees Celsius then the house will dry out quicker. You will always get cracks because when the water dries out something has to replace it and that is a crack. Bert Holmes has been building houses for six years, and in that time he has built about two hundred houses. He thinks they will finish building on this site in about six months. It takes from twelve to thirteen weeks to build one house from digging out the foundations to finishing the fittings inside the house. There are going to be four bedrooms in each house. In

the master bedroom there will be a shower in the corner. The houses are already sold to R.A.F. Leeming. The houses will have two floors, ground floor and first floor. The ground floors are cement and the first floors are floorboards. The firm's main building is in York. The houses are going to be Romfords and Wensleydales. The Romfords roofs are gabled and the Wensleydales roofs are hipped. The houses could be there for more than a hundred years if the bricks and mortar are looked after and properly maintained. The workers come from Middlesborough, Wisborough and on leaside. It is roughly about forty thousand pounds to build just one single house. So to build the seven houses it will cost roughly about two hundred and eighty thousand pounds. Altogether Ben, Colin and I stayed on the building site for one and a half hours. It was a very interesting visit and I enjoyed it very much. We hope to visit the building site again when the construction is nearly finished.

Andrew Luckman

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MATHEMATICAL PUZZLE
by Damien Kirkup

BUILDING A HOUSE GIVES SATISFACTION

We asked Mr. Holmes how he liked working on the site. He said it's a job that gives you satisfaction. A home becomes the most important thing in your life when you are a young man and you get married. He told us you need eleven and a half to twelve thousand bricks to build one house. They had eighty square metres or ninety square metres in one house. The houses are all sold to the R.A.F. They use about 6,179 litres of water to build one house. That takes twelve months to disappear out of your house as long as you use your central heating economically at about 17 degrees. During the summer you can drop that by at least ten per cent. Mr. Holmes has been in the construction business for about forty-three years and had been on seven sites and build 200 houses roughly. In about six months they will finish on that site. There will be nine rooms to a house and a shower in the master bedroom. They are planning to build forty-three houses in other fields near the site. They have gas as well as electricity. There will be two floors. The head office for Shepherd Homes is in York. There are three Romford type and four Wensleydale type. Wensleydale have hipped roofs and Romfords have a gable. The firm working on the site is Shepherd Homes. Surprisingly the workers live in Teesside and Darlington with a few local lads mixed in.

Ben Braithwaite

WHEN I WAS ILL.

I had the chicken pox and after that I got the measles. I did not like staying in bed.

Tracy Offer.

SHEPHERD HOMES



LEEMING BAR

DADS MEDAL

Yesterday the driver came to pick Mark, me and mum up to go to Nottingham to see dad get his medal. The car was a Vauxhall Cavalier and it belonged to the Colonel. The car had a light because he sometimes works on his maps and letters. Then we got to the camp called military works force where the bins were red to match the Royal Engineers. We had coffee in the Sergeant Major's Office. Then we went to the club and all the soldiers came to watch dad get presented with his medal and mum got pink and white flowers. Then we went through to the bar for drinks with the Colonel, Officers and soldiers. Then we got ready to come home in daddy's car. We stopped at a services for our tea.

Richard Stocksley

MY STAMP COLLECTION

I started to collect stamps last year. I have a lot of stamps. Some are very funny shapes and sizes. Some are funny colours. Some are very small. The best thing to pick stamps up with is tweezers so they don't lose their stick. I like stamps. I think you would like to collect stamps too.

Martin Mitchell

OUR VISIT TO THE V.O.M

When we went to the v.o.m we talked to Mrs Gustard. She said there were 300 people working in the v.o.m and they mostly sell bacon. They have 12 offices and 10 lorries and they make 61 miles of sausages each week. Mrs Gustard did not like bacon or eggs. We went to the big cooker and they cooked pork pies in a rack in the cooker. When the bell rang it meant that the pies were ready and they came out of the cooker. They went in a packet ready to go to the shops.

Charlotte

Millward.

Tiger

Tiger is waiting in the long grass, silently, camouflaged he waits. He sees his prey. He starts to walk getting faster at every step and then he leaps on a deer.

Martin Mitchell

DID YOU KNOW ALL THE MURDERERS GET CAUGHT?

I went to the police station and I asked Inspector Johnson some questions for my interview and my best question was, "Is it hard being a policeman?" He said, "Some days it could be hard and some days it could be easy." He said that he had been policeman for 18 years and now he works in an office but he still goes out some times. I was the one who wrote to see if we could go or not. We might be able to go back to see the dogs.

Jonathon Pollard

MY LITTLE BOLL

One day Poppy was sitting in the car when a mouse saw her. Poppy was frightened at first but a man told her it was

John Estlin

Visit To Beamish Museum.

We got on the bus about half past nine. It was about an hour and a half on the bus. Beamish is in the county of Durham. When we got there we had to take a lift on the tram. Then we put our lunch boxes down in the room that we had booked. Then we went to the town houses to fill in a booklet. Most of the windows were sash windows, that meant that the top bit of the window could open and the bottom bit could open. It said that a maid probably slept in the attic of number four. We saw a sign that said, "J. R. S. Watson Solicitors." A solicitor is a person who helps people with problems of the law. The office was kept warm by the fire. There were gas lights too. We went to Mr. Jones the dentist's house. We looked into the front room, it was used as a waiting room. It looked comfortable. We went upstairs we saw a room that was divided into a

surgery and a rest room. People sat on the chaise longue after they had teeth out. We saw the dentist's chair and it was nearly the same colour as our car. Then we looked into the bedroom. The beds were made of brass. On the big bed were two dresses, one was pink and the other was black. The dentist was quite rich and had a modern house. Then we went to the bathroom. The bath was large and had a shower at one end. It stood on small legs. The toilet was very fancy and made from wood. Then we went to the kitchen. The dresser held the family china and we saw the first electric fire. We went to look at the grand father clock. Next we went to Miss Florence Smith and she was a piano teacher. She used her drawing room. Then Tanya's mum bought us an ice-cream and I had a lolly. We looked in at the shop windows. Then we had our packed lunch. After lunch going to the mine Alexandra and I fell over

and grazed our legs, when we got to the mine we had to wear red hard hats. It was cold, damp and dark in the mine. They told all the children to come to the front and told us all about the mine. Then we gave our hats back and went to Home Farm. First we looked at the ducks. Then we went to the kitchen and had some home-made biscuits. We went to the dairy and then we went back and lastly to the shop. I bought two postcards and a pencil.

Sarah Woodcock.

Tiger
The tiger moves swiftly
through the forest
Peeps out from behind the
long grass.
Moving at the speed of
wind
Looking out for anything
around.
Blazing like a fire,
Teeth like chainsaws,
Pouncing on small birds,
Men hunting tigers.
The whiskers cover their
faces.
Sleeping motionless and
silent.

Sarah Whitton.

The Tiger.
The tiger prowling through
the forests, pouncing on
the animals that it sees,
Camouflaged amongst the
trees black and yellow
orange too -blazing in the
sun.

by Lucy Gardner

The Eiffel Tower.
One day a spider was
crawling through the grass
when he came across a
monster. He looked up the
monster was made of metal.
He rushed away and told
his friends. His friends
went to see the metal
monster. They decided to
climb the monster. It took
about two hours for the
spiders to climb to the top.
They saw a lovely view of
the fields.

Gemma Braithwaite.

My trip to Germany

On Monday night May we went to Bannockburn Open Air Museum. First of all we went to the farm. We saw the duck pond. Next we went to the horse gin. There was four parts for the horses. The horses worked the milling machine. It ground the corn and wheat between two round stones. Next we saw a plough. Then we saw the horse stables. There was lots of certificates hung up. Next we went to see the farmers tools. Then we went to a bit over looking the barn. There were some cows and calves. A man came and started to take the cows out. Then we went to see the turkeys. Then we went to see the kitchen. There was a dresser with plates on. There was a fire, a sofa and a rocking chair. There was a big bowl of porridge with the porridge and sugar in. We saw the pantry. Then we went to the dairy. We saw the butter making machine. Then we went to the

blacksmiths and saw a pit pony. We went to the hut where we left our dinner and had our dinner. Then we went to the town and saw a solicitors house. We went to the dentist and there we saw Mrs St Pierre and her group. I was with Mr Pearce. We went to a grocery shop and a tailors. Then we went to the mine it was good. We saw the pit pony again. Finally we walked past the railway station. We went to the hut. We got our bags and we went home.

By Kevin Barnard.

My trip to Germany⁶

At 6.00 we went on the ferry from Hull. First we had to find our cabins. Simon and daddys cabin was on B deck and me, mum, Michael and Katie were on C deck. Michael and Katie were on the bottom beds. My mum and me were at the top beds. Then we went to the restaurant to have some dinner. Afterwards we went to our cabins and we went to sleep. In the morning we had breakfast in the restaurant. Then we got off the ferry and drove through the Belgium border. When we came to our aunty's house which was in Germany. They had some soup already made. We had some soup and then we went to our house in the forest. We went shopping at Aldi because we needed some food. Our house is brilliant. It was called the Hutter. We slept in a different hut. It was called the Pond a Roser. We stayed for 2 weeks it was great.

Rhian Kiddle.

Horses.

I like horses. I go to my friends to ride the horses. My favourite horse is called Blackie. I ride Blackie in a field. I started when I was three, I fell from Blackie going fast and I thought I broke my leg and I felt sore. Janet Brookes took me there. The horses have grass and hay to eat. We take Carrots and apples because they like them to eat. We brush them we clean the reins and we polish the saddles. I enjoy horse riding.

Clare Semper.

Alton Towers

On Saturday I went to Alton Towers. We had to get to the bus stop for half past seven. I went with my cousins, my uncles and my gran and Grandad. We got there at half past 11. First we had to buy a ticket to get in. First of all I went for my dinner. Then we went to the festival park. It is like a fair. I went on the spider. I went on with my mum and sister. It went high. My uncle went on the corkscrew rollercoaster. My sister and I went on the Dragon Rollercoaster. I saw the open air theatre. Then I went to the Talbot street. I went on the Mini Apple Rollercoaster. We went in a shop it was called The Space 1999-Thunderbirds. Then we went on the bus home. Charlotte Webster.

The Sad Clown.

One day there was a clown called Snoopy. He was a sad clown. He was sad because he could not do the tricks that he had to do, like being funny and telling jokes. So on that day Snoopy was sat in the dressing room and a little boy walked into the dressing room. He saw the clown crying. He tried to cheer him up. The little boy said "Come on I will cheer you up tell me a joke." So the clown did the little boy laughed with joy. So the clown jumped off his chair and laughed too. On that day there was a circus. All the boys and girls laughed with joy too and from that day the clown was never sad again. When there was a circus the little boy helped in the circus if he wanted to and he did.

Carrie-Anne Swales.

INTERESTING NATURE RESERVES TO VIEW SEA BIRDS

Bemton cliffs is one of the best sea bird reserves in England. It has the only mainland Gannetry in England. There are lots of Razorbills and Guillemots.

Binoculars are useful for spotting the birds. You can see the birds looking down from the cliffs or looking up from a boat. I have tried both of these and I think looking up from a boat is the best.

Whitby is a good place on a sunny day. There are quite a few seals and lots of gulls. I could not see the birds properly without binoculars. There are not usually any boat trips to look at the birds and seals.

The Farne Islands are a group of islands just off the coast of Biddle Bay, Bamburgh. It is excellent for Puffins, Arctic Terns, Gulls, Gannets, Razor bills, Guillemots, Shags and Cormorants, and even a few Rabbits. But when I went the Arctic Terns were quite vicious because they were breeding.

Adam Woodcock

THE UNKIND WIZARD.

Once upon a time there was a very cruel wizard and he had a powerful wand. He had a friend the friend was a witch. The witch had a friend also. The witch's friend was a ghost and a dragon. The dragon did not like the wizard because every time the dragon goes near the wizard he turns the dragon into a pig. The pig kept knocking over the tables and chairs in the wizard's castle. The witch was very cross and so she turned the pig back into a dragon. Selena Steijn.

7

VALE OF MOWBRAY BACON FACTORY

We went to visit Mrs. Custard to interview her. First we asked her how many ladies and how many men worked in the factory. 180 men work there and they have 300 employees. They have 9 men lorry drivers and there is one lady lorry driver. She is better than some of the men. They mainly sell bacon because they slaughter a lot of pigs every day. They have got 12 offices. They make 36 tons of sausages in a week. If you put that in a row it would be 61 miles. They sell 600 sides of bacon in a week. They sell 26 tons of pies. They have all different sizes of pies. Harris began to make bacon in 1770. The V.O.M began in 1954. V.O.M. stands for Vale of Mowbray. They cook pies in a massive oven. It is as big as a garage. They sell 2 million tons of sausages in a year. The V.O.M. factory takes up five acres. Presto, Gateway, Sainsbury, Asda and Morrisons sell their meat. All the machines are very dangerous and you have to be 18 or over to use the machinery.

Hilary Hunter

I WENT TO THE VALE OF MOWBRAY BACON FACTORY

On Tuesday we went to the VOM. 180 men work in the factory and 120 women work there too. There are 300 people altogether work there. The offices are only a sideline. They sell 600 sides of bacon a week. They make pies too. The VOM took over in 1954. We went to the bakery and we saw the huge oven and we went back to the factory. Mrs. Custard gave us a pen and some books and some leaflets. The bakery was interesting.

Wayne Garner

NORTH YORKSHIRE POLICE ALWAYS GET THEIR MAN

In our interview Inspector Johnson told us that there is no outstanding murder in North Yorkshire and the last murder in North Yorkshire was in 1987 and we asked him if he carries a gun. He said "No". He said he has never had anything to do with firearms. Most of the cars are Ford or Vauxhall. They are mostly English, but the motorbikes are BMW which are German. They have other places, York, Scarborough, Harrogate and a couple more. They have about a dozen dogs and horses. The horses are at Harrogate. Now Inspector Johnson works in an office as well as being on the beat. We asked him if he had a job before this one. He said "Yes, just on farms and in factories in the holidays". He said he has been injured before, just cuts and bruises. In North Yorkshire there are 1368 Police Officers and the Chief Constable, Mr. Nobes, is in charge of them.

Colin Ramsay

WORKING IN THE DARK

I used to be a doorkeeper, when I was a lad I had my job changed. When I was sixteen I did not want to be a collier but my family was poor and we got a good wage so I had to keep it up. I could not wait until pay day. Our black faces lit up with happiness but there was another day to face. The next day I was up at six o'clock to get to work. I saw the first lot of men going down the shaft, the big wheel turning round and round. I say to myself I hate that mine, I don't want to go but I have to. It was my turn to go down. I was dreading it. The dreaded black dust, I was saying to myself.

Darren Swales

A VISIT TO THE VETERINARY SURGERY

On Wednesday we went to interview Mr. Linscott. He works in Bedale Veterinary Surgery. We asked him questions because we would like to know more about vets and the animals they treat. The most common illness for a dog is a tummy upset. Some of the unusual animals he has treated are snakes and other reptiles and tropical fish. He likes all animals but would prefer to treat tame animals. When he travels to farms on a morning he likes treating dairy cows. Dairy cows are most popular on farms. Some of the owners can treat their own animals by giving them pills. The vet does not treat zoo animals because there are no zoos around this area. When he does lots of operations, he does not see many many animals for little problems on those days.

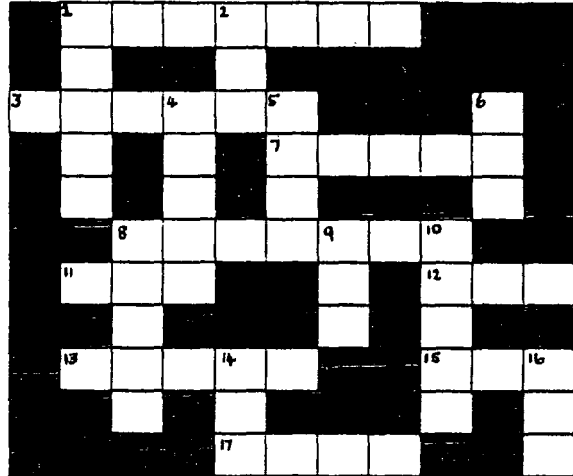
To train to be a vet it takes five or six years and you have to pass all your exams. Vets train all the time because there might be new diseases that he has not treated.

Cats are about 8 weeks when they have their first injection. He does not travel to other countries to treat animals but he has one of his partners in Ethiopia. He has worked there for twenty years.

Monday is the busiest day of the week. People sometimes ring on a Sunday. It depends how ill the animal is. The smallest animal he has treated is a terrapin. It was about an inch long. They have shells and when Mr. Linscott treated it, the terrapin crawled inside. The terrapin needed an injection every week for a month and he needed to use a very fine needle.

Cats have about 6 to 8 kittens in a litter. Mr. Linscott has been working as a vet for 25 years and working in Bedale as a vet 8 years. Mr. Linscott likes doing all jobs but would prefer not to do operations all the time and would like to do other jobs in the surgery. He would recommend his job to someone who is not upset when an animal is put down or dies. They have got to respect the animals they treat. Being a vet is not as glamorous as it is on television. He has treated a greyhound with a broken back but they tried to mend it but unfortunately the greyhound died. We saw the x-rays of the greyhound's back. About 2 to 3 hundred animals are treated a day. Cats can see in the dark because they have more rods in their eyes than human beings. There was a bullock with a nervous complaint, the disease was called B.S.E. We had a look in an ophthalmoscope I looked in the back of Sarah's eyes. I could see the retina.

Paula Mitchell



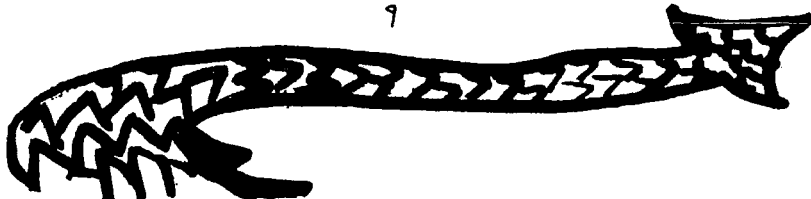
SUMMER CROSSWORD By Adam Woodcock

ACROSS

1. To break into little pieces.
3. A fruit.
7. You hear this.
8. A material made from oil.
11. A yellow and black insect.
12. To move quickly on foot.
13. It rhymes with clock.
15. Baked beans come in these.
17. An armed war vehicle.

DOWN

1. The outline or form of something.
2. A yellow-brown colour.
4. A red or green fruit.
5. These creatures are similar to ternites.
6. A bird you can find on a farm.
8. The smallest British coin.
9. A number between one and five.
10. A thin line that appears when a building dries out.
14. A household pet or wild animal.
16. An iten fish are caught in.



My dragon is called Bumpy and he is very greedy. He ate two pieces of meat yesterday and two pieces of bacon today. It was cold bacon and he got the mumps on him. So I put him in bed and gave him some hot soup and some medicine until he was better. Then we all lived happily ever after.
Selena Slater.

I like my dragon he is silly. One day the dragon got out of bed and went to wash his hands. He went to the bathroom and got into the wardrobe.
Jessica Sylv.

One day there was a dragon and there was a girl near by. She had a cat. One day the girl went out. The dragon came to iron the clothes. The dragon burnt the clothes and went to bed.
Melisa Slater

I like my dragon. He is green. He has got spikes on his back.
Gavin Knowles

One day Redfire was eating a currant bun at the table and he smashed the plate and Red fire pulled the tablecloth off.
Nona Granger.

My dragon is green and it is in the garden and my dragon lives with me.
Peter Obank.

Thumper is a naughty dragon and sometimes Thumper is untidy. My dragon is green.
Caroline Webster.

Melisa is my dragon she is green and she is naughty because she burnt my toast.
Andrew Darbyshire.

Here is my dragon. He is green. It has yellow spikes and it is in the garden. My dragon lives with me.
Michael Kiddle.

My dragon is naughty today because he burnt my tongue end when he kissed me.
Andrew Ingram.

One day I met a dragon and he was a pet dragon. We played with my dragon. We always sleep together and we are always friends. We like each other.
Gail Hunter.

I like my dragon. He is a famous dragon because he makes my toast.
Thomas Robinson.

My dragon is brown. My dragon has orange spikes he breathes fire.
Catherine Tallentire.

My dragon is playing with the ball.
Phillippa O'Toole.

One day I was eating my breakfast and a dragon flew in. He ate my toast and a full glass of milk and an egg and five slices of meat and then he flew back out again. At dinner he ate all that again. At tea he ate that and at supper he ate that. So I called him the Greedy dragon.
Rachael Probert.

I was walking in the wood one day when I saw a dragon. He came to my house and we went camping and he made a campfire with his breath.
Emily Dix.

My dragon is big. He has got purple spikes.
Hannah Braithwaite.

My dragon is red and green. He is big.
Robert Alderson.



Our Trip To Beamish.

On Monday 23rd of May the juniors went on a trip to Beamish. We went on the bus. On the way there, we did some puzzles. When we got there we went into an office room and Mrs St. Pierre got the tickets. When she got them we went on the tram to a little room to put our packed lunches in. Then we got put into groups. Gemma, Jennifer, Richard, Stephen and me went with Mrs Howe. Everybody got a booklet each. First our group went to the pit cottages. We did our booklet. We had a look at the pit cottages first. It said that miners often had large families and so sometimes people slept in the front room downstairs. We saw two irons, one was called the flat iron and one was called the block iron. The block iron had a piece of iron in it. You warmed it up beside the fire. In one room there was a lady making mats, they are called clippy or hooky mats. In the same room there was a piece of brown curly paper, it was sticky and is used to catch flies. There was an oven and it was a round shape. There was a room in which a lady was baking and there was a clock upstairs. There was a chest with a doll's house and in another room a piano. In the houses they used oil lamps.

Fiona McCormack.

MY HOLIDAY.

I went to Norfolk to a small village called Horsey for my holiday. We went to Pettit's feather craft. My sister and I fed the goats and looked at the cows and rabbits, ponies and ducks. On the second day we went for a drive in the car to a place called Beccles and walked round the town. We went to the beach on the third day we went for a walk along the Broads and to see the windmill. Also on the way home we stopped to look round a toy museum. We also looked round at homemade dolls. Emma Semper.

Ingleton.

One day I went to Ingleton and I found some worms and so that he wouldn't be lonely I put him with another worm. Then I went down the river and I skimmed some stones. Then I saw a white cat and then we went to bed. I slept on the settee. When my Grandma and Grandad came they woke me up and then I went home.

Lynnda Harrison.

The mad prisoner from the past.

One day I was walking in Hazel Wood. I fell down, down, down until I hit something hard. It felt like an end of a bed. I'm sure it was wood. When I opened my eyes I saw a terrible figure. I seemed to be in a dungeon. That means I was in a castle. He chased me out. I
r a c e d h o m e .
Shaun Fletcher.

WORKING IN THE DARK

The cage goes down and down
It feels like my stomach is
left behind
Going down in the depths
The tunnels are passing by
Eventually we reached the
bottom
Door opens and life once again
begins once more in the mine
The tools get picked up and
they start to hammer away
Sparks are flying, fires nearly
lit
The canary chirps and the
panic has started
Run for the doors one says
The gas makes the candles
flare up
Bang! an explosion goes off
Quietness comes for ever
more.

Colin Ramsay

A DAY IN THE LIFE OF A VET

On Wednesday we went to the vet. We asked questions. The most common illness for a dog is a tummy upset. The most unusual animal Mr. Linscott has treated is an iguana with a broken leg. The vet does not treat monkeys, lions, or tigers or any zoo animals with living in a rural area. Mr. Linscott does not dislike any animals that is why he likes his job. Mr. Linscott would not like any other job especially not a teacher. The animal he most frequently sees are dairy cows. He goes to farms mostly too. The vet gets bitten by cats and dogs. He does not keep many animals behind over night. When we went there was a dog who had been in ten days, it was very poorly. An operation can take 1 hour to 2 hours depending on which operation he does. Mr. Linscott can see half a dozen animals to 200 to 300 animals a day. If he has a lot of operations a day he will only see half a dozen animals. It takes five years to train to be a vet but at Cambridge University it takes six years and you have to

pass all your exams. Mr. Linscott never has a day the same thing he always sees something different. A cat is eight weeks old when it has its first injection. Mr. Linscott never treats zoo animals because there are no zoos in Bedale. When the vet injects cats the cat usually bites the owner when the owner holds the cat. Mr. Linscott has a partner and his partner is in Ethiopia to treat their cattle and camels because they need special treatment. Mr. Linscott has never travelled abroad. Monday is the busiest day of the week because on Sunday people do not like to bother the vet unless the animal is really bad. The smallest animal Mr. Linscott has treated is 2 to 3 centimetres long which is a terrapin. They used a very fine needle to inject the terrapin every week for a month. When he tried to inject the terrapin the terrapin crawled inside its shell. Mr. Linscott started his job 26 years ago. The medicine he prescribes most frequently is penicillin, not all the same penicillin but different drugs. There are quite a few animals die after an operation. Farm animals are kept for a different reason. They are kept for farming products and cats and dogs are kept for pets. Cats can live up to 25 years old but some only live until they are very young because they get killed in an accident. Cats usually live up to their teens. Mr. Linscott has two dogs, a foal, sheep, some goats, cats and he had a pony but it died. He has seen quite a few foals being born. He puts a lot of pots on animals legs. That afternoon Mr. Linscott had to put a pot on a lamb's leg.

They play around tree stumps and break their legs. He did a lamb's leg the day before so he does broken legs often. Mr Linscott has treated a ferret for distemper and operations. He has some animals in the surgery. He treated a dog with bad teeth under a general anaesthetic. There was a cat which had just had an operation. It was not often that a cow has triplets. No animal has ever woken up in the middle of an operation because the anaesthetic is too strong. Not all animals are colour blind but some are. A bull is colour blind and dogs are colour blind but he does not know much about colour blindness. He showed us the anaesthetic machine. There is a tube and you stick it down the animal's throat which has gas in it which keeps the animal asleep. He showed us the x-ray machine. He gets the x-ray machines from the hospitals, ones they don't want any more. He showed us an x-ray of a dog with a broken back that died. He showed us the ophthalmoscope so we looked in each other's eyes. We could see the retina and the veins. He said that he has treated a peacock. He had to go and see it because its tail was too long to get into the car. The strangest thing he has ever treated is B.S.E a nervous complaint in a bullock. Mr Linscott treats fish by putting the treatment in the water. There is no other way of treating a fish. When you want to be a vet you have to love and respect animals and not to be sentimental when an animal dies. I really enjoyed myself I would like to go again. Mr Linscott was very nice.

Emma Fawcett

DOWN IN THE DARK

Down in the dark

a few men are working with
axes and spades
and other
tools.

All of the men have got their job
to do.

It's wet and damp
in this mine and you never
know if there is any
gas unless you have
a canary bird.

The coal's dug out and put
into the wagons to be
taken up to the top.

The cage comes down and in
get the hard working
people
and the bird.

Now the people are out of the
dark they can go home
and get a good wash
then go to bed.

Damien Kirkup

Working in the Dark
Young boys of eight, nine or
ten,
Slaving away on the coalface,
The darkness creeping around
them.
It's darker round every
corner they turn.
The colliers tired and
frightened,
Trying desperately to follow
the cart in front
And the trammers nearly faint
from exhaustion.
Doorkeepers asleep on the
job,
Stray carts that have been
stuck or broken.
The coal dust rising
As older men hack away at
the coal face.
Their bodies glisten with
sweat,
The colliers sorting out coal
With deadly looking
implements,
Hauliers amongst the pit
ponies rest,
The end of the day,
They clamber back to the
cage
And are hauled slowly up,
Out at last,
They jump for joy and head
for home,
Clad to be away from
The darkness of the mine.
Sarah Natrass

Working in the dark
The cage fell down, down
The surrounding darkness falls
away,
The lamp flickers dangerously,
The bottom of the shaft is
coming closer.
At the bottom the pit ponies
are waiting,
Their shaggy coats black with
dust.
The trucks are fixed to the
ponies.
They trundle along the dusty
tunnel.
The miners work bare-backed,
Sweat running down their
faces,
Their pick axes swing
At the jagged rock face.
The coal is taken away.
More trucks come to the next
load.
The miners' boiler suit
bottoms black with coal.
Their heavy boots take a
steady rhythm
As they walk back to the
rusty shaft
And the squeaking cage goes
slowly back up.

Adam Woodcock

WORKING IN THE DARK

As the cage sank down into
the earth I could hear the
cogs and big wheel at the top
creaking. When we reached
the bottom I could hear the
other workers picking away
at the coal face with their
pick axes. When their shift
was over I took their places
reluctantly. I started to chop
away at the coal face. After
an hour I was ankle high in
coal. Then the colliers came
and loaded up the trucks and
took it away. "All change!!"
shouted the foreman. All the
workers put down their
tools and headed for the
cage. The cage creaks and
rumbles once more. When I
got outside I squinted my
eyes with the brightness of
the sky. When I got home I
had a bath and went to bed.

Andrew Luckman

Our Holiday at Portlough.

At Manchester airport our flight was at 7 o'clock. At midnight we boarded an Orion. It was a 747 Air Bus. It could fit 300 people in. There are four seats at both sides and in the middle. When we got out of the aeroplane, we got a taxi to the hotel. We went to the reception and they said our apartment was 23 and 24 B. At the beach we caught 30 crabs and 4 shrimps. The best place we visited was the Big One. It had 5 big water slides, the highest were called Corkscrew and Moglock Tangle. by Richard Howe.

The dog who wished he was something else.

One day a dog was walking past a fence when he saw a cat on the top of the fence. He said, "I wish I was a cat then I could climb the fence and then I'd be happy." Then he passed a fish pond he thought to himself, "I wish I could be a fish." Then he passed the cat again. The cat said, "There goes that foolish dog again."

Jenny Howells.

Tiger.

Tiger you are quick,
In your rough be careful
Their claws are sharp,
Your teeth are too.
You blend in.
They are rare.
So you should
Be careful.

Tanya Jackson.

My Nan.

I like to go to my Nan because I help her in the garden. One Saturday in May I was digging in the garden and I dug up an ants nest. I got bitten all over my hand. This Saturday we had a game of scrabble and we finished the game. We had finished all the little letters. I like my Nan because she buys me sweets and on Friday I went for walk with Nan and I saw Friday Club so I went to play rounders and when we had finished I was sweating. by Andrew Nicholas.

Alexandra's Birthday Party.

On Sunday. We played races and I was racing against Alexandra, Tanya and Eva. We had our tea out in the garden. I got a piggy-back off Lucy. Alexandra's and Fiona's cousin. Alexandra had a lot of goes and Fiona had piggy-backs. Laura played with James. Laura is Alexandra's cousin and James is her brother.

Emma Watkinson.

The Moscow State Circus.

On Wednesday 15th June we went to the Moscow State Circus at York. We saw some horses and six people jumping on one horse. They were standing up and they were lying on the horse.

That was good and we saw the snake-lady, she put her legs over her head on a table. It was good. We saw a girl give a flower to a clown and the clown kissed her. We saw some jugglers. We saw a girl jumping on a bar, she did a somersault on the bar.

by Charles Olanic.

My holiday.

On Saturday morning my mum woke me up at five o'clock because my dad was going fishing and the boat set out at eight o'clock. It took us half an hour to get to Whitby. You had to go down some steps to get into the boat, my dad was just in time. When my dad had set off we went to have a look at the shops. Then we went on the beach. It was six o'clock when the bridge opened to let the boats come through. My dad only caught four fish and they were cod. On Friday we went to Scarborough and we went on the beach. On Saturday I went to the swimming baths and we have a new teacher. On Sunday my dad took us to where he used to live. Eva Tallentire.

My Visit To Beamish.

At nine o'clock we set off for Beamish. It took us about an hour and a half. When we got there, Mrs St. Pierre, our head teacher, gave us some pamphlets. Our group went to the town. We had eleven pages to do in the pamphlets about the town. We bought ice-creams with a flake in it, then we went to the coal mine, then we went to the drift mine. We had to wear hard hats. When it was our turn we went down, down, down into the ground. When we came back out we saw some people building a church near the drift mine. The trucks, the straight and bendy coal mine, the trams and the open air buses were the best.

Robert Barley.

The Horse and The Rabbit
 Once upon a time there lived a horse and rabbit. The rabbit was walking along the path when suddenly he saw a sign. It said, Relay race 2 p.m. Saturday. He went home and thought what he should wear. He wore white shorts, black tee-shirt and white socks. Then the horse saw the sign and he entered the race. It was half past 1. The rabbit and the horse started walking. They finally reached the race. They lined up. The rabbit said, "I bet I win." The horse said, "I bet I win." The bell rang and they started running. The hare overtook them both. The race finished and they both made friends.

Jennifer Murray

My Baby Brother
 My baby brother is called Brenden and he is three years old. I play with him when I get home from school. Sometimes I watch television and he jumps on me so I push him off me. Sometimes he gets me a packet of crisps of salt and vinegar. Sometimes he makes his own breakfast and he makes a mess on the floor. He climbs up the stairs with out holding on the bannister.

Christopher Burke

The Tiger.
 Tigers are colourful orange and black in the forest. Tigers are powerful with sharp teeth and sharp claws. Brave tigers in the forest bright. Quiet tiger hunting other animals, running about. Lots and lots of tigers shining like glass.

Daniel Kirkup.

Our visit to Beamish.

On our way to Beamish we had some word squares and I got three. When we got there we took the tram to the room where we were going to have our dinner and left our lunch boxes there. I was with Mrs Howe. At first we all went to the toilet, then we went to the pit cottages. We had to find a hanger for the hat and the coat. We also saw the old telephone. The people in my group were Jennifer, Gemma, Richard and Fiona. Then we saw the bed with white nighty on it and we saw the old piano, and the old lamp that was burning off oil. We went down the mine and it was very very dark. Richard and I stood in the place where the man was sitting and he told us all about the mine. There was a big crater of coal. When we went out, We saw a toilet called a netty. This lady was cooking bread and the lady's cat was asleep. There were two types of iron, a flat iron and a block iron and there was an old fashioned clock on the mantelpiece.

Stephen Ramsay.

My Cat

My cat was 3 years old.
 He was black, brown and white.
 He chased grasshoppers and birds.
 His name was Mowgli.
 He was a friendly cat.
 I miss my cat.
 We had to leave him in Cyprus

Joanne Burton

The Sad Clown

Once upon a time there was a clown. He was a very sad clown. Nobody knew what was wrong with him and nobody could cheer him up until one day another clown came to the circus and lived in the same cabin as Shruby because there were no other cabins left. The new clown was really funny. He made Shruby giggle all the time. When he went into the ring he made everybody giggle. The clown cried then everybody cried. The two clowns lived happily ever after.

Charlotte Luckman.

BATS Well it all started when my Granny found what she thought was a small mouse at first on her doorstep. When she examined it closely she saw it was a bat. When I returned home from school mum and dad said "Granny's sent a bat for you." I brought it to school with a letter. Granny had written about the bat. The whole class was interested in it and Mrs. Williams asked to take it home to show her family. Mrs. Williams gave it to Mr. Williams who took it to work for a man who was interested in bats. Emily Day.

Tiger.

Tiger pouncing and jumping
 In the forest with a blazing coat on him,
 with big sharp claws,
 with sharp teeth,
 peeping through the grass.
 Alexandra McCormack.

THE SMALLEST ANIMAL I'VE EVER TREATED.

On Wednesday we went to the vet in Bedale to ask him some questions. First we asked what was the most common illness pets could catch and he said stomach upsets. He sometimes treats snakes which is very unusual but some aren't. Mr. Linscott said he would never change his job. When he visits farms on a morning he mainly sees dairy cows and he also likes dairy cows the best. He keeps only a few pets behind to have treatment the next day and only very poorly animals. Most times the owners can treat it. Mr. Linscott said a lot of animals can be treated in one day. The least he's had is about twelve but the most can vary from two to three hundred. It takes five or six years to train to be a vet and is very hard. He also likes a lot of variety and doesn't like too many of the same animals. Sometimes dogs bite him but most times they don't. His partner is away in Ethiopia and he is there as a consultant. His partner also went to Africa for twenty

years. The smallest animal Mr. Linscott has ever treated is a terrapin which was about an inch long and he used a very fine needle to inject it and it took every week for a month to inject it. The medicine he prescribes most frequently is a group of medicines called antibiotics. He started his job twenty six years ago about a week from now. Sadly quite a few animals die after he treats them and he finds it quite sad when that happens. Animals on farms are usually slaughtered before they die normally. Cats usually die in their teens but some can live up to twenty or more. Some kittens only have short lives because of road accidents and kittens are normally eight weeks old when they have their first injection. For pets of his own he has two dogs and his family have four cats one goat and some pet sheep. He quite frequently puts pots on animals and lambs are the normal culprits for broken legs. He has treated ferrets for distemper and operations he also treated a dog this morning for bad teeth and he also has a cat he has just

treated. It is not very often that cows have triplets in fact it is quite rare. Mr Linscott showed us the anaesthetic machine and the x-ray machine and told us they got the x-ray machines second hand from the hospitals. The strangest illness Mr. Linscott has treated an animal for is a nervous complaint in a bullock. The initials for the disease are B.S.E.

During our visit Mr. Linscott asked us if we would like to look in the ophthalmoscope which is to look in the eye. I could see veins and blood vessels and it looked quite revolting. Mr. Linscott said he would recommend his job to animal lovers but you have to love and respect animals and not be sentimental when an animal dies. Altogether I really enjoyed myself and would very much like to go again.

Sarah Natrass

Working in the dark

The coal mines are very dark.
Children pulling carts.
Children dusty black and brown 10 and 9,
Black, black the coal mines are.

Bang Bang at the coal
Stuffy and dark. Tracks noisy
Carts in the dark with coal in,
It turns round the corner.
It turns dark and black
Pit ponies in the dark
Men digging away at the coal
As the carts go along
Pit ponies pulling the carts
Pit ponies turning turning
corners all the time,
The day came to pay day
Dinner comes, chattering voice
in the distance
Doorkeepers go munch with
their food.

Samantha Offer.

Another puzzle by
Damien Kirkup

19	+61	▶	□	-32	▶	□	÷2	▶	□
↑	+8								↓
□	←	-50	□	←	+9	□	←	x2	□

At The Vom

We went to visit Janet Custard to interview her. The first question I asked was how many people worked in the factory. It was 180 men and 120 ladies. There are 9 lorry drivers and 1 lady driver. They mostly sell bacon. They have got 12 offices. They sell pies. I asked how many pies do you sell a year and it was 1352 tons of pies a year. They sell 2 million tons of sausages a year. You have to be over 18 to use the machinery because it is dangerous. They all wear a uniform. The shops that sell their bacon are Presto, Gateway, Sainsburys and Morrisons. They get a lunch hour. It is half an hour if you work in the factory because they stop half an hour early. The bacon comes from pigs. They do not kill baby pigs. They kill pigs every day.

Caroline Ingram

A VISIT TO THE POLICE

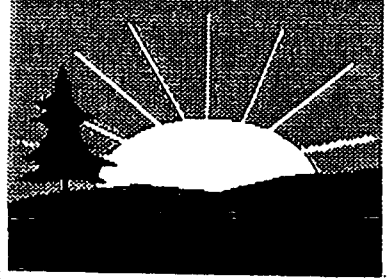
I went to the Police to interview them and we went with an Officer. When we got there he took us into a room and there were three desks and two ladies at two desks. Then Inspector Johnson came and he took us to a room and it was big inside. We sat down and then we interviewed him. We asked him, "What's the fastest Panda car you have driven?" and "What made you join the Police Force?" and "Have you ever crashed a police car?". He told us all the cars were British but the motor bikes were BMWs, that is German.

Graham Howe

DID YOU KNOW THERE IS 6179 LITRES OF WATER IN ONE HOUSE?

To build one house the equipment would cost 40,000 pounds roughly. Ben, Andrew and I went to a building site just across the fence from our school. The site manager's name is Mr. Holmes and he likes his job. It gives him satisfaction. When he builds it he knows it will be there for hundreds of years. There are 12,000 bricks in one house. The blocks are for heat. There are 80 to 90 square metres in the house. They keep all the cavities clean. They are all sold to the Ministry of Defence that is for R.A.F. Leeming. The 6179 litres of water disappears out of your house within twelve months. The central heating is set at 63 degrees Fahrenheit and within a year all the water will have dried up enough for wallpaper to be put on. When it has dried the cracks will appear in the wall to replace the water and that's when you put the filler in. He has been building houses for 6 years and he has been in the building industry for 43 years. It takes about three months for 7 houses to be built. There are going to be 9 rooms in each house. There are two floors in each house. The ground floor is concrete and floor one is floorboards. Their main depot is in York. The Romford houses are gabled and the Wensleydale are hipped roofed.

Colin Ramsay



SUNRISE SALAD

1 large grapefruit
2 red eating apples
2 green eating apples
2 ripe bananas
2 large oranges
55g (2oz) of natural yoghurt
30ml (2 tablespoons) of honey
A large serving plate

How to make sunrise salad:

1. Peel the grapefruit and break it into sections. Then set them aside.
2. Then wash the apples. Then you quarter the core and slice the apples into thin slices.
3. Peel the bananas and slice each one in half along its length.
4. Then you peel the oranges and break them into segments.
5. Spread the green apples out along the bottom of the plate. Place each slice slightly overlapping. This is the horizon.
6. Place the grapefruit sections above the horizon right in the centre. This is the sun itself so make it round.
7. Place each banana half so that one end just touches the grapefruit sun and the other end reaches away from its centre. These are the sun-rays.
8. Place the red apple slices along both sides of each banana half, running lengthwise with the red peel nearest the banana.
9. Pour the yoghurt over the green apple horizon, that is to be the early morning mist.

Enna Fawcett

DID YOU KNOW THERE IS HALF A MILE OF HOSE ON EVERY FIRE ENGINE?

At the fire station Mr. Wilce told us there are 4 ladders on a fire engine. He told us that if there was a fire he would rush off. On the fire engine there can be six or four men. He told us that if there was a breakdown they would send out the emergency tender. He said the worst thing about a fire is the smoke. The smoke can kill you. The ladders on a fire engine used to be made of wood but now they are made of aluminium. He told us that the greatest number of fires they had had in one day was nine. He asked us if we wanted to see the control room. In the control room we met Liz Simpson and her friends. There was a map on the wall. We saw switches on panels and we heard the fire alarm. Liz Simpson said, "When we have a call it goes on the tape recorder and we can match voices so we often catch people when it is a malicious call." We saw the computer and they put the address into the computer and get all the details of the fire.

Kevin Johnson

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MY DAD'S WEDDING

In the Easter holidays my dad got married. He got married at Northallerton Register Office. My friends, Colin and Stephen came. My dad got the car from Proctors Taxia. It was light blue coloured. It was a Granada. I went with Colin's dad. After we had been to the Register Office we went to the Swaledale Arms. We had a meal. We were there for a long time. Then we went home with Colin and Stephen and their mum and dad and at night my dad went back to the pub. We had a cake. It had two cakes on it. Colin did not like it. I really enjoyed that day and it was the best day of the Easter holidays.

Jonathan Pollard.

WE WANT TO HELP COT DEATH RESEARCH.

We have entered a W. H. Smith competition to help prevent cot death. We had to draw a picture of a Christmas Card and send it in with 50p. You can win a prize for the 5 to 8 years children. It is a Honda ATC motorized motorbike. The 9 to 12 year olds can win a Spectrum 3 computer and with it you get a printer. The 13 to 16 years children get a Casio SK 200 electronic keyboard. Your school wins something as well as you. Your Christmas Card, if it is a winner is published in all branches of W. H. Smith. My card had some buildings on and a snowman.

Darren Swales

WE SLIDE DOWN THE POLE
At Northallerton Fire Station we met Mr. Wilce. He told us that he has been a fireman since he finished school. He had two years in Northallerton Fire Brigade. He said if the fire engine breaks down he will drop a man off with the first aid kit. The ladders used to be made of wood but are now aluminium and weigh up to 330 lb. He used to be at Wolverhampton. He said in one day there were 46 fires. The oldest fire engine on the station is 17 years old and is used as a spare in case another breaks down. They wear rubber boots, water proof leggings, a fire jacket, and thick woollen trousers. Mr. Wilce let us see the emergency tender. It has eight wheels and it can fit six men on. It cannot go on hard ground because it would rip the tyres off. It can only go on rough ground. Then we went into the control room and saw lots of interesting things. They had a television to see to the front door. You could see all the people who knocked on the door. If Liz Simpson knew them she would

let them in and if she didn't know them she wouldn't let them in. There were computers where they find all the details of the fire. There was a big map on the wall to see all the places in the county. Then we heard the alarm. After Mr. Wilce let us go down the pole. It was good. There was a man at the bottom to catch us. I think that I would like to be a fireman because it is interesting.

Ian Watkinson.

SPOT THE SPORT by Paula Mitchell

B	O	B	S	L	E	I	G	H	E	O	X	Y	K	T
A	R	U	G	B	Y	N	I	H	B	O	W	L	S	E
L	T	A	C	E	D	L	O	O	P	G	Q	I	B	N
L	H	H	Q	F	B	C	T	T	F	P	S	U	B	N
Y	R	S	L	O	K	E	A	V	N	V	I	G	A	I
E	M	A	L	E	K	B	I	L	L	I	A	R	D	S
L	K	O	Y	C	T	H	G	N	I	M	M	I	W	S
L	P	L	I	G	N	I	T	O	O	H	S	D	U	C
O	A	R	Q	H	V	I	C	T	J	S	T	R	A	D
V	C	R	E	K	O	O	N	S	Q	U	A	S	H	B

Can you find these?

- | | | | |
|-----------|----------|------------|---------|
| Tennis | Swimming | Volleyball | Darts |
| Badminton | Cricknet | Rugby | Polo |
| Hockey | Squash | Pool | Bowls |
| Bobaligh | Shooting | Athletics | Snooker |

Can you find any more?

Our Play Aladdin

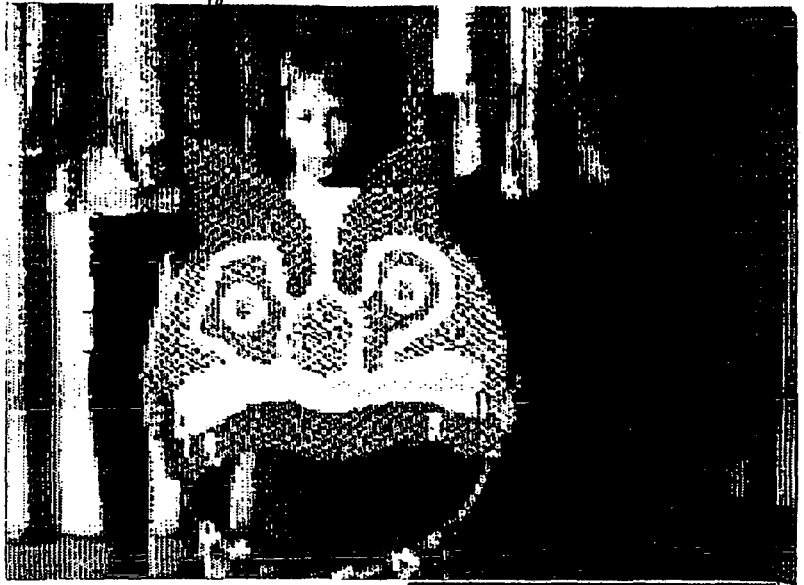
Last term we made a play called Aladdin. Sarah Natrass was Aladdin and I was The Evil Magician. We performed the play on two nights. In the first scene, Mr Poll, the foreman, was busy giving out instructions when I crept on and called to Aladdin, "Come over here, laddie." Aladdin was curious and came. I bent over to him and said, "Meet me at the Carth at sunset." That night, at sunset, Aladdin came. I opened a trap door and said "Go down into the cave. Go to the very end of the cave and you will see a lamp. Bring me the lamp and when you return I will make you rich." Aladdin went in and found the lamp. When Aladdin came back, I said, "Give me the lamp." Aladdin said, "No!" "Yes!" "No!" "Yes!" "No!" "Yes!" "Well, if you won't give me the lamp, you can stay down there for ever." I slammed the door shut and trapped Aladdin forever. Aladdin rubbed the lamp and the genie of the lamp appeared. "Your wish is my command." "Then take me home," I said. In scene six, I trick Lee Ming, Aladdin's wife and get the lamp. Then in scene seven they kill me and live happily ever after. I enjoyed being in the play very much indeed.

Simon Kiddle

The day I climbed Roseberry Topping

On Monday I climbed Roseberry Topping. My cousin and I were the first to the start. We started to climb to the top. We got to the middle. It is over 51 metres high at the top. My cousin's legs were tired. And going down was easy. My aun and dad and Ashley and Craig got back to the car and they were exhausted from going up and back down again. We got in the car and we went to Redcar and in Redcar we saw three red houses and we had a picnic in Osnotherley. And then we went to the pub and Ashley went to my cousin's. At Osnotherley I fell in the water.

Wayne Garner.



Ashley Garner,
one of the three
lion dancers from
our play Aladdin
poses with his
traditional lion
dancer mask after
the performance.

AT THE POLICE HEADQUARTERS AT NEWBY WISKE I FIND OUT ABOUT THE POLICE FORCE

I found out a lot about policemen and what they do at the police station. All the outstanding murderers in North Yorkshire have been caught and no one gets away. We got some leaflets which had police people in. No one can be a police man or lady straight away. Some police stations have sports and games like billiards, table tennis and outdoor games. Inspector Johnson has been a policeman for 18 years and started in Scarborough. Sometimes the police catch people in a day or sometimes weeks. Inspector Johnson drove a Ford Escort for his job. Sometimes thirty people are arrested in a day if it's busy. Over a hundred cars are taken to the police force. All the cars are British and the motor bikes are German BMW. The cars are mostly Fords. Each police force has at least one van or more. Inspector Johnson answered our questions. The police have about six dogs for one station. Inspector Johnson

does interviews for all the papers. He does them for the Northern Echo in Darlington, Northallerton, York, Whitby and Richmond. Inspector Johnson does interviews for other newspapers as well as the Echos. He does the press and Yorkshire Television. The police do not keep the robbers very long, or if so, they keep them in a prison. The police dogs have to be trained all the time. The dogs are not trained at the police station. I asked Inspector Johnson, "Do you carry a gun?" The answer was no. They have about one dozen bikes for one police station.

Damien Kirkup

LEEMING BAR SCHOOL NEWS

ISSUE No. 3
CHRISTMAS 1988
♥ ♥ ♥ ♥ ♥



A STAR SHINES OUT
OVER BETHLEHEM
SEE IT IN THE SKY
TWINKLING,
WINKING,
OVERHEAD...

Strains of the music from our Carol Concert can be heard echoing throughout the school building. Everywhere you look there are scenes of activity. Paintpots, brushes, glue and scissors are being used to create pictures of the scenery surrounding Bethlehem with kings and shepherds, camels and sheep. Lengthy discussions are being held as to the shape and colour of the houses in Bethlehem. Will the ground underfoot be sand, grass or straw? And if it was a long, long way to go, then exactly how far is it from Nazareth to Bethlehem? Shall we draw the baby Jesus in the manger or in his mother's arms?

Christmas is with us once again. A feeling of expectation and joy is everywhere, well almost everywhere.

A mysterious army of snowmen in green hats is appearing in the infant classroom. No-one has actually seen Father Christmas yet, although with the help of J. R. R. Tolkien's Father Christmas Letters we've heard about the problems he's been having with the over-helpful North Polar Bear.

HAPPY CHRISTMAS!

JESUS' BIRTH
IS NIGH





WHICH CAR WILL TRAVEL THE FURTHEST?

The First Test

On Monday we tested our cars and recorded the distance. Wayne's Tonka truck travelled the furthest and the one that went the least distance was Kevin's silver key car. The cars were tested down a ramp two metres in length and the distance travelled on the floor was added to the two metres on the ramp. It was an angle of thirty degrees. Two of the cars fell off the side of the ramp and at the bottom of the ramp was a drop because the wood was quite thick.



Some of the cars when they hit the floor did a roll. Some of the cars were streamlined. Graham's and Damien's cars were streamlined, some were a bit and some were not at all. Some went further and faster than others. Some of the cars may have wheels that turn faster and move more loosely. Some of them were heavier than others and it would have more force on the wheels and it would have gone faster and further. The position of the wheels would give it more or less stability and the shape of them may make a difference. If we sprayed 40/40 on the axles they might go a little bit faster.

C.R.

The Final trial

We went into the hall to test the best five cars. We needed a place with a lot of room and a place where the cars could be tested fairly. Our first problem was that the wall bars were too high so we brought in the unit. The five finalists were: Tonka truck, Red car, Kenworth, Plymouth Gran Fury, Airport Crash Truck. The airport crash truck is mine and it came 4th. This is how it happened. On the first attempt the winner was the Tonka truck. We did not oil the wheels on this attempt.

Red car	700 cm
Tonka truck	720 cm
Kenworth	305 cm
Plymouth Gran Fury	0
Crash truck	340 cm

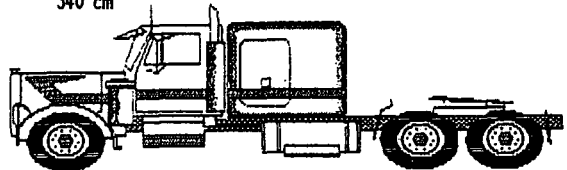
On the second attempt we opened the partitions leading to the little class. They all gathered round and they were allowed to watch. We did not oil the wheels on the second attempt.

Red car	630cm
Tonka truck	730cm
Kenworth	660cm
Plymouth Gran Fury	300cm
Airport crash truck	400cm

On the final attempt we did oil the wheels with the spray can. We had to spray it on to the axle.

Red car	800cm
Tonka truck	960cm
Kenworth	830cm
Plymouth Gran Fury	475cm
Airport crash truck	390cm

S.K.



The Final Trial

Aim

Our aim was to find out which of the finalist travelled the furthest.

Equipment

Unit, plank, cars, chalk, oil, tape measure, and the hall.

Method

We got the plank and put it on the unit. Then we measured two metres up the plank and drew a line with chalk. Then we let the cars go and measured from the line to see how far the car travelled. After that we oiled the axle and tested them again and again.

P.H.

The bike tyres diameter was 40cm. The bike tyre's circumference was 135cm.

A.L.

I chose to measure round the anemometer. Its circumference was 31cm.

Its diameter was 10cm so the radius was 5cm.

A.L.



The Terrible Flood

One stormy day when the sky was thundering with loud crashes of booming thunder, the heavy rain started to flood the river Swale. By six o'clock it had nearly reached the floor of the bridge at Morton on Swale and all the fields were filling up with water. The roads were about a foot deep with water and the farmers were putting their wellies on and trying to wade to all the animals and put them in horse boxes or cattle waggons to keep them dry. Then they were putting the air vents in top instead of in the sides in case the water got in.

My sister and I were at Scruton Park on our bikes when the flood started. The wind was very strong and we had to stop for a rest at Roughly. My Mum and Dad were worrying about us and they tried to come and look for us but the engine was flooded on both cars. By now the water was two and half foot deep and you could hardly step out of your front door for water. When we got back my mum quickly put some food and drink in a carrier for us all. Then we ran to the nearest thing that would float. I ran to our coal bunker which was just next to the shed door and got on top of it. Quickly I pushed it open and went inside. When I was inside I saw that the water was leaking in lots of places. I looked around for something to float on but all I could find was a wheel off my dad's wagon but I couldn't lift it very well.

Bonfire Night

Its bonfire night, its bonfire
night

Sparklers whizzing fast.
Roman candles being lit again.
The guy going down in the
flames

Children shouting,
"It is disappearing."

Children eating.
Fireworks shooting into the
sky.

The sky filled with colours
The wind blowing into
children's faces

Rupert rocket going up in
amazement.

Sparklers going
round and round
in children's hands.

The catherine wheel whizzing
round fast.

The guy going down
as the flames rise
up and up.

Everybody rushing and
thrusting and pushing.
To see the bonfire.

People shaking
Rockets and fireworks flying
to the moon.

Jennifer Murray.

Then I saw a big blue barrel with my dad's garden tools in. Quickly I put the garden tools on my dad's blue tool box and pulled it out of the corner. Then I pulled open the shed door and turned the barrel upside down. Then I got my carrier bag and a broom handle and began to float. In about a hour I had something to eat and then went to sleep.

When I woke up in the morning and looked out at the water level but it hadn't gone down. Another two nights went by and once more I went to sleep and woke up again in the morning and gave a sigh of relief as I saw the water had gone down.

Kevin Richards.

2

THE FUN RUN IN SNAPE

On Saturday at 10.00a.m. we set off to my grandma's house in Snape. We went down to the Village Institute and got our numbers for the Fun Run. Then we went down to the starting line. A man had a gun to set us off but it just went click, so he shouted go. Near the end caught up with another boy and we had to battle it out. (I beat him). There were free drinks at the finishing line. I went back up to the Village Institute and got a certificate saying my time and my position. My time was 33 mins and my position was 40th.

Then we sat by the 10 kilometre finishing line watching the 10 kilometre runners coming in.

Ben Braithwaite.

The Fun Run.

On Saturday I went to the Snape Fun Run the distance was three and a half miles. I ran with Lisa Brooks and Emma Marshall, my mum ran with Caroline Ingram and Mr Ingram ran with Caroline's brother Andrew. Emma Marshall couldn't keep up with Lisa and I, so she carried on with my mum. In the middle of the run Lisa wanted a piggyback so I gave her one. Then she gave me one. When we reached the end we were very, very, very, very, very tired so we collapsed on the grass. Lisa and I both took 44 mins. Lisa came 76th and I came 77th. When mum and Emma crossed the line we all got our drinks. It was very good and I will go again next year.

Sarah Nattrass.

The Sign of Birth
 Cold and wet in an egg.
 Then the egg is cracking.
 Out pops a caterpillar looking
 for mum.
 Crawling through long grass.
 It eats a dock leaf.
 It sees mum flying overhead.
 It comes to winter and
 the caterpillar
 changes
 into a chrysalis.
 In a month the chrysalis is now
 a beautiful
 butterfly.
 Dazzling wings flapping in the
 sky.
 Rainbow coloured wings
 standing out
 in the sun.
 Tongues flickering in and out.
 Butterflies fluttering and
 shining
 in the sun.
 Ian Watkinson

Metamorphosis
 Cold and wet in an egg
 A caterpillar's glad to come
 out
 Caterpillar finds its way to a
 leaf.
 In an hour the leaf is almost
 gone.
 It changes to a pupa.
 It crawls around growing
 inside,
 Then its skin breaks.
 It starts to float in the air
 Like a piece of paper in the
 wind.
 But it's not, it's a butterfly
 Gently flying through the air
 Landing on flowers
 And taking off when people
 try to catch them
 But they land on another
 flower
 And eat the nectar out of
 them.

Craig Haw.

Metamorphosis Of A Butterfly
 First signs of hatching,
 The egg starts to crack,
 A few hours later a new
 arrival
 to the caterpillar
 world is here.
 The caterpillar munches at a
 vegetable,
 Two months later he has shed
 his skin four times
 and is now
 doing so
 again,
 Wriggling ,struggling moving
 his skin
 down
 his body,
 Next he spins a silken thread
 round
 his body,
 A whole winter is spent in the
 chrysalis,
 And now the transformation
 takes place,
 As the chrysalis changes into
 a butterfly,
 Slowly, gently its wings unfold.
 As its wings dry out in the
 soft rays
 of
 sunshine,
 He begins to flutter,
 Soon he is soaring high above
 houses and trees,
 The rainbow coloured wings
 shine in
 the sun,
 Majestic in flight his dazzling
 wings flutter.
 His coiled up tongue flicks
 down a flower
 and vacuums
 up the nectar,
 Then he rests for the night.
 Sarah Natrass.

The Life of a Butterfly
 Cramped in an egg,
 Now a nibbling start begins,
 A little black and yellow
 caterpillar
 comes slithering out.
 It lived till autumn came,
 Then turned into a brown
 chrysalis,
 It stayed like that all winter,
 But in the spring it cracked
 open,
 And out came a butterfly,
 Then it stretches its wings
 and flies out
 over the world.
 Hilary Hunter

BUTTERFLIES

The butterflies wings shining
 in the
 golden sun,
 Eye catching colours darting
 around
 your head,
 It's flight is graceful and
 majestic,
 It lands with a wobble on a
 flower,
 The butterfly's tongue
 whipping
 in and out,
 It's tongue looks yellow now
 because
 of
 the
 nectar,
 The rainbow coloured wings
 poised
 upright
 for a
 second,
 Then suddenly it is up and
 flying to
 it's next
 destiny.
 Ben Braithwaite

The Butterfly Man.

The Butterfly Man.

One Tuesday Mr Coggan came to our school for the day. My class and the top class watched it first till dinner-time. He showed us all different caterpillar eggs. A caterpillar eats its way through its eggs. There was a caterpillar called Billy. He was thinking what he looked like when he was a baby. He had a nappy on and a dummy in its mouth. There's a posh caterpillar called Samantha.

There's a caterpillar who lives under the ground and another caterpillar in the water. These are the things that eat caterpillars spiders, birds, wasps, and a fly. One caterpillar eats wood.

Soon it was playtime so we went out. After play we drew pictures of butterflies and caterpillars. I drew an egg on a caterpillar, a butterfly and an ant eating a caterpillar. We had to colour it in. Then it was dinner-time. After play the little ones

The Butterfly man.

The butterfly man came on Tuesday 14th of October. He told us lots of interesting things about butterflies and caterpillars. He told us how the caterpillars shed their skin. He told us about moths too. After play we came back in we drew pictures of butterflies and caterpillars. Then he went home and we had our dinner.

By Melisa Slater.

watched it in class three. They got a piece of card with a butterfly on.

By Charlotte Webster

The Butterfly man.

On Tuesday the 4th of October, Class Two and Class One went in to the hall and there was a man and his name was Mr Coggon. He came to talk to us about butterflies and moths. It was very enjoyable. There was all sorts of things to look at. He had big butterflies, small ones and medium ones. He had some friends to help him tell us about butterflies. By Lucy Gardner.

The butterfly man

On Tuesday October 4th, the Butterfly Man came. He put a screen up. He showed us some funny caterpillars called Billy and Willy. Billy was the funniest. The man had made models he had lots and lots of butterflies. Lots of them from countries like Mexico and Spain and lots of places like that. He said that butterflies had 6000 pieces. One butterfly had to be stuck to the bottom with sticky card, so you could see it through the microscope. At the end he showed us clips about them. We drew pictures of butterflies and moths.

By Robert Barley.

The Butterfly Man.

On Tuesday the 5th of October the Butterfly Man came. He told us lots of interesting things. He showed us different butterflies eggs. We drew some. Some looked like orange glass. He asked me and Clare out to hold three tubes. When I held the one with water it was heavy, number two had sand and number three had nothing in, so the veins had nothing in. He asked the teachers some questions. There were lots of microscopes. In one there was a dead butterfly.

By Rachael Probert.

Playtime games.

My favourite game is football. You are not allowed to pick the football up in the middle of the game, because you will have a penalty or a foul against you. Nearly all the time Andrew gets the football off me. Its quite hard to get it off Andrew, but it is easy to get it off Daniel.

By Christopher Burke.

5

How Things Came To Be.

How the crow came to be

Once upon a time when only clouds were in the sky. A man put a ladder up against the hut where he lived to see if he could reach the sky because if he did he would give it to the king. Then he would have a bag of gold and he would be able to have new clothes. So he put his hand up to reach the sky and lots of brown eagles came out of the hole and last a black bird came out. All the people came out of their houses. They said well the brown ones are eagles and what will the black one be called. Just then a little girl said crow. They all said yes. So that is how the crow came to be.

By Eva Tallentire.

The Robin.

Once upon a time a sheep died and a wren put its chest in the blood. As that wren was the king, the mark went on all the other wrens and from day on they were called robins. One day the kin of birds flew to Africa, but the king robin stayed behind and lived well through the winter. Eventually he died, but the robins lived on.

By Emily Dix.

How the swordfish started

Once there was a sword that fell into the sea. It landed on a big fish. Then everybody called it a swordfish. It was very funny and very fierce as well. It had a big mouth. The sword landed on the nose part. It had two big eyes, grey-blue in colour and a funny shaped tail that looks like a thick moon.

by Martin Mitchell.

The Kittens.

This animal is fluffy and warm, it is a kitten. The kitten started off as a ball of wool. A nice old lady was knitting with this very ball of wool, when suddenly it moved. It grew 4 legs, 2 eyes, 1 nose and a mouth. It started to whine. She named it, Rascal, because it reminded her of her old daughter-in-law. She was always getting into trouble with the police. The little kitten ran away to find a nice warm patch to have her babies. She came back to the nice old lady's house. The old lady was very pleased. The kittens curled up next to the fire to get warm.

By Jenny Howells.

6

How a blue whale became.

There was once a man who had a pet whale. One day the man tipped blue dye into the water, the whale started turning blue and got bigger and bigger. Soon it was as tall as his house, so the man said, "I shall have to put you back into the sea." The whale wanted to stay with the man, but the man knew that if it didn't return it would flatten everybody. So he said, "Please go back to the sea, I will build a house on the rocks and I will give you a name." So the whale went back to the sea and the man built a house on the rocks and called the whale the Blue Whale.

By Sarah Woodcock.

Chickens.

We got six chickens on the 8th of October. We got three white ones and three brown ones. We had to leave the chickens in the hut for a day. Then we let them out for a bit on the night, that was Sunday the 9th of October. I liked it when we got the chickens because I have never had any before. They are 23 weeks old on the 11th of October. They are very nice if you saw them you would like them. We are hoping to get some lovely fresh eggs from them.

By Alexandra.
McCormack.

THE LIFE OF A BUTTERFLY
 The coconut-like eggs resting
 on the
 crystal dew.
 Young caterpillars in wet
 eggs,
 Caterpillars creeping and
 crawling
 to get away
 from the
 hungry birds,
 Silk trailing from their heads.
 Caterpillars wrapped in warm
 chrysalis.
 The transformation takes
 place.
 Butterflies swooping down on
 everglades of
 grass.

The rainbow wings are
 flapping
 majestically.
 They spread their
 never-ending
 tongues
 in the
 sweet
 nectar.
 Their wings stand out in the
 sun
 like
 gold.
 Once a butterfly it can fly
 freely
 without
 any
 danger.

Simon Kiddle

The Butterfly
 Cold and wet in an egg
 Then
 The egg starts cracking and
 out pops
 a head.
 The caterpillar to chrysalis
 then the BUTTERFLY
 The butterfly with the
 sparkling
 coloured wings
 Swooping and diving in the sky
 It lands on a flower and
 sucks up the nectar
 with it's tongue.
 Damien
 Kirkup



A Caterpillar's Life
 Poor little caterpillar cramped
 in an egg.
 The egg gets bigger and
 bigger.
 Suddenly he starts nibbling
 inside,
 Out comes a baby caterpillar.
 He sits on a leaf and starts
 nibbling.
 He gets fatter and fatter,
 Until he sheds his skin and a
 new skin
 comes.
 Then he makes a chrysalis
 out of silk.
 They sometimes stay there all
 winter.
 But this one only stays there
 for a month.
 He comes out as a beautiful
 butterfly.
 He has all the colours of the
 rainbow.
 Rhian Kiddle

The Story of My Butterfly
 Once I was an egg.
 And then I hatched.
 Into a baby caterpillar.
 Then I turned into a red
 chrysalis.
 Then turned into a butterfly.
 I flew all over the place.
 I was beautiful and
 colourful.
 I was a peacock butterfly.
 Jonathon Pollard.

7

Butterflies
 Butterflies' wings fluttering.
 The wings drifting in the air.
 The wind blowing the
 butterflies
 And the scales getting blown
 off.
 The caterpillar dreams as a
 butterfly
 floats past.
 And the scared enemy runs as
 it sees
 the peacock,
 A mother laying it eggs on a
 leaf.
 The breeze has settled,
 A slight movement of the leaf
 wobbles the egg.
 The moth gently flapping its
 wings.
 The antennae feeling its way,
 The rainbow coloured wings
 flutter quietly
 In a majestic flight.
 Colin Ramsay

BUTTERFLY
 Cold and wet inside the egg.
 Then it starts to crack itself
 And a green caterpillar comes
 out.
 And then it goes into a
 chrysalis
 Sometimes for a long time
 For it to go into a butterfly
 When it comes out its got
 rainbow coloured
 wings
 Tongues flicking in and out.
 Caroline Ingram.

A Christmas Wish

I wish that the people did not chop down the trees because the animals have no where to live. It would look awful without any trees. Emma

A Christmas Wish

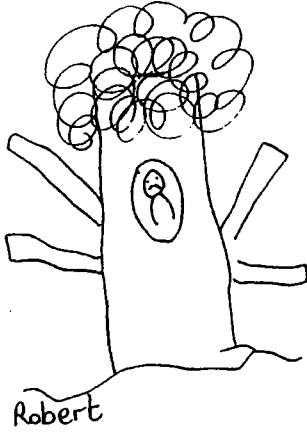
I wish no one will cut the trees down and I hope no one will cut the flowers down because it will look bare. Tracy

A Christmas Wish

I wish to stop the chopping down of trees because the birds live there. Phillippa

A Christmas Wish

I wish that the people would stop sawing down the trees. The animals will get cold and some animals will die because it is getting near Christmas and I care about animals. Nonā



A Christmas Wish

I wish that people would not throw litter on the beach because the crabs die. Catherine.

A Christmas Wish

I wish that people put their rubbish in the bin. Helen

A Christmas Wish

I wish that people would stop leaving litter on the beach because it makes it messy. Robert

THE INFANTS WERE GIVEN A CHRISTMAS WISH - WHAT WOULD THEY CHANGE ?



A Christmas Wish

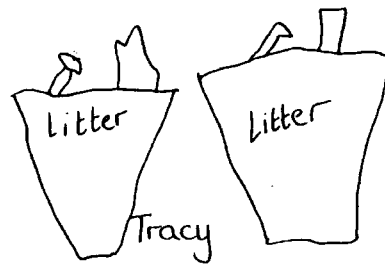
I wish that no one would shoot people because they are good to us. It makes people sad. Thomas

A Christmas Wish

I wish people would stop fighting because it makes people sad. I wish the war in Ireland would stop. Andrew I.

A Christmas Wish

I wish people would stop fighting I dont like wars they make people sad. Christine



A Christmas Wish

I wish that old people do not die in the cold. I wish all mummy's are well. Lisa

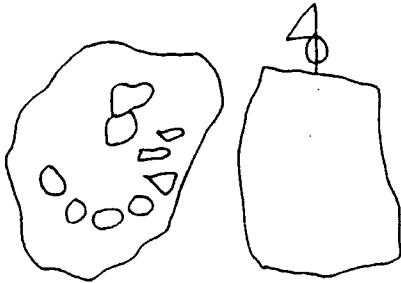
A Christmas Wish

I wish that people don't die. I hope they have enough food. Gavin

A Christmas Wish

I wish that all the children in the world had enough food

Gemma

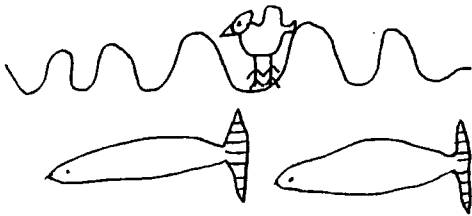


Christine

A Christmas Wish

I wish people would stop putting poison in to the water, because it nearly kills the sea-lions and the ducks and the fishes. Caroline

Caroline

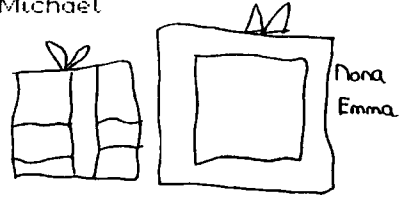


A Christmas Wish

I wish that people would stop putting poison into the chimneys. This poisons the air and when it rains on everything the poison kills the tree and flowers. The poison is called acid rain. Andrew D.

A Christmas Wish

I wish people were not lonely at Christmas time and didn't have to eat food by themselves. I wish people could take them presents. Michael

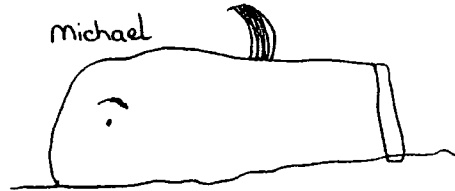


Nona
Emma

A Christmas Wish

I wish that people would stop killing the seals and stop putting pollution into the water. The factory people throw rubbish into the sea and it kills the whales and ducks and the sharks. Gail

Michael

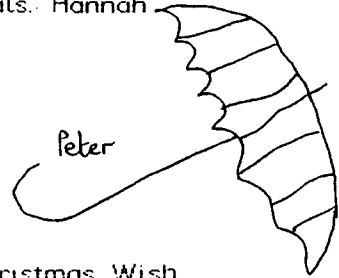


A Christmas Wish

I wish the eskimoes could break the ice to let the whales out. Jamie

A Christmas Wish

I wish that the animals did not get hurt. I wish that men would not hurt the seals. Hannah



Peter

A Christmas Wish

I wish it would rain a little bit and we didn't have floods, when people get hurt and lose things. Peter

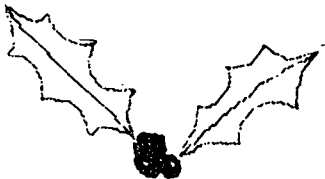
SNOWMANLAND

The cold, huge, silvery moon shone brightly on the heavily trodden crust of snow covering the school playground. An army of snowmen appeared to tower over their surroundings, a weird and mournful sound echoes through the dark trees. I get out of bed yawning. I rush downstairs and I find my snowman has come alive. I go outside slowly (in case he's not friendly). I said, "Hello." He said hello back. I take him inside. We make some tea and toast. Suddenly he begins to melt. He said, "Quick, let's go to my country, where it is cold."

Quickly I get my slippers and dressing gown on and I said, "Where is your country?"

He said, "At the other side of the world." "COLLY! How can we get there?" "We fly," said the snowman. "I cannot fly," I said. "Come outside," said the snowman and he took me on his back and we sailed through the air like a glider in the sky. A few minutes later we landed in Snowmanland. There were lots of snowmen and everything was covered with snow. I stayed there a night and then the snowman brought me home. I thanked him and I gave him a drink and some pieces of toast for him and his friends. He took off and he shouted an echo that said, "Bye, see you next year. Bye, see you next year. Bye, see you next year. Bye, see you next year."

Rhian Kiddle



I WISH I HAD A SNOWMAN

I wish I had a snowman, to see it every day. And just on my magic day it would come alive and take me to snowman city. But would that day ever come I moaned to myself. Soon white snowdrops fell and in the morning when I woke up the ground was covered with snow. This day has to be my magic day.

I went out in to the snow and I made a little snowball. Soon it was a body and next I made the head. I got five pieces of coal, two for the eyes and three for the body. And then I got a piece of fruit for the nose and I shaped a smiling mouth, and last of all the legs and arms.

Then I went inside to get ready for bed and then my mother came in and said goodnight. At midnight the clock chimed twelve and then I tiptoed down stairs. I opened the front door and the snowman turned around and walked towards me. I was so surprised I had nothing to say. I thought that it was all a dream. Then he said in a gentle voice I will take you to snowman city. Suddenly I knew this was my magic day and not a dream. I thought how strange and I felt myself flying through the air.

When we got there he said, "This is Snowman city." I really thought there was no such place. We walked through the trees until I saw Snowman city. This was the best place in the whole world. I saw millions of snowmen trying to hide something but when they noticed me they moved away. And then I noticed a red figure and when I got closer I noticed it was Santa.

SNOW IN NOVEMBER

The cold, huge, silvery moon shone brightly on the heavily trodden snow covering the school playground. An army of snowmen is appearing to tower over the surroundings in the shadowed moonlight. Suddenly a weird and mournful sound echoes through the grounds of the school as a flying shadow slowly moves across the sky. The hoot of an owl echoes again and the flutter of wings settling on the branch of a tree. Its eyes flicker and quietly it rests for the night.

Snowmen seem to move in the darkness and all is quiet, the lights go out for the night, snow thawing, drip, drop, drip, drop. Snow starts to fall softly and the warmth dies out and the snow lays and lays until snowmen feel taller as midnight strikes on the village church.

As the sun rises the snowmen get smaller and smaller until the snow is gone. And as people get out of bed they are surprised to find all the snow has gone and children are hoping their snowmen will reappear next year. Snowman's remains and surroundings of snow all disappearing down the drains. Carrots, hats, coal and scarfs laid on the ground. The ground is very wet.

Colin Ramsay

Then he gave me a present. I opened it and in it was a scarf with snowmen on it. Then the snowman told me it was time to go home. So I went back home and went back to bed. In the morning I went outside and he had melted.

Hilary Hunter

Bonfire night

Its Bonfire night, Bonfire night
 Put your coat on put your scarf on
 Put your hat on, put your gloves on
 Have a jolly good dance
 Go out in cold night
 Get ready, get ready, ready to put the display on
 Bang Bang in the air
 Nice rainbow colours
 Catherine wheels spinning round, going round
 Rockets go bang, bang in air
 Colourful colours whizzing round
 Then it finishes and children saying they don't want to go
 Their mothers say they have to go
 so they go to bed.

Charlotte Millward

Butterflies

The peacock butterfly laying her eggs on nettles,
 The cabbage white laying her eggs on fallen cabbage leaves,
 While others just on branches or fallen leaves.
 One day they all hatch into beautiful colourful caterpillars.
 They stay like that until one day they go brown,
 But rainbow colours hatch out one day,
 Then they rise and stretch and fly out over the world.

Hilary Hunter.

COCONUT ICE
 RECIPE
 by
 Paula Mitchell

Coconut Ice

Ingredients

350g icing sugar
 175g desiccated coconut
 180ml condensed milk
 edible red food colouring

Equipment

scales
 sieve
 mixing bowl
 measuring jug
 wooden spoon
 wooden work board
 grease proof paper
 knife

1. Wash your hands and put on an apron.
2. Weigh the icing sugar then sift it into a mixing bowl.
3. Weigh the coconut, then stir it into the icing sugar. Next spoon in the condensed milk. Mix the ingredients together with a wooden spoon.
4. Put the mixture on to a board and knead it for a minute or so. When it is smooth, divide the mixture into two equal portions.
5. Add a few drops of red colouring to one portion then knead until the colour is well mixed in.
6. Using your hands, shape each portion of the coconut mixture into a rectangle. Push the two pieces firmly together to form a bar with oblong or square pieces.
7. Put the coconut ice on a piece of greaseproof paper and leave for several hours to set firmly.

10	+	5	X	2	Another puzzle by Damien Kirkup
=		Answer		÷	
16				15	
+		here		-	
9	-	92	+	1	

11

HOW TO MAKE A CHRISTMAS GAME - SNOWMAN'S NOSE

All you have to do is draw a large snowman on a piece of paper. Draw a face on, but miss off the nose. Get a piece of black paper and draw a nose. Cut the nose out and put a sticky pad on the back. You play this game just the same as pinning the tail on the donkey but you try and put the nose on the snowman. The nearest one is the winner.

Charlotte Millward



SNOWMEN TO EAT
(makes about twelve)

Ingredients
8oz (228g) butter
3oz (75g) icing sugar (sifted)
2 teaspoons vanilla essence
8oz (228g) self raising flour (sifted)
pinch of salt
3oz (75g) quick cooking oats
Royal icing
currants, cherries and angelica

1. Pre-heat oven 325 degrees F. or Gas Mark 3
 2. Cream butter, icing sugar and vanilla essence until light and fluffy.
 3. Stir in flour, salt and oats. Mix thoroughly with a fork.
 4. Grease two large baking trays.
 5. Shape mixture into twelve balls for bodies, twelve balls for heads and forty-eight short oblongs for arms and legs. Keep all portions small as they rise during cooking.
 6. Join shapes together to form snowmen.
 7. Flatten each by pressing down lightly on each one.
 8. Bake in centre of oven for twenty to thirty minutes.
 9. Cool on a wire rack. Coat each with Royal icing and leave until set.
 10. Add cherries for mouth, angelica for buttons and currants for eyes.
- Recipe found by Charlotte Millward

PUT IN THE MISSING NUMBERS

- a) 5, 9, 13, -, 21
- b) 6, 8, 12, 14, -, 20
- c) 3, 9, 15, -, 27, 33
- d) 15, 12, -, 6, 3, 0
- e) 20, 16, 12, -, 4

Daniel Kirkup

7026	▶ ÷	1171
=	▶ ?	+
37	- ◀	2023

WAYNE'S PUZZLE

Autumn Poem.

Leaves turn to red,yellow
and brown.
They drop off one by one,
To make a carpet all crisp
and golden,
Floating down,down,down
to the ground.
The trees become cold and
bare,
Spikey branches sticking
out,
Conkers fall off the trees,
Children gather arms full
of prickly chesnuts,
They take them home
By the fire
To peel off the prickly
shells.

By Sarah Whitton.



Running.

Ready to start and all
frightning,
Wanting to win,
I am very very nervous,
Hearing all the crowd
talking,
Shouts from all over,
Flags coming up all over,
Bang goes the gun,
Runners coming behind
you,
Going past the finishing
line,
Getting the medal.

By Emma Watkinson.



Autumn Days.

Autumn days are here again
Under trees lay leaves.
The wind blows soft and calm.
Upon the trees conkers hang,
More and more conkers drop.
Night draws over again.
Dawn has come it is all dark,
Another day has become.
Yellow, brown and red leaves,
Sun shines brightly.

By Carrie-Anne Swales.

Happy Christmas
Time.

Snow is falling,
Sleigh bells are to chime,
Children playing in the
snow,
Having a wonderful time.

The angels, shepherds and
kings,
Hear that Jesus is born
and so they bring presents
of things,
To the baby born in a stall.

The decorations are going
up on the tree,
Red, gold and silver,
What a beautiful sight to
see.

Happy Christmas my
friends.

By Lynnda Harrison.

Running.

Feeling nervous,
Now it's time to run,
Hoping to win,
Bang goes the gun,
Away I go,
Running as fast as I can,
Faster and faster I get,
Getting near to the
finishing line,
Nearly there, one more
metre to go,
80 centimetres to go,
We are there,
We have passed the
finishing line,
Over we go,
I've won.

By Stephen Ramsey.

POEMS.

Running.

Go.
Hear the feet stamping
along the track,
All the people cheering,
Feel the wind fighting you,
At the end you might win.
Gold, silver or bronze.

13 By Richard Howe.

Merry Christmas
Everybody.

Christmas is coming soon.
Christmas trees are going
up,
Red, gold and silver,
Glittery shiny bobbles,
Presents and cards .
Turkey and cake on the
table,
Playing with new toys,
Getting a christmas
cracker off the tree.
It goes bang.
Christmas parties are
exciting to go to .

Bethlehem is a town,
It was where Jesus was
born.
He was born in a stable,
Next to sheep, donkeys and
cows.

Shepherds and kings are
going to see Jesus,
Bringing gifts to the
New born king.
By Clare Semper.

Running

At the starting line,
"On our mark, get set, go"
Feeling the wind going by,
Faster and faster,
People beside me, people
shouting
Nearly at the end,
Shouts saying,
"Come on."
Past the line getting the
medals.
By Daniel Kirkup.

The start.

Bang off we go,
Flashing colours,
People shouting "Come on."
I need more speed coming
round the corner .
I feel my legs and feet
getting tired.
I wish I was Steve Cram.
I look round and I see
other people .
I am coming to the
finishing-line. . .

By Andrew Nicholson.



NEWS

Parties.

On Saturday it was my party. Jessica, Gail, Tanya, Rachael, Emma, Emma, Andrew D., Alexandra, Rebecca, Fiona, Helena and Jason came to my party. The first thing we did there, was we sat down on the floor. I wondered what we were doing till everybody guessed that it was a magician. The first thing he did was, he blew some balloons up and he got Melisa up and gave a balloon to Melisa. She let it go down because it went down by itself. Then he blew another one up and said to Melisa hold that and it popped. On the shelf he made a giraffe and a rocking horse for me. They were special balloons and the magician said that you could not buy them in the shops. After the magician had been we had our tea. After that we played games and then they went home. Then we had a family party. We had some lemonade and some wine to drink. After tea we had a look at some photographs, then we played pass the parcel. I won and I got a book. Then we played Bingo and Helena won. Then we played blind mans buff I won. musical statues, musical bumps and Melisa won. Then they all went home. when they all went home I went to bed.

By Selena Slater

Chickens.

On Saturday the 8th of October I got some chickens. They are 23 weeks old today. We got 3 white ones called, Light Sussex, we also got 3 Rhode Island ones too. The Light Sussex ones have red bits on their head. The brown ones fly out of the pen. The first time we let them out was 5.25 pm on Saturday the 8th. The brown chickens are the most fierce. They eat a lot of food during a day. They also drink a lot of water. They will not lay any eggs till they are about 26 weeks old. Some chickens will come near me, but some will not. My brother likes the chickens a lot. The chickens are not really frightened of James. The chicken hut has perches inside for the chickens to sit on. The chickens go to sleep on the perches. There are nesting boxes inside the hut. On the side of the nesting boxes there are pieces of wood and the chickens use these as perches. At the side of the chicken hut there is a door so the chickens can get out.

by Fiona McCormack.

My Visit To London.

In the summer holidays I went to London. First I went on a bus tour and I saw Big Ben and the Houses of Parliament. We went over Tower Bridge and past Saint Pauls Cathedral it looked old and grey. Then we had lunch at an old restaurant. We then went on the tube to Trafalgar Square and fed the pigeons. it was good.

by

14 Tanya Jacklin.

Wiskey And Mischief

On the 23rd of September we got two kittens, one called Wiskey and the other is called Mischief. Wiskey is a tabby kitten and Mischief is white with three black spots on her back. When my mum is in the kitchen Wiskey climbs her leg and gets stuck. When you open the back door the kittens shoot outside. Their hiding place outside is in the coal bunker. Mischief lies on top of the rocking chair and goes to sleep, sometimes she falls off and lands on the floor. When you get up on a morning, they run up to your feet crying because they are hungry. If you only put the food in one dish they fight over it. The kittens sleep on the chairs by the table, because they have a cushion on them.

BY Gemma Braithwaite.

Harvest Festival.

It was Friday 30 September. Lots of fruit in the classroom. Can you guess what day it was? The Harvest Festival.

Its not time to go yet said Mr Pearce, so I will take the dinner register. As soon as Mr. Pearce had taken the dinner register he said.

Tanya's table go and put your coats on. Then we went to the Harvest Festival. My partner was Alexandra. I kept on dropping my bit. When we got to church I sat on the front row. Then Ben came on and told us all about Jesus. Then we sang Autumn Days. The Harvest Festival lasted for a long time. It was very very good.

by Jessica Slym.

STAYING IN HOSPITAL

I'm going to tell you what it is like in hospital. Last year I went into hospital. The doctor had a look at me and told me that I had to be in hospital for three months for bed rest. I had an X-ray and the result was a disease in my left hip and it is known as Pirthes's disease. I was in hospital on traction with weights at the end of my bed. I was in for ten weeks. I was in for my ninth birthday and Staff Nurse Brown organised a party for me. My mum baked a chocolate cake with blue candles. I was allowed up on a wheelchair for my party. I also had a visit from my class from school. We all had orange squash but the teachers had tea. The infants came another day and also brought me get well soon cards. They also had a carol service in the ward. The girls from Polam Hall school in Darlington sang carols and some played instruments. We had school in the ward ever week day. Also the time passed quite quickly. I was allowed home for Christmas. I went back to hospital and I was put on a frame on 5th Febuary and I am still on it. I Go back to hospital every month for an X-ray and to see Mr Fernandez.
Richard Stacksley

Bonfire Night
Cuy Fawkes sat on beams of orange and yellow flames,
As children stand watching Cuy Fawkes disappearing.
Sparklers making pretty patterns.
When the fire burns down And poor Cuy Fawkes is burnt to ashes.
Fireworks zoom in the dark sky,
Yellow,blue,red,pink and green.
Catherine wheels whizzing round and round
Rockets shooting to the sky
The fireworks are over and the fire is dead.
They all go inside and take off their shoes, gloves, scarf and coat.
And sit round a nice warm fire
Eating gingerbread men, hot dogs and jacket potatoes.
Paula Mitchell

Bonfire Night
Tonight is Bonfire Night
I can't wait to see the guy burning bright
Catherine wheel spinning
Rupert rocket going up and up into the sky
See it is exploding
The Rupert rocket explosion in the sky
Writes your name
They look exciting.
Joanne Burton



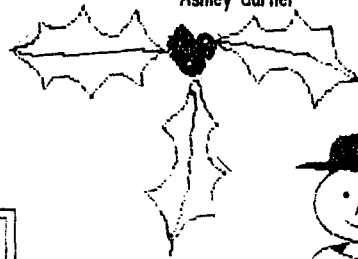
The Very First Christmas.

I am Joseph. I am going to tell you about my son. Late last night we were travelling through the villages towards Bethlehem looking for an inn to stay at because my wife was going to have a baby. We came to one which was full. The inn-keeper was called Rueben. He said that he had a stable in which we could stay. He was sorry about the animals but my wife said they would comfort our baby.

Then a host of angels surrounded us t hey said that he was going to be King of the Jews and was to be called Jesus. Three kings brought gold, frankincense and myrrh and lowly shepherds brought a lamb as an offering.

King Herod was a very greedy man and wanted to rule the land and heard about our son so he set out to kill him. We went to Egypt to hide from him and his soldiers. When Jesus grew up to be a man he led the people and he cured the ill people.

Ashley Garner



5	+99 ▶	▶ x5 ▶	▶ ÷20 ▶	▶
▲ -30	Another puzzle by Damien Kirkup			-6 ▼
▶	▶ +3	▶ ÷5	▶ x8	▶

The Night of My Dreams.

The cold, huge, silver moon shone brightly on the heavily trodden snow covering the school playground. An army of snowmen appearing to tower over their surroundings in the shadowed moonlight. Suddenly a weird and mournful sound echoes through the air. One snowman turned around and started to walk towards the school gates. He shouted out to the other snowmen, "Come along now, we have not got much time. We will have to come back soon. Come on then, wake up."

Then all the other snowmen started to walk towards the school gate too. They followed the head snowman. They went to the park and played on the swings and then on the slide and last of all they went on the roundabout but they got a bit fed up of playing so they thought they might go for a few pints. After their drink they hired a bed for four hours then they fell fast asleep for too long and they got thrown out so they went to the Al Motel and had supper there. After that they went back to the park for a long play, then they decided to go back to the school so they went to the school and it was 7.00 a.m. So they quickly went to their places where they were made. Morning soon came and the children started to come to school but they did not know what had happened.

After school I was the last one to go home. I heard a weird sound, I turned round and saw a snowman turn round and look at me.

I ran towards the gate but another snowman stopped me. I tried to shout for help but they smiled at me so I said, "Hello!" And they said HELLO! back. Then I smiled, they smiled. I said, "You are funny." They said, "Come along and see our other friends. Come with us and we will show you how we get there. Come on run as fast as you can and jump, when we say jump. Okay!" So I said, "Yes." Off we went. I could not believe my eyes.

When I jumped we soared into the air. I fell off one's back and down, down, down I fell but one of them swept me up so I did not hurt myself. Then we went down, down, down to the ground and walked through the woods. Then I heard some music and I saw some lights. The lights were fireworks going off.

I ran and ran until I came to an opening. There stood the funniest snowman in the whole country. I laughed and laughed and laughed until I fell over. They were the funniest snowmen I had ever met. (Not that I had met any before). We had a great party but then I had to go home so that was not much fun really. It was nice to see all the views when I was flying. I had to go to bed when I got home. I told my mum and dad but they didn't believe me.

Next day it was sunny and I rushed to school. None of the teachers were there, just me. When I got there the snowmen had all melted. So I just went on with my normal life once more.

Charlotte Luckman

16

Winter holds a great deal of magic for the children. For their writing about the November snow they were given a paragraph as a starter and asked to write their own story.

Bonfire Night

Watch out watch out
There it goes of in the air
A fire work goes off in the air
Then falls to the ground
Dog and cats go bark and meow
Lights shine bright in the night
Chattering voices in the air
Fire gives light as a firework goes off.
It goes of into the air
Candle light goes melt
Sparklers sparkle like silver
People start to go home
Fireworks laid everywhere
The big bonfire has gone out
everything is silent now
And everyone has gone home.
Samantha
Dewhurst

Bonfire night

Bonfire night is here once again.
The Guy Fawkes sat on the fire getting burnt down to a pea.
The Rupert Rocket blowing up in the air.
Kate, Catherine wheel sending out sparks
The Roman candle changing colour
Brilliant lights drop a long trail from the sky.
The gleaming stars shine in the night.

Wayne Garner.

WINTER

A crisp cold morning,
The snow coats everything in
a blanket
of white,
A winter wonderland.
Tall snowmen standing boldly
on the grass.
Icy slides, children skidding on
them
The beginning of a
dome-shaped igloo.

Trees looking as though
they're
made of snow.
Black ice on the roads,
Hard for motorists to stop
their cars
from skidding
off the road.
Long, icy, spiky icicles dangling
from roof tops.
In a few days time the snow
has turned to slush
And the excitement of the
winte wonderland
is over.
Sarah Natrass

MY SNOWMAN

The cold, huge silvery moon
shone brightly on the heavily
trodden snow covering my
garden. An army of snowmen
appeared to tower over their
surroundings. A weird and
mournful sound echoes through
the mist. I look out of the
window. I must have seen one
of the snowmen move. I did. I
got dressed and went outside
to see. I stopped. I saw it
move. It moved again. I ran
inside and went to sleep and
in the morning it was in my
bedroom. He said, "Hello, I am
from the North Pole where
Father Christmas lives." "You
are melting in here, let's go
out." "That's better now."
"Good. Let's have dinner
inside." I had forgotten about
him melting inside. "Come on."
By the time we had finished
dinner he had melted on the
floor.

Graham Howe.

ADVENTURE IN THE NIGHT

The cold huge silvery moon
shone brightly on the heavily
trodden crust of snow
covering the school
playground. An army of
snowmen appeared to tower
over their surroundings in the
shadowed moonlight. Suddenly
a weird and mournful sound
echoes through the
playground, a sound of
marching feet. It was the
snowmen they had suddenly
and mysteriously come to life.
They march towards the
houses nearby.

They somehow seek out all
the children in the houses.
When they have collected all
of the children they wake
them up. When the children
wake up they couldn't believe
their eyes. They had just
watched the snowman on
television before they went to
bed. But they never thought
that it would happen to them.
They all thought that it was
just a fairy tale.

When the children had
overcome their surprise, the
biggest snowman of the army
shouted out to all the
children, "Get between the
snowmen and put one of your

hands into a snowman's hand.
When I tell you to, run as
fast as you can with the
snowman."

When everyone was ready,
they all started to run.
Suddenly when they were all
in a straight line, then they
all took off together. Over
the houses and trees they
went until they went over a
huge forest, then they
swooped down low and landed.
They all marched into a
gigantic clearing.



In the clearing they saw all
sorts of things but most of all
snowmen. After a few minutes
the music stopped and there
was a sound of bells ringing.
It seemed to be getting
louder and closer. Then I saw
it. It swooped down towards
the forest. When it landed,
Father Christmas stepped out
of the sleigh. He went round
the back of the sleigh and got
a sack. Then he went over to
a specially prepared place for
him. When he had sat down
everyone crowded round him.

First of all he got out the
pre sents for the children. All
the children got scarves and
gloves. When the party had
finished then everyone was
flown home. When we all got
back to the village we had
set off from everyone was
delivered to their own
doorsteps.

In the morning when they
woke up they thought that it
was all a dream. But then
they saw all the scarves and
gloves then they realised that
it really did happen.

Andrew Luckman



Moving North

When I first found out that my family was to move north, I was quite surprised because I liked our old house. We started to pack our things about three weeks before we were to move.

It was hectic, the house looked a mess. There were bits all over the place. In the end it was ready for us to move out of, PHEW!

Then we called Pickfords removals to tell them to move our packed boxes to our new house. Then we put the rest of our things in the car and set off to Bedale. The car journey was hot, sweaty, long and boring! The car journey took 4 hours 30 mins approximately. When we got to our new house I started to help unpack the car. It was one of those long jobs which was not a lot of fun. When I had finished I went indoors to have tea. Afterwards we set up the television and watched it till bed time (10.00p.m.). In the morning I got up at 8.30 a.m. and went downstairs to have breakfast. After breakfast my mum and dad went to take my brother to his new school. When they got back they took me to find me a school. In the end they found this one, Aiskew and Leeming Bar School. While my mum and dad were talking to Mrs St Pierre, I went into the hall and talked to a little boy called Richard. Then my mum and dad came up to me and said that "I was staying here" so I said goodbye to them and they went home. Then Mrs St Pierre took me to her class. Then she told me I was to sit next to a boy called Simon Kiddle. She gave me a maths card for me to do. When playtime came, I played football with the rest of the boys.

CHRISTMAS WORDS
by Paula Mitchell

C	H	O	J	O	S	E	P	H	K	H	X	O	Y	C
S	H	B	E	T	H	L	E	H	E	M	E	R	K	E
T	F	R	M	I	N	S	T	L	E	O	E	E	L	R
O	A	S	I	N	N	I	P	D	S	M	T	B	H	C
E	T	Y	K	S	K	H	K	G	F	A	A	E	C	A
S	H	A	J	I	T	R	E	E	P	T	H	S	N	R
M	E	G	A	E	P	M	Z	E	S	D	U	X	N	D
R	R	O	L	E	S	A	A	R	S	D	K	I	N	G
T	X	L	C	A	R	O	R	K	E	X	L	O	N	S
T	M	D	S	T	U	R	A	L	S	E	Y	M	O	N
R	A	D	E	C	H	O	R	A	P	H	E	R	L	D
O	S	A	T	A	S	H	E	P	H	E	R	L	L	B
S	A	X	T	C	Y	E	E	W	H	O	L	L	Y	R
E	A	R	D	L	J	E	S	E	N	T	S	X	X	M
I	A	M	P	R	E	S	E	N	T	S	X	X	M	S

Can you find these words?

Christaas	gold	donkey	Jesus
Joseph	stable	present	Mary
decorations	tree	rose	holly
nistletoe	shepherds	turkey	kings
Bethlehem	carols	cards	inn
Father Xmas			

Can you find any more?

At hometime my dad came to pick me up and take me back to Bedale. I did not like my first day here because everyone stared at me, but now it's better because the novelty has worn off them. The next day I made a model butterfly made out of a piece of paper, glue and a pipe cleaner. Now I have settled in everything has gone well (almost)

BY PHILLIP HUGO
AGE 11 YRS

Metamorphosis

The changing life,
Starts as an egg,
Like a crystal jelly.
Inside this crystal,
A caterpillar is eating his way out.

The black caterpillar emerges
from the egg.
Then he weaves himself a
silken chrysalis,
On the grass.

On a dewed autumn morning,
It sparkles in the sun.
And metamorphosis takes
place,
A beautiful bright peacock
butterfly,
Squeezes slowly out.

Adam Woodcock

LEEMING BAR SCHOOL NEWS

ISSUE No. 4
February 1989
♥ ♥ ♥ ♥ ♥

IN THIS ISSUE OUR ROVING REPORTERS HAVE BEEN OUT AND ABOUT YET AGAIN, FINDING OUT ABOUT LEEMING BAR AND ITS ENVIRONS.

As part of our investigations into the local community we have discovered how much a pair of tractor tyres cost, how if you need to you can weigh a paper bag, what happens to roots underground and the temperature at which ice cream is made.

Doctor Henshaw told our reporters how satisfying it is to know that you can help people when they are ill, though they do not always get better.

Mr. Price says he enjoys being a dentist and no-one needs to have gas any more in this practice.

Sergeant James told us that they have lady police constables in charge of police dogs and that every dog handler must have had experience of the beat before moving on to the dog training establishment.

Our grateful thanks go to all those who cheerfully faced our battery of reporters with clipboards and tape recorder, asking an enormous number of questions and if we haven't been to you yet, one thing is certain we are on our way with an insatiable curiosity and desire to know what is happening in our community.



EMILY DIX MODELS THE LATEST IN VIKING HEADGEAR DESIGNED BY THE BY THE CHILDREN IN CLASS TWO.

A VISIT TO THE POLICE DOG TRAINING CENTRE AT NEWBY WISKE.

HOW MUCH IS A POLICE DOG WORTH? shoot with their right arm so if your right arm is wounded you can't use a On Tuesday we went to the police dogs. Sergeant James told us they had two dogs trained for snelling out explosives and two for snelling out drugs. He also told us that one dog can do the work of ten men in a crowd situation. He said they sometimes take a lot of dogs so that when one gets tired they can use another and so on. He told us that they take the dogs home with them on nights. The dogs always bite the right arm because most people are right handed so they

wounded you can't use a weapon. He also told us that you had to do two years street work before you can qualify to be a dog handler. After we had asked all our questions P.C. Hall showed us one of the dogs called Solo doing the exercises. First of all he did some commands and walked round the field. After that he showed us the jumps and kennels. A Police dog is worth about three thousand pounds.

Kevin Richards



DAFFODILS WERE A POPULAR CHOICE IN THE DESIGN OF CARDS THIS EASTER.

Ben Braithwaite busy with his design in Class One on the last day of term.

THE LEEMING BAR NURSERIES IS NEARLY A CENTURY OLD.

The Leeming Bar Nurseries is 97 years old. At the nursery Mr Braithwaite showed us around. He showed us some roots. He showed us some plants on trees and there was a tall tree called golden holly that his grandad planted when he owned the nursery and there's a little tree that has been there for about as long as he has been there. And he showed us some plants called conifer. They don't come up till 3 months. The seeds grow faster under a propagator. A propagator is a hot tray. Some roots grow through the pot. The roots were really long. A catkin is full of pollen. Conkers grow for 3 years to make a small tree. He told us where the dead plants went and he said they are put in tin bins, big square ones. They put them on the compost heap and then its made into soil.

Mr. Braithwaite said all plants have roots. He said he only had 7 green houses and 3 garden sheds. They get the seeds from all over the country but they mostly get them from Holland because its cheap.

Mr. Braithwaite said all plants are different sizes. He said different plants come into big flowers each month. He said that annual plants live for 1 year and bi-annuals live for 2 years and perennials live for ever. He said he puts most plants outside in snow but it depends what plants they are. He said there are plants at the back and front of the nursery. He said he gets 6000 roses a year. He said rain and water make plants grow best but mostly tap water makes plants grow. And I asked him how many workers work there. Mr. Braithwaite said there are ten workers. All the time someone goes for their dinner and when they have finished someone else goes for their dinner. Also I asked him if he liked his job and he said yes but he would like another job if he could as a joiner with wood. He said that the computer helps him by printing labels and plants names.

Mr. Braithwaite gave us some flowers to take home. They were called grape hyacinths. I had finished my questions but Jennifer hadn't finished so she asked hers. Then we went back to school.

Charlotte Webster

WHAT COLOUR DOES THE PAINT COME?

Colin, Jonathon and I went to John Gill's garage on the 2nd. February to interview John Gill. The garage was built in 1923. It takes four weeks to get new cars in. John Gill started working the garage in 1967.

The Alfa Lusso 164 costs the most. It costs 22,000 pounds. About 30 cars go through the car wash on Saturdays. The Charade costs the least. It costs 6500 pounds. The big car jacks weigh 5 tons.

The paints come in black and white and then they have to be mixed. The scales weigh even a paper bag. Some second hand cars sell better than brand new ones. They can transmit to Dover 250 miles away to look at new stock at the parts factory.

There are 23 people working in the garage full time. None of the cars have crashed on test drives. John Gill has been to Italy and Japan. He went two or three times last year, the last time for the launch of the 164. They use wax and polishes to make the cars shine. This is the only garage John Gill has. The paint spray booth heats up at 80 centigrade for 45 minutes and the air is re-cycled. It goes round in a circle.

Damien Kirkup.

THE YOUNG AREN'T THE ONLY ONES WHO GET ILL

On Wednesday the 22nd. of February Sarah Nattrass, Gemma Braithwaite and I went to interview Doctor Henshaw. When we got there, Doctor Henshaw was not there so we all wrote down some of the things that the posters said. Then Doctor Henshaw came. I asked, "Do you know whether the young or the old get ill the most?" She said, "The old normally get ill the most. They get chronic illnesses." I was very surprised.

"Do you use any special instruments?" I asked. She said, "We use speculums and proctoscopes and 1 or 2 more." The next question that I asked was, "Why did you want to be a doctor?" Doctor Henshaw said, "Because I wanted to help people and I was interested in how our body works."

In the common room where we were interviewing Doctor Henshaw there were chairs, a sink, a table and some cupboards. When we first got to the doctors there was lots of babies there because it was the babies' clinic.

At the health centre the doctors have three nurses to help them with injections and dressings. I enjoyed meeting Doctor Henshaw very much indeed.

Fiona McCormack.

MY DOG LUCKY

My pet Lucky is a cross between a springer spaniel and a labrador. When he was born he had a hole in his head. He had an operation. He was okay but a lump was growing on his head. He had the lump cut off that's why he was called Lucky. He is four years old and he sleeps in the house. He likes playing with balls.

Adam Parker.



BUSY WEIGHING OUT THE INGREDIENTS FOR THEIR EASTER BISCUITS

Andrew Luckman, Hilary Hunter and Wayne Garner developing their cooking skills.



PROUDLY DISPLAYING THE RESULTS OF THEIR LABOURS

Adam Woodcock, Phillip Hugo, Caroline Ingran and Paula Mitchill with their biscuits ready for the oven.

HOW MUCH DOES A PAPER BAG WEIGH?

JOHN GILL HAS THE ANSWER.

Our reporters went to John Gill's garage in Aiskew to interview John Gill.

Jonathon, Damien and I went to John Gill's garage and he answered all of our questions. He said he has got 6 mechanics and 3 body shop people and there are quite a few office workers. There are about 23 people there altogether. The garage at Aiskew is the only one he has got. Whenever 6 cars are sold there are 4 fourtraks sold as well. John Gill does not rally any more, his son does it instead. When he goes out he does not use a certain car he goes in any one. John Gill has been to Italy to see the Alfa Romeo factory 2 or 3 times. The last time he went was in October to launch the 164. John Gill has been to Japan to see the Diathatsu factory as well. In the spray booth it heats up to 80 centigrade. It stays at that heat for 45 minutes. The air inside the spray booth gets recycled it goes out through the floor and comes back in through the roof. Before it comes through the roof it gets cleaned. The paint comes mostly in black and white and they add other colours to get the right colour and shade. The scales there are spot on. You can even weigh a paper bag. Some of the paints contain poison so you have to wear masks. The compressor is silent. The computer can transmit to Dover to look at the stock at the parts factory. It is 250 miles away.

Colin Ramsay

ALFA ROMEO - A RACE APART

TREE ON GARTH VICTIM OF DUTCH ELM DISEASE

On Saturday March 11th a tree on Leeming Bar Garth was found suffering of Dutch Elm disease. So four men from John H Gills came to the rescue with a chainsaw and tractor and felled the tree so that other trees couldn't catch the disease. When they had felled the tree they cut it up and piled it the other side of the Garth fence. And all the local children came and played on it and had a lot of fun. Most of the trees left on the Garth are horse chestnut.

Ashley Garner.

POLICE DOGS CAN GO AS FAST AS TWENTY MILES AN HOUR SAYS POLICE CONSTABLE HALL AT THE DOG CENTRE

On Tuesday 7th March at 1.45pm we went to see the police dogs. They have twenty German shepherd dogs and four other dogs, two dogs that pick up drugs and two dogs that pick up explosives. The German shepherd dogs cost 3000 pounds. The police dog trainers have special sleeves. When they are after someone they put the sleeves on so the dogs don't bite the trainers. PC Hall said they train the dogs with affection. The dogs have a scent that carries up to 200 yards. If one of the dogs gets lost they contact the police station and tell them. The kennels are like Buckingham palace for the dogs. We really enjoyed our day out.

Ian Watkinson.

The doctors don't have a cure for everything.

On Wednesday the 22nd of February we went to the Health Centre to interview Dr. Henshaw. When we got there we had to wait in the waiting room for Dr. Henshaw to come. We looked at some of the posters on the walls. There were about illnesses and how to stop you getting them. When Dr. Henshaw came we went into a room. It was called a common room. Sarah asked the first question. It was what is the worst case you've dealt with? Dr. Henshaw answered a breast cancer that can't get better or leukaemia. Fiona asked how many patients do you have a day? Dr. Henshaw answered about 30, 20 or 15. I asked do you often have to go out on emergencies?. Dr. Henshaw said yes about one night a week. Dr. Henshaw enjoys her job very much and so do all the doctors and nurses.

Babies have their first injection when they are 3 months old for some things and when they are about 1 year old they have an injection for measles.

"What happens when the emergencies are late at night?" I asked. Dr. Henshaw said, "The person who is ill rings the Health Centre and because Dr. Henshaw is on a different call line an operator tells the person the number which they have to ring. Dr. Henshaw then goes to the person's house. If the person's illness is quite serious Dr. Henshaw sends them to hospital. I asked my last question and then we went back to school.

Gemma Braithwaite

Sowing seeds in the ground.

MY INTERVIEW WITH MR BRAITHWAITE

On Tuesday 31st of January at 1.30 p.m. Joanne Burton, Charlotte Webster and I and Mrs. St. Pierre went to Braithwaite's Nursery to learn about plants, flowers, roots and bulbs. First he showed us a greenhouse which had Leylandi trees in it. The trees were very tall. The green houses were very hot. Mr Braithwaite was very good and answered our questions. He said the nursery had been there 97 years nearly a century. He showed us some hyacinths. He gave us some blue hyacinths. He showed us his computer room where they print the labels. It was very interesting. It was a very big nursery. We saw some trees and some roots. Some of the roots were very big. He told us some new words. They were corm, jasmine, hydrangea, propagator. He said it took nearly a year for a plant to grow, sometimes even more. He said the plants come from all over the world. I asked him how do you know what colour the plants are going to be and the answer was they have names and you know the colour by the name. When we got back to school we wrote to say thank you. We all had a fascinating day.

Jennifer Murray.

BRAITHWAITES'
NURSERIES
for
BEDDING
PLANTS

One evening a man was scattering his seeds then some birds came and ate them up. Then he scattered his seeds on the hard ground. Then the sun came out and they died. Then he scattered some seeds on a hedge then the hedge ate them up. Then he scattered some seeds on some soil and they grew very big. Peter Obank

OUR VISIT TO LEEMING GARTH

On Thursday the 2nd. March at a quarter to 2, Paula, Samantha, Caroline, Mrs. St. Pierre and I went out to interview Nurse Johnson at Leeming Garth. It is the nursing home for old people. We got in the car and went there. We rang the door bell and an old lady came to the door. We asked for Nurse Johnson. The lady said she was at the pub so we went back to school. We rang the Nursing Home up and Nurse Johnson answered. She said it was all right to come. So we got back in the car again and went there.

We went inside and we went into a bedroom. It had pink carpets on the floor. We had about 15 questions each to ask her. We learned a lot about the Nursing Home. We found out that the youngest lady there was Margaret Metcalf and she was 50 years old. There were 20 bedrooms and 1 bathroom downstairs. The old part of the house was 88 years old. Nurse Johnson took us around the old part. There were 70 people altogether in the Nursing Home. On our way out we saw a stone. It said, "Gladys Maud Lascelles laid this stone on 6th. May 1901."

Rhian Kiddle

The Waterfall

The crystal glistening clear
water
sparkling like dewed
diamonds.
The grace and the swiftness of
the way
in which the water
flows.
The eternal sweep of the water
as it flows
swiftly down the
stream.
The rustling of the water
galloping
down the river.
An eerie stillness and compassion
emerges.
The pure, fresh, clear, clean,
fountain of water
flowing freely
down the river.
The slithery smooth water
gushing out
and emerging into
the creation of a spilling spring.
The pleasure of stillness,
The moonlit water glows
luminously
as it sinks into
the depths of the river.
The striving water swelling from
a stream
and separating at last
eager
to flow freely into the sea.

Simon Kiddle

MY MYSTERIOUS PRESENT

I think my mysterious present
weighs about 1 kilogram.
It is brown, white and black in
colour.
It makes no noise.
It is an oval shape.
It has a smell of rubber.
It is solid.
It is made of rubber.
It is hard.
It gets thrown about.
It doesn't do anything.
It is made in America.
It doesn't work.

What is my mysterious present?

Wayne Garner.

Water fall

The water fall sleeping
in its own little lake
Morning breaks
the waterfall awakes
down and
down.

It goes around and around
curling about
crashing and smashing
against the rocks
down and
down.

Below whirling and twirling
boiling and dancing
smashing and dashing
and flashing
and THEN

the water fall meets the
river and then shallow
and not ever deep at all
and THEN

it starts again
quaking and roaring and
whirling down
down.

Below boiling and swirling
and hurling and swirling
down below
and then
it comes to the end.

Graham Howe.

THE WATERFALL

The waterfall falls in an
everlasting river,
And crashes on rocks that makes
the water quiver.

The water then runs and rolls
like a ball,

But the one thing to remember is
it all started off
as a raging waterfall.

It rushes and gushes and pushes
the fish,

And falls with a crash and a
splash.

It rushes along in a crush and
a gush,

And stops for a second in a
silent hush.

The water then runs and rolls
like a ball,

But the one thing to remember is
it all started off

as a raging waterfall
BY PHILLIP HUGO

The Waterfall

The water tumbling over the
waterfall,

Crashing and smashing,
clashing and bashing,

At the bottom it turns
like

bubbles in a bath,
Hubbling and bubbling,

frothing and whirling,
Gradually from froth

to silken cloth
with a deadly current,

Rushing and gushing
going with the flow,

Hurling down the straight in
torrents,

Again becoming white water
deep, deadly and dangerous,

Salmon gliding over the white
water

to try and reach
their destination,

Snaking through the countryside
twisting and turning

and bending
in sharp twists
and turns,

This it carries on doing until
it reaches the sea.

Here is where it ends its journeys
across the land.

Andrew Luckman.

The Water Fall

Hear it crashing, smashing,
lapping,

As the water runs wild
pushing and rushing

gushing and rushing
swirling white froth.

Flowing quickly and swishly
The rage of the torrent splashes

high
as down falls the water

down,
down,

Until crash goes the water
as it flows freely away

from the waterfall
quietly hissing

as it runs.

Kevin Richards.

The waterfall

The delight of the waterfall
the rage of the torrent,

The pulling and dragging of the
current,

It turns, it squirms, it writhes,
it glides,

A giant cascade of sparkling,
twinkling, wrinkling,

bouncing, flouncing,
gushing and rushing

foamy water,
It comes down in droplets of
dancing,

glittering and tumbling
jewels.

The noisy hissing, moaning,
groaning and roaring,

It heaves, it shakes, it quakes,
it pours.

The banks are covered with
the rivers swelling,

It covers the trees' trunks
with a mass of
frothing,

foaming torrent.

It gradually turns
from frothing, foaming torrents

to a silken gush of water.

The water level drops and
shrinks

As it gets further and further
away from the waterfall

Instead of the noisy hissing,
moaning,

groaning and roaring,

It glides and bubbles gently
over rocks and stones.

It brushes silently past the bank
and will carry on

the same way
till it meets with

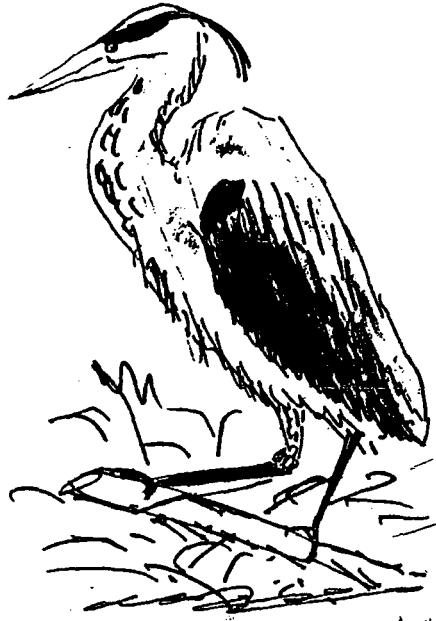
another waterfall
Sarah Nattrass.

The Waterfall

The water travelling to a fall.
 Roaring like a lion.
 A white sheet falling over and
 dancing in the air.
 Splashing, splashing, splashing.
 Thundering
 Dashing
 Crawling
 Creeping
 Slithering
 The water sweeping away bits of
 rock
 Then a big thunder of water
 COMES
 roaring over the fall
 All that is left are jewels
 hanging
 from wet branches
 Hilary Hunter

The Waterfall

Gurgling, crashing over the last
 few
 boulders.
 The river glides gracefully out
 into
 the air,
 Suspended in the air for a
 second,
 Then it is a cascade of wonder
 and
 beauty,
 Plummeting down to the water
 below,
 The still trees on the river bank,
 Made to wave in their reflection
 by the
 ripples,
 That are hastily drifting away
 from
 the centre
 of
 the pool.
 The river being divided as it
 falls,
 A brightly coloured rainbow
 appearing
 in the
 warm sun.
 The rocky slopes on each side
 being soaked by
 the continuous mist
 of white spray
 Ben Braithwaite



The Water Fall

The rumbling tumbling,
 Glistening sparkling,
 Jumping bumping,
 Water splashes down,
 Twisting and winding,
 Shining and declining,
 Heaving and weaving,
 Towing and rowing,
 Dancing and prancing,
 Whirling and swirling,
 Down and down,
 Rushing and gushing,
 Rouring and pouring,
 Sweeping and weeping,
 Waking and quaking,
 Driving and riving and striving,
 Hurting and curling and swirling,
 Then at the bottom,
 It bubbles calmly,
 Gliding gently down to the sea
 Adam Woodcock

The Water
Fall

The water fall splashing
 people
 As it flows down the
 waterfall
 Fish jumping in and out
 of the river
 Fisherman fishing
 People giving bread to
 ducks.
 People eating picnics
 People paddling in the
 shallow water.
 Jonathon Pollard

The Waterfall

As the rocks slash the water
 like a blade on a knife,
 Then the river meets with the
 waterfall
 They form a team and go
 down and down
 The waterfall crashing,
 dashing,
 bashing and
 thrashing,
 Dancing, prancing and advancing
 down and down,
 Recoiling and boiling,
 Rushing, flushing, brushing and
 gushing,
 Curling, whirling and twirling,
 Driving, striving, riving and
 diving,
 Cleaving and heaving,
 Shaking and quaking, pouring
 and roaring,
 Pushing and rushing, hissing and
 twisting,
 Hurting and purling, swelling and
 sweeping,
 Swirling and creeping,
 Foaming and roaming, flowing
 and going
 And then the waterfall meets up
 at the bottom
 and flows on
 downstream.
 Ashley Garner.

BRANDY SNAPS FOR ALL!

On Wednesday three boys from Leeming Bar C. of E. school became the cause of free Brandy Snaps for the whole school. These were a gift from Cardosi's Ice Cream factory. The boys (Phillip Hugo, Andrew Luckman and Simon Kiddle) went on the visit on Wednesday morning with Mrs. St. Pierre. The factory is run by Mr. Hall. He took us around to see the following, first the Boilers, then the Weigher, then the Plate Cooler, then the Freezers and then the Nitrogen Tunnel where the ice cream is frozen. When Simon went to touch the pipes coming from the tunnel where the ice cream is frozen Mrs. St. Pierre stopped him in case he got burned. Then Mr. Hall took us in the Cold Store, but we didn't stay in there long. Then he showed us Brandy Snaps being made and getting boxed.

Then all too soon it was over, so we asked Mr. Hall our questions. Some interesting facts were, just one boiler costs £35,000, not exactly the kind of thing you would have in the kitchen at home. The name Cardosi came from a relative of the man who opened the factory. Then when we were ready to go, Mr. Hall gave us a box of 160 Brandy Snaps. When we got back to school we wrote thank you letters to Mr. Hall and the rest of the staff at the factory to say thank you for the time he gave us.

Phillip Hugo

CAN YOU FIND THE ODD ONE OUT?

1. 9, 18, -, 36.
2. 5, 9, 13, -.
3. 6, 7, 9, 12, -, 21.
4. 9, 15, -, 27, 33.
5. 11, 22, 33, -, 55, 66.

Damien Kirkup

MY MYSTERIOUS PRESENT

Its weight is that of four bags of sugar.
Its colour is black, red, grey and white.
It makes quite a lot of noise.
Its shape is that of a cuboid.
It has no smell or scent.
It is very solid.
It has metal and microchips.
It is very hard but it is fragile.
It does a lot of things.
It is a Pioneer make.
There are quite a lot of them about.
What is it?

Alexander Wass

THE VISIT TO BRAITHWAITES' NURSERIES

We went to the Braithwaites' Nurseries and we had a great day. Mr. Braithwaite showed us some roots and trees and he told us some very interesting things and we could not remember the word propagater. He gave us some flowers called grape-hyacinths and they were very nice. These are some of the questions I asked. In Cyprus flowers grow up the buildings do you have any flowers that grow up the building and he said yes. Mr. Braithwaite told us that clematis grows up buildings. The nursery is nearly a 100 years old. One of the interesting questions I asked was where do you get the water from to water the flowers. And Mr. Braithwaite said it was rain water. "How long does it take a tree to grow?" He said they all grow at different rates and times. Some flowers grow in green houses and some grow outside in the ground.

Joanne Burton

Happy Smiling Faces With Gleaming Teeth.

In the waiting room the wall was covered with nice smiling faces of children with gleaming teeth because they visit regularly. On Thursday, February 4th. at 1.30pm Charlotte Millward, Hilary Hunter and I went to the dentist with Mrs. St. Pierre to interview Mr. Price. We asked him questions one of the questions I asked him was, "Do you use a computer in your work?" He answered, "No funnily enough, I do not use a computer in my work."

Three more questions I asked him were "Do you like your work?" The answer was yes. And Charlotte Millward asked him "What happens if there is an emergency and you are treating someone's teeth?" He said that he would have to see to it straight away. When he had answered a lady came in and said, "Mr. Price there is an emergency." And he had to go and see to the boy whose brace had snapped and it was sticking in his gum so it was very painful. Hilary asked "How many children have ever had false teeth?" The answer was three because their teeth had been knocked out in an accident. Another question I asked him was, "What is in the fillings?" Mr. Price said, "In the fillings there is silver powder, zinc, copper and mercury and after a bit they go hard. But they do not last forever." There was one more question I asked him which was, "What is the object called that you use to look at people's teeth with? Is it just called a mirror?" The answer was yes, just a mirror a mouth mirror. Just before we left he went and found some booklets and toothbrushes some colouring sheets and a mouth mirror and gave them to us.

Charlotte Luckman.

A VISIT TO THE POLICE DOG TRAINING CENTRE

On Tuesday we went to the police dogs. The dogs are worth about £3000 each. We asked our questions. They have twenty German Shepherd dogs there. Two of the dogs are for explosives and two are for drugs. The dogs can go about twenty-five miles an hour. Sergeant James took us to see where the police dogs live. Sam was a big German Shepherd dog and Digger was funny. Where they sleep is a big kennel and they are fed on one and a half pounds of fresh meat and sometimes they are fed on canned meat. They had a shed for preparing the meat. There was a dog there called Chef and he belonged to a policewoman. The dogs were in a van so they could go quickly and easily when they are called out. We had a good time.

Graham Howe

Ice cream galore.

At ten o'clock Phillip Hugo, Andrew Luckman and I set off to the industrial estate (where the ice cream factory was). We arrived there and went to see Mr. Hall, the man in charge. He gave us seats in the office where he told us what his machinery did. He said that his boilers alone cost £35,000 each and there are three of them. He explained how you make ice cream. Then he told us to put on a special coat. The coat was made of thin plastic. We had to put on a hat. This was to protect the ice cream from any germs that we might be carrying in with us. Then we went in the cold store. It was a good day out.

Simon Kiddle

WORKING WITH OLD PEOPLE IS VERY SATISFYING THOUGH ITS VERY SAD WHEN THEY DIE.

I went with my friend to interview Nurse Johnson. We found out a lot about the Carth. Altogether there are 70 residents. The nursing home is a big place and it is a very big inside. It has 12 televisions. The oldest resident is 99 this year. The youngest resident is 50 years old. There were two couples married, one of the couples the husband died. They play games. They have a hairdresser that comes on a Monday and Thursdays. The nurses try to make it a home. There are 4 cooks. There are times for visiting. The Carth was built in 1901 that is the old bit. The new bit has been standing 13 months. In the new bit there are 37 people, including next door there are 70.


Mrs. Johnson is a care assistant matron. She has been working there for two and a half years. They have a doctor that comes each week to see if they are well. Sometimes they go on outings to Harrogate or to Scarborough.

Samantha Dewhurst

PEOPLE'S TEETH ARE GETTING MUCH BETTER.

My friends and I went to the dentist and he told us that people's teeth are getting much better because they are taking more care with them. I asked, "What do you do if you are doing someone's teeth and there is an emergency?" Mr. Price said, "I go and look straight away." While I was asking the question the lady dentist came in and said that there was an emergency. Charlotte Luckman asked Mr. Price, "How do you do fillings?" He said that it takes five years to learn to be a dentist and two and a half years to learn to do fillings. Hilary asked Mr. Price, "How many people's teeth have you treated this week?" Mr Price said that he had seen 80 to a 100 people but it varied from week to week. Then when we had finished asking our questions we got a "Brush Off" magazine and a picture and a tooth brush. Then we said thank you and then we had to go and when we came to school we wrote a thank you letter and we enjoyed it a lot.

Charlotte Millward

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MATHEMATICAL PUZZLE

by Ashley Garner

Emma's Favourite Day Out.

What is your favourite day out?
 My favourite day out is at June's and she has got a baby called Rachael.
 Why is it your favourite day out?
 Because I like playing with baby Rachael.
 Did you go out with baby Rachael?
 Yes I did.
 Did you help to change the nappies?
 No I didn't.
 Did you give baby Rachael her dinner?
 No I didn't.

By Nona Granger.

Playing with the twins in the dark.

One night when the Twins came to play, I said to the Twins should we go and sneak out in the dark when our mum isn't looking. They said yes. So we went out, we got some canes and we went up to the top of the garden. When we were going up I kept on putting foot marks in the soil when they weren't looking. When we looked in the Wendy House window, Selena said she thought she saw a burglar scratching his head. When I turned around I banged into Melisa's stick, she scared me. I went running into the house.

by Rachael Probert.

Bedroom door

I am frightend of my bedroom door.
 I always think it is alive.
 I think it is going to eat me.
 I always turn my back to it and look at my radio alarm clock and my nightlight.
 Sometimes I have nightmares about it.
 I wish we had nice doors.
 By Tanya Jacklin.

Dont open the door

I had a dream about a shark. It could turn into two things. It could turn into a shark with a part of a person on top. When I woke up I was sleeping on the floor with all the blankets on me.
 By Christopher Burke.

Falling on the cat's tail.

It was in November when my dog and horse scared me to death by howling at 9 o'clock. Then I fell down, and I landed on the cats tail. There was a rug at the bottom and I thought it was a monster. I thought the cat was another wolf.
 by Lynnda Harrison.

Don't Open The Door
-ghosts!

One day,
 When Melisa and I were in bed,
 Melisa looked out of the window and said,
 Selena, there is a ghost out-side behind the lamp post.
 But I couldn't see a thing.
 By Selena Slater

Playing at Rachel's.

When I went to Rachel's we played fairies in her bed. Selena was at one end and Rachel and I went at the other end.
 Selena put her foot in our face and we thought it was a ghost.
 Rachel nearly pushed me out of the bed and I thought it was a ghost.
 It was dark and frightening Selena made the ghost sounds.
 Selena put her foot in Rachel's mouth,
 Rachel bit her toes and she thought it was a goblin.
 By Melisa Slater.

The creepy stairs.

In the old house long ago,
 The stairs were in front of my bedroom door,
 I opened the door,
 And guess what I saw?
 A shadow of a skeleton.
 It was bony and dry
 and not very high,
 but it gave me the creeps all the same.
 I didn't want to go down,
 The house was still and not a sound,
 In the morning I go for my breakfast,
 I nearly hurt myself in laughter,
 I saw that it was only the banister,
 The white and thinly poled banister.
 By Sarah Whitton.

Beauty and the Beast.

One day I watched Beauty and the Beast. When I went to bed I kept thinking there was a beast in the room and it came and was roaring at me. So I put my cover over me soon I got off to sleep.

By Gail Hunter



REMEMBER HEALTHY
 EATING IS BEST!

Martin's Favourite Day Out.

What is your favourite day out?
 Strawberry picking.
 What did you like about it?
 I keep picking the strawberries then eating them.
 Was it hot or cold?
 It's mostly hot.
 Did you like it?
 Yes I do.
 Did anything happen?
 Once I lost my jumper.
 Who did you go with?
 My Mum, Sister and Gran.
 What did you go in?
 My Gran's car.
 What did you do?
 We picked strawberries and Raspberries.
 Did you make any friends?
 No I didn't.
 How often do you go?
 Once a year at least.
 Did you see anything?
 Plenty of spiders and some rabbit holes.
 Did all your family go?
 Everybody except Dad.
 Did you pick lots of strawberries?
 Yes we picked lots.
 Did you eat them?

Richard's Favourite day out.

What did you like best?
 The submarine because if you stood on a floor-board water squirted out of a dummy's eye and drowned you.
 What is there to do?
 You could buy meddles.
 What was the weather like?
 It was fairly warm.
 What time of year was it?
 Spring, 7th of March 1988.
 Where was it you went?
 Malton.
 Were there air raid noises?
 Yes there were in Hut 4.
 By Robert Barley

Yes we made some strawberry jam.

By Carrie-Anne Swales.

Christopher's Favourite Day Out.

Where is the place you like best?
 In Ireland.
 What did you do there?
 I milked the cows.
 Did you like it there?
 I liked it very much.
 How often do you go there?
 Every year.
 Did you go with anybody?
 I went with my family.
 Did you stay in a hotel?
 I stayed at my Nanna's house.
 What did you buy ?
 I bought a vase.
 What things are there to see?
 The bar and the shop five miles down the road.
 Did you go in a car ?
 Yes I did go in a car.
 Is there something you don't like?
 No there is not.
 Was it sunny there ?
 Yes it was very sunny.
 By Emma Watkinson.

Jenny's favourite day out.

Where is it?
 Masham.
 Is there anything you liked best of all?
 I liked the cricket pitches.
 Do you like it ?
 Alot.
 Is it nice ?
 Yes.
 Is there anything nice?
 There are lots of pieces in the park to play on.
 By Simon Eccles.

Carrie-Anne's Favourite Day Out

What do you like about Redcar?
 The seaside , market and the town.
 How often do you go ?
 Once or twice a year.
 What's your favourite place in Redcar?
 The town.
 How long do you stay?
 From 8 o'clock in the morning to 7 o'clock at night.
 Do you know anybody there?
 No I don't know anybody there.
 Do you have to get up early?
 Yes I do.
 Do all the family go?
 Yes they do.
 Do you go in a bus?
 No my Dad's car.
 Do you buy anything?
 My Mum and Dad buy me lots of clothes and once a watch.
 Do you still have everything?
 Yes I still have everything.
 By Martin Mitchell.

Robert's favourite day out

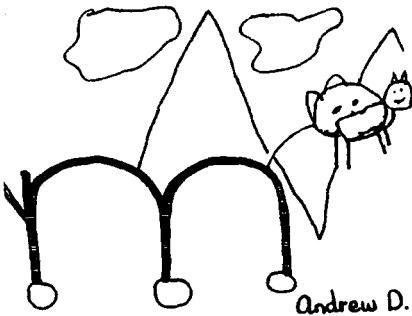
What was your best day out?
 Going to Beamish Museum.
 What was in the Museum?
 There were steam trains.
 What did you like best?
 I liked the mine shaft best.
 What sort of transport did you have?
 We went by bus.
 Did people tell you stories about Beamish?
 They told us stories about the coal mine.
 Was it in a county?
 Yes it was in County Durham.
 What time of year was it?
 It was summer 1987, 27th of July.

By Richard Howe.

The Infants have written stories to tell you about the people who live in Letterland.

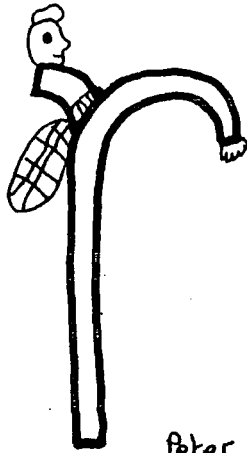
Munching Mike munches meat and mountains motor-bikes metal maps mustard and mice and he goes to a monster party to have a dance and after the party he went to play with Poor Peter Puppy. They played monopoly then Munching Mike went home to play another game of monopoly with Mummy and Daddy and Munching Mike won then it was time for tea they had mice for tea then he watched tv after Daddy came home then he had a chat with Daddy then after that he went for a walk then it was time for bed.

By Andrew Darbyshire.



Andrew D.

Munching Mike can eat a motor-bike and he can eat a magnet and he has a mummy and she can eat a mountain. Munching Mike can eat a magnet and he is going on a holiday and he went to Germany and he went on an aeroplane and he liked it on the aeroplane. He went across the sea and he saw a hut and he saw my godmother. Michael



Peter

Robber Red robbed everybody. Then he got sick of robbing so he made a robot and it had a stop button and a go button. Then he said I will make a remote control switch. He made it go past the park and he came to a house and he knocked on the door and there was nobody in and he stole a radio and he ran home. Peter Thank

One day Robber Red robbed a bank. He was put in jail and he didnt come out. He robbed gold from the bank. He then escaped from jail. He stole a grandfather clock. The policeman found him. He was put in jail again. Robert A.



Gemma

Naughty Nick was playing football and then he painted a picture.

Gemma E.

Eddy Elephant juggles eggs at easter time. One of the eggs wasnt an easter egg. He had a party. He got a car. It was red and the tyres were black. Gavin



Gavin

Eddy Elephant went for a walk. He went to the shop. He bought some eggs. Jamie

Clever Cat went to the pond and she had a picnic and she went in a car. She had sandwiches and sauce and she had a cup of tea. Cathy

Clever cat is the cleverest person in Letterland and she knows all the letters in Letterland. She knows everything in Letterland. Clever Cat can climb up a ladder and she can balance and she can do anything in the whole whole whole wide world and she can eat 20 carrots and a cake and a cucumber and a caterpillar. Caroline Webster

Caroline



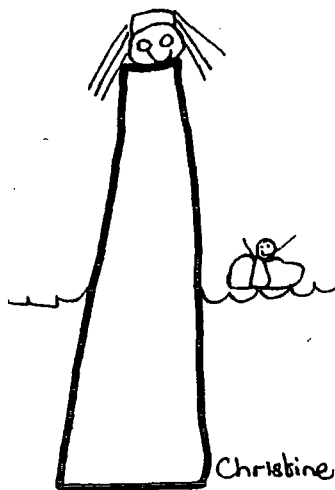
Sammy Snake went to see the waves at the seaside. Sammy Snake went to sea in a yacht. Sammy Snake met Clever Cat and Hairy Hat-man and they all went to see Sammy Snake's home for tea. They ate sandwiches and sausages. They all went home at seven o'clock.
Hannah

Sammy Snake crawled on the sand. He went into the water. He went swimming. Bradley

Sammy Snake was crawling in the garden. He went in the water.
Katie

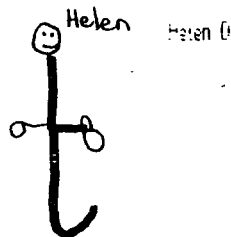
Sammy Snake was on the ground. He was looking for worms. Sammy Snake went in the water. Robert G.

Lucy Lamp Lady put her light on to help the people who were in the boat. Christine



Christine

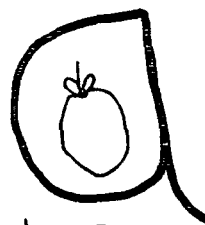
Tucking Tom went to the sea-side. He saw water under the chair.



Helen

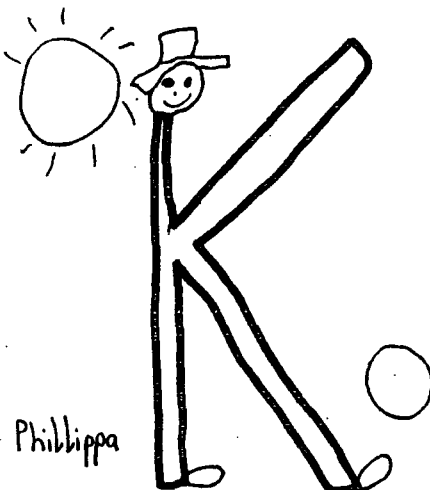
Helen G

Annie Apple has lots of friends. She eats apples all the time, every time she eats. She went for a bike ride round the block. The next day Annie Apple is going to play monopoly, then play more games.
Andrew I.



Andrew I.

Kicking King played football and he kicked the ball higher than everybody. Phillippa

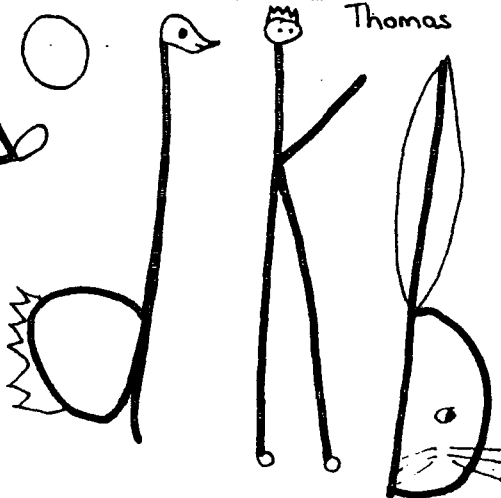


Phillippa

Annie Apple lives in an apple tree and she eats them all the time. She went on an adventure to a fancy dress party. She went in an astronaut suit and Bouncy Ben went as an owl and Clever Cat dressed up as a puppy.
Tracy

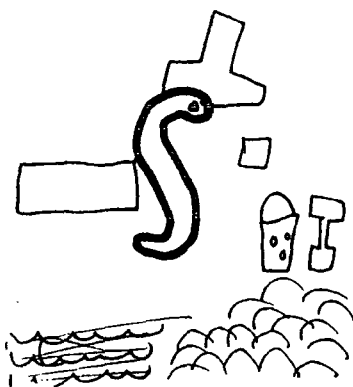
Tracy

Thomas



One day Bouncy Ben played football and he broke one of Kicking King's windows and then Kicking King got cross and then Bouncy Ben ran away and then he broke Dippy Duck's door and Dippy Duck got cross and then Bouncy Ben said sorry. Thomas

Lisa



Sammy Snake went to the sea side. He got hot so he put some cream on. He was a lot better. He went for a swim in the sea. He went to the fair. He went on the swings and the slide and on the see-saw. He went back home. Lisa

Sammy Snake went in the garden. He played on the swing. He played on the slide. He played on the see-saw. Michael

When the gerbils died
 Gerbil gerbils gerbils died,
 Sadly gone for ever now,
 It is the heart of peoples' tears,
 Martin cried cry cry cry
 it is a bad feeling that
 your pet has died,
 Staying there thinking if
 its alive,
 NO,
 YES,
 NOooo,
 Not alive,
 Crying crying again and
 again,
 Not alive yet,
 People crowding round, 27
 people,
 Gerbils poor gerbils not
 having a good time,
 Been put down,
 Never never ever be alive
 again.
 In the ground may be not
 in the ground,
 Just probably somewhere
 else.
 Martin doesn't like it,
 Crying trying to stop
 crying,
 I can't stop crying,
 Still crying, crying a little
 bit of tears,
 Not going, tears aren't
 going.

GETTING THE COAL.

Whose turn is it to get the
 coal?
 Mine mum.
 I pick up the coal bucket
 in terror.
 I walk out in to the
 darkness.
 I find the shovel.
 I shovel like mad,
 Till the bucket is full.
 I run into the house.
 Stephen Ramsey.

Nearly gone dinner time
 now,
 Stopped, good I've stopped,
 He's got black eyes very
 black eyes,
 Not crying now in for
 dinner,
 After dinner the gerbils
 were gone,
 Martin never never ever
 saw the gerbils again,
 Martin liked the gerbils a
 very very very lot,
 Martin wasn't pleased
 because he loved them.
 by Daniel Kirkup.

Learning to skate at
 Grandma's

On Friday I went to my
 Grandma's and we went to
 the ice-rink and I learnt
 to skate. It was slippery
 round the edge. There
 were lines on the ice-rink
 and I asked mum what they
 were for. She said
 "Hockey." It was my second
 time on the ice-rink, the
 first time wasn't too long
 ago. Oh really this was the
 third time, counting when I
 was two. Then I had an
 orange drink. Then Mum
 and I went back on the ice
 and Mum saw someone she
 recognised. It was her old
 ice-skating teacher and she
 had a friendly reunion.
 Then we went to the
 market and my brother got
 a tiger and I got
 a head-band and
 leg-warmers. Then we went
 home and Carl was there
 he's my cousin.

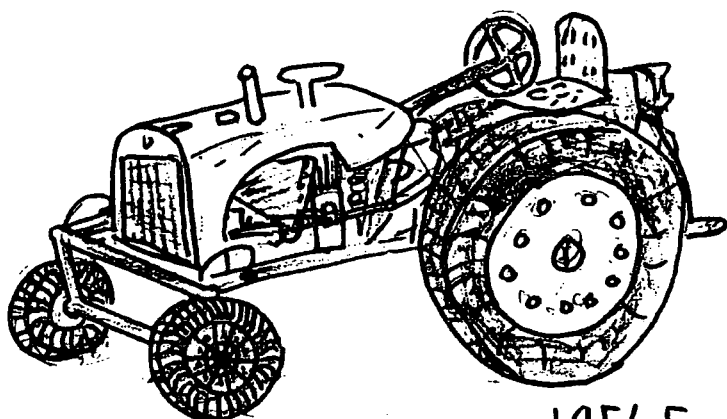
I put my nightie on and
 played fortune-telling.
 Then I went home and
 went to bed.

Emily Dix.

Simon's favourite day out.
 Where is your favourite
 day out?
 Beamish Museum.
 What is there to see at
 Beamish Museum?
 Trams, pictures of old
 fashioned trains and there
 is a mine.
 Who did you go with?
 Mum, Dad and my brother
 Philip.
 Did you get a souvenir?
 No because I didn't have
 enough money.
 Did you go on a ride?
 Yes we went on an open
 top tram.
 Did you take your own
 food?
 Yes we took sandwiches.
 Will you always remember
 it?
 Yes.
 What will you remember it
 by?
 I will remember it by the
 trams.
 by Jenny Howells.

Falling.

Mum I'm bored.
 What shall I do?
 I know,
 I'll make a maze.
 Go and get your felt-tips.
 I go and get them out.
 I have nothing on my feet,
 I walk downstairs
 I fall!
 I land in a pile of mud.
 I think I am falling down
 the gutter.
 I think I'm trapped.
 I go into the kitchen,
 I have a drink.
 Its not real
 I go to bed
 I feel silly.
 I remember what happed
 last night.
 by Jessica slym



1956 Ferguson

THE FAMILY FIRM FOR FARMERS

We went to John.H.Gills agricultural engineers. We interviewed Mr.A.Blanchard. We saw an old tractor that was on All Creatures Great and Small. It was built in the early 1940s. We saw the back wheel of a tractor. It was the current size and it was enormous. They have a large range of tractors available.

The yard used to be an iron foundry belonging to F. Mattisons before Massey Fergusons bought it. The window frames in the buildings are made of cast iron and were made there when it was an iron foundry.

One of the old tractors we saw had a special piece sticking out the side of it that you could put a fan belt on to drive a saw bench, etc. What happened was that you put the belt on the piece sticking out of the saw bench, then put it on the bit sticking out on the tractor. Then when you start the engine and the bit on the tractor turns round and makes the blade on the bench go round. We saw a de-stoner. It is worth about £13,000. They were going to make cast iron parts for

garden seats but it would cost too much so they gave it up. We went into the workshop and saw them repairing a tractor. There was a loader in that could lift a ton. Tractors and combines run on diesel. Massey Ferguson sell things from Germany, France, Scotland, Norway, Denmark and Italy.

They have a large room upstairs that they have the all the spare parts in. They sell watches and calculators as well.

The larger tractors they sell are called Autotronics and Datatronics. On the Datatronics there is a computer for processing information. The computer is incorporated into the control and display unit mounted in the cab. It also has a radar unit to register the true ground speed and a fuel flow meter to measure fuel consumption. On both the types of tractor there are options. For example on Datatronics they always fit the inboard computer but on the Autotronic it is optional and it greatly increases the performance. A full range of front weights are available for two and four wheel drive tractors. Likewise rear

A Famous Tractor

The tractor starred in "All Creatures Great and Small." It was orange and was a 1956 model. It was two wheel drive and did not have a cab like modern tractors. It would have probably had three gears forward: low - high, and reverse. John H. Gills Agricultural Engineers started at Danby Fryup in the Dales. The buildings in Leeming Bar used to be an iron foundry. In 1940 Massey Harris and Ferguson joined so the firm became Massey Ferguson. The iron foundry made most of the iron in John H. Gills, even the window frames were cast iron and made by the foundry. The big drill was two. Malcolm Gill keeps a collection of old farm machinery, horse drawn ploughs etc. John H. Gills was going to make Garden benches but making them was too expensive. The prices for machinery range from a cultivator at £360 to a combine for £90,300. Massey Ferguson is a world wide company. John H. Gill buy machinery from Scotland, Norway, Holland, Germany, France, Denmark, Italy.

Datatronic is an on board computer to help manoeuvre a tractor. It has 32 gears and tells you whether there are any faults.

Gills have five vans all with two way radio. They are all Renaults. The big tractors have luxurious cabs with heating, radios and good suspension. The seats and the steering have good suspension too.

Adam Woodcock.

**THE FAMILY FIRM
FOR FARMERS
by Ben Braithwaite**
CONTINUED ON NEXT PAGE

Lynnda's Favourite Day Out.

What was your favourite place?
 At the theatre were I saw Dick Whittington.
 What did you like about it?
 It was funny.
 Was it hot or cold?
 It was very hot.
 Did you buy anything?
 Yes I did.
 What did you buy?
 Ice-cream, cakes and orange juice.
 Were the seats comfortable?
 They were very comfortable.
 Who went with you?
 My mum.
 Did you meet anybody you knew?
 Yes I did.
 Who did you know?
 Debbie, Craig, May and Fred.
 Where was it at?
 Darlington.
 Were you asked to go on stage?
 Yes I was.
 What happened?
 Tom the cat was sent back to Londen and then they got ship-wrecked and

found the crew again. They got frightened away by gorrillas.
 Did you go anywhere after?
 Yes we did.
 Where did you go?
 We took May back home;
 By Sarah Woodcock.

Don't open the door.

At 7.00pm I go outside I get some coal.
 Then I go back in my house.
 I go to bed, then I heard a noise.
 Something was there but Grandad came in.
 Is that you, Grandad? Yes it is.

Clare Semper.

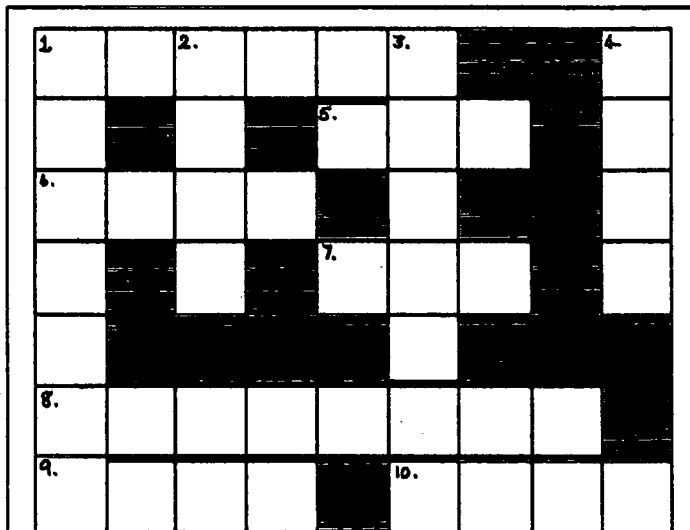
Grandad's Birthday.

On Saturday my mummy was very ill and I rang the Doctor as my mummy was ill. When Daddy came home we went to do the shopping. Then we went and picked Rhian up, then Bradley. Then home again. Sunday was Grandpa's birthday and we had a good day. My nanna had cooked a big turkey, sausage rolls and vol-au-vents. We had jelly and custard, twiglets, crisps and peanuts. Last of all, we had a lovely cream birthday cake.
 Lucy Gardner.

weights are available. All are easily fitted.

Massey Ferguson also do a range of small tractors that are lawn mowers for big lawns. They are open-topped and are just like the smaller ones apart from the tyres. They do not have such big grips so they do not ruin the lawn. Some of the large range have 50 degree steering for excellent manoeuvring. A radio cassette player is optional in the larger range of tractors with a cab. Gills have five vans that have two-way radios in. They are all Renaults.

Ben Braithwaite



SPRING CROSSWORD by Hilary Hunter

ACROSS

1. A small furry animal with long ears and a bobbly tail.
5. A pink animal that is very clean at times.
6. A well known bird that hoots.
7. A two legged animal that lays eggs which we can eat.
8. An animal that is grey and very heavy.
9. Animals like nice but worse.
10. Small furry animals with pointed ears.

DOWN

1. Like a hen but crows in the morning.
2. Like a cow but it has horns.
3. Like a lion but stripey.
4. Animals that make a sound like the skin of a tree is called.



Fiona McCormack designing an Easter card to take home.

ALL THE FARMERS NEEDS SUPPLIED BY JOHN H. GILLS AGRICULTURAL ENGINEERS

John Gills started in 1912 at Danby Fryup. It all started when two men called Massey and Harris started a firm called Massey Harris in 1940 and in 1956 they joined together with Ferguson and became Massey Harris Ferguson and in 1956 they dropped Harris and became Massey Ferguson. John Gills sell nearly 100 tractors a year. Gills sell more tractors than combine harvesters. John Gills used to be an iron foundry when F Mattison used to own the yard. Gills still use some of their equipment. F Mattisons workers used to make sheet steel into cylinders. John Gills is very interesting and I would love to go again and see everything again especially the de-stoner and the tractor which was in "All Creatures Great And Small". I liked learning about the history of John Gills and Leeming Bar as well as what things do and how things work. The windows are curved round and the roof has tiles on and they can't change them by law because it's a listed building.

By
Craig Haw.

A WEEK IN HOSPITAL

When I went to hospital I got treated with physiotherapy. In a few weeks I'll be walking. I go into a physio pool for exercises. In the ward there was just me and five girls. The food was nice. In the morning I had cornflakes for breakfast and on Saturday I had one sausage. Mrs. Butcher was surprised when she saw me. First thing in the morning you get your temperature taken and after that the doctor comes to look at you. The school starts at a quarter to ten. The school finishes for lunch at quarter to twelve. Then we have our lunch. After lunch my temperature is taken again. Then at 1.30 school starts again until 3.30. Then my mum comes to visit me and brings me drinks and some stickers for my Roger Rabbit book. We have our tea at 5p.m. and that is usually when my dad comes in. Mum and dad get a cup of tea while I'm having my tea. They leave about 6.30 to go home and make Mark's tea. I played on the computer, it was like the one at school. The nurses help me to make a jigsaw and read me stories. I helped Mrs. Smart get the supper drinks. We get settled down to sleep by 9.00 p.m.

Richard Stocksley

AT LEEMING GARTH

On Thursday afternoon Paula, Samantha, Rhian and I went to interview Nurse Johnson. But when we got there a man came to the door and he went and got a lady and she said Nurse Johnson had gone to the pub. So we went back to school and rang up Nurse Johnson and she was there. We went back to the Garth and interviewed her. The bedrooms were nice and we sat on one of the beds and after we had interviewed Nurse Johnson we looked around the Garth. We looked at the garden. It was big and they have chickens in the garden but you cannot see them. They have rules for the nurses like wearing clean uniforms but they do not have any rules for the residents. The old part of the Garth is 88 years old but the new part is 13 months old. The nurses get up at 7.30 and Nurse Johnson gets up at 7.00a.m. They can choose what they want for dinner. They have got twenty bedrooms. The youngest lady is 50 years old and the oldest person is 99 years old. They have a hairdresser that comes and a doctor comes every Friday to see them. They can bring anything they want from home to the Garth. The men and women who stay there can have rests during the day or afternoon. One person has to go in a wheel chair and some do sometimes because when they are walking they get tired. At night some nurses go home at 1.00 and some go home at 5 o'clock.

Caroline Ingram

The Vikings.

Vikings sail, sail, sail, sail,
 On the boat the fear of the
 dragons head,
 No maps, no compasses,
 Just travels.
 Erik, Ragnar, Erik Bloodaxe
 Blue Tooth and others
 They are attacking Germany,
 America,
 Finland,
 Iceland,
 England,
 Just for you, not for me.
 Vikings are strong,
 Steal, steal, steal,
 Gold,
 Silver,
 Brooches,
 Jewellery.
 They have charms,
 Gods can harm you.
 You are good soldiers,
 Going round fighting,
 Swords banging clashing,
 Killing.
 Throwing spears,
 Axes.
 Arrr eee Areee
 leeeerrr uff
 People screaming,
 Shouting,
 run, run, run, run, quick.
 Back on the boat.
 Some people alive
 Not many.
 People breathing quickly.
 Poor, poor, poor people
 Not good.
 On to America,
 Then Finland,
 Then Ireland
 Then England
 Going through villages
 towns

Daniel Kirkup

25	x	3	-	25	+
	MATHEMATICAL PUZZLE by HILARY HUNTER				10
?					÷
=					2
70					+
-	100	+	5	-	9

Viking Saga.The three wonderful gifts.

Erik opened the gift for today it was a bone. "What use is a bone to us" said Ragner-forkbeard. Then in the distance they heard a pack of wolves howling. The wolves came nearer and nearer looking hungrily at the bone. Erik picked up the bone and climbed out of Golden Dragon. He walked towards the howling wolves. Erik held out the bone and the wolves ran to it. The people were thrown off the sledge, off the cliff and into the sea. Erik and his men got onto the sledge and the wolves ran to the nearest fruit tree they could see. It was a red apple tree. Erik picked a hatful of apples, shared them out and got on to the sledge again. They went back to the boat and got on it. The storm had settled down now so they set sail once more. The wolves ran off in another direction. Erik was looking across the sea when he saw Thorkhild and Ragner-Forkbeard in a little log boat. Erik steered Golden Dragon towards them. They were injured. Erik opened the

gift for tomorrow. It was an ointment for their wounds. He picked them up and took them into Golden Dragon. They set off once more, but before they had gone very far the ship struck an iceberg. Erik opened the gift for yesterday it was a stone. When Erik picked it up it turned into a fireball to melt the iceberg. The iceberg melted. Erik and his men were now safe.

By

Sarah Whitton.

Vikings
 Vikings were fierce men.
 They sailed
 across the seas.
 They had dragons
 on the front of the boats.
 Imagine
 if you saw them
 coming up the beach.
 You hear
 the stamping of the feet.
 Rachael Probert



Vikings.
 The clashing of swords in
 the air,
 Daggers stained with blood,
 Screams, burning and
 killing.
 Babies yell,
 They left,
 Houses black and
 smouldering in a deathly
 silence,
 Nothing left alive.
 The deathling sail left the
 horizon,
 Never to be seen again.
 Emily Dix.



CLASS 2 MODEL MAKERS WITH THEIR ANCIENT WAR MACHINES

Daniel Kirkup, Richard Howe, Claire Senner, Sarah
 Whitton, and Stephen Ransay display the models they
 have made.



THIS IS OUR VIKING HELMET.

Emily Dix, Lynnda Harrison and Richard Howe display
 their design. Selena Slater and Rachael Probert also
 made one.

IN THE SCRAPYARD

Caroline and I stood on the top of the decayed and crumbly wall of the scrapyard. The scrapyard itself lay in front of us like a map with mountains of old tyres and streams of old cars. I jumped down onto the load of old boxes underneath the wall and Caroline did likewise. Near the gate was a wooden shed which had been turned onto its side. We went over to explore it and clambered into the shed and it stank awfully. I tripped over an old exhaust pipe from a car and Caroline fell over me. It shook the shed as it was only on a pile of loose rubble, as we stood up now smelling awful like the shed. A rat ran out of a trash can. I jumped and Caroline ran out into the middle of the scrapyard. I followed her, she stood motionless as if she had heard something and was scared.

As I asked her what was the matter I heard a gruff voice shout at us from the gate. The voice echoed round the scrapyard as we turned to face where the voice had come from. There standing in the shadow of an elm tree was the scrapyard owner. He unlocked the gate and ran towards us shouting. I grabbed Caroline by the hand as we ran as fast as we could. Caroline tripped on the gravelly path through the scrapyard and tears welled in her eyes. Then I started to cry too.

We were both scared stiff but we forced back the tears and set off running again. The owner of the scrapyard was a fat man so he couldn't run very fast. We scrabbled over the mucky tyres, slid down car bonnets and ran over the rubble till we reached the fence. We leapt over the fence into a small field of corn. I pulled Caroline into the corn to hide her. Then I sat quietly in the corn too so when the scrapyard owner came to the fence he couldn't see us. When we heard the heavy footsteps die away we breathed a sigh of relief for we were glad to be away from that frightening place.

Sarah Natrass

The Waterfall

The swirling and hurling,
 jumping and bumping,
 flowing and glowing,
 creeping and sweeping,
 hurling and swirling,
 rushing and pushing,
 curling and purting,
 gushing and brushing,
 dancing and prancing,
 flushing and rushing,
 And the water heads downwards
 boiling and coiling,
 driving and striving,
 twisting and fisting,
 beating and eating,
 swelling and belling,
 pouring and roaring,
 springing and pinging,
 heaving and beaving,
 quaking and shaking,
 glowing and flowing,
 beating and heating,
 rumbling and tumbling,
 running and stunning,
 running swiftly down the river.

Colin Ramsay

IN THE SCRAPYARD

It was a dull, grey, foggy morning as I trudged along through the damp morning dew towards the scrapyard. I had built a den there around six months earlier. It was a good den. It had the sides of a trailer as the walls and an assortment of doors, old sheets of tin and a corrugated piece of plastic on the roof. There was a hole in one of the doors so we used it as an entrance. I swung aside one of the panels in the wooden fence alongside the den and stuck my head through to make sure nobody was in the yard. Another quick glance around and I slipped through the fence and dropped into the den. I heard some footsteps coming towards the den. Who could it be I thought? No one had been around the spot where we had been building for around two months. I pulled a board over the entrance and crouched behind the curtain which divided the den in half. I heard them coming closer and then there was a series of terrifying bangs as an avalanche of planks of wood fell on top of the den. As the footsteps died away I tried to take the board off but found that I could not get it off. I sat down and thought. There was no other entrance or exit and there was only one other person who knew about the den. I opened the cupboard that had all kinds of things in for emergencies and was greeted by the aroma of rotten food. I thumped at the sides but then remembered we had built it firm and strong. Then I heard somebody moving wood on top. Soon a bright beam of sunlight was breaking the darkness of the den. I hoisted myself out and nipped out through the fence.

Ben Braithwaite

ALFA ROMEO - AHEAD OF THE REST

Andrew's favourite day out.

Where is your favourite day out?

Andrews favourite day out is Sandyhills but you have to get up early to go there!

Why do you like Sandyhills best,?

Because it's got good scenery and you can go fishing there.

What is there to see at Sandyhills?

There is a very nice wood and rocks to climb.

Is there a beach there?

Yes it is very nice and very clean.

What transport did you go in and why?

A car because if you go in a bus or a van you wouldn't be able to get through the narrow roads.

Do you recommend this place for a holiday?

Yes definitely.

Did you go fishing a lot?

Yes but only when the weather was fine.

Did you go for a lot of walks?

Yes but only when it is warm weather.

Did anything unusual happen?

A boy climbed up a tree and he fell down.

Did the whole family go with you?

Yes.

Did you catch any fish?

Yes a very long trout.

Did you make any friends?

No.

Sarah Whitton.

Nona's Favourite Day Out.

What is your favourite day out?

The sea-side.

What did you do there?

I played football on the beach.

Did you build sandcastles?

Yes I did.

Did you go into the sea?

Yes I did.

Did you lie down in the sun?

No I did not.

Did you climb on the rocks?

Yes I did.

Did you eat on the beach?

No I did not.

Did you go on a boat?

No I did not.

Did you swim in the sea?

Yes I did.

By

Emma Semper.

THE HOUSE BUILDERS

Once upon a time a man built a house on the seaside and he built it as near as he could and he looked in the newspaper and it said that another house is going to be built near to his house. That got him very angry. So he went to see it and he said, "What are you doing?" "I am digging the foundations." "You don't need to do that." "I spent my money

on my house. You won't have any money left because you are digging this hole." And he didn't have much money left. So he built a little house.

One night there was a storm and the waves crashed against the houses and in the morning the first house was gone and the second house was still up.

By Andrew Darbyshire

The wardrobe.

Open the door,

Jump into bed,

Old wardrobe,

Scarey wardrobe,

Shadows, Ghosts.

Oh no not a ghost,

Shadows creeping from

corner to corner,

Coming towards you!

BANG

you wake up.

Eva Tallentire.

On the night.

On the night

My brother cries.

He makes me scared.

I think its a ghost.

My mum takes him to the toilet.

When she's taking him to the toilet.

I thing its a ghost coming to get me.

Then I put my light on,

My mum goes back to bed.

By

Alexandra McCormack.

Sarah's favourite day out.

Where is this place?

In the Lake District.

Do you like this place or not?

Yes I do like this place.

Do you camp there or take your caravan?

We take our caravan there.

Do you recommed this place for other people?

Yes I do a lot.

Can you go fishing there?

In most parts of it.

Would you go there again?

Yes I would.

Are you allowed to take your pets there?

Yes especially dogs.

Is there a beach there?

Not really.

Was it very warm there?

Mostly warm.

Are there crabs there?

No not really.

By Andrew Nicholson.

BOILING ICE CREAM

At Cardosi's Ice Cream Factory on Leeming Bar Industrial Estate there are twenty workers including the van drivers. In all they have two van drivers.

At the moment they are making Brandy Snaps. Brandy snaps are a sort of wafer curled up into a cylinder and then filled with ice cream. When they have been filled up with ice cream they are passed through a tunnel that freezes the ice cream. To make the tunnel cold they put liquid nitrogen in. Altogether they make thirteen different flavour variations of ice cream. The ice cream is distributed all over the country. The ice cream travels as far as London and all over Scotland. The ice cream is stored overnight in a cold store. The temperature of the cold store is kept at about twenty degrees below freezing point.

Near the start of making ice cream they boil the liquid mixture to pasteurise it or kill all off the germs in the ice cream. They boil the ice cream at a temperature of eighty degrees above freezing. They boil the ice cream at this temperature for around fifteen seconds.

The factory itself hasn't been there for two years yet. The man who showed us round the ice cream factory was called Mr. Hall. He has been working at the ice cream factory for nearly a year. The factory opens at seven thirty in the morning and closes at about four o'clock in the afternoon.

The factory has two offices. The offices are separate from the factory itself. In one of the offices there is a long table. On the long table is where they test all the new

SPOT THE BIRDS by Hilary Hunter

g	b	l	a	c	k	b	i	r	d	b	t	g
r	s	n	i	b	o	r	i	p	c	i	i	o
e	r	t	q	i	s	c	a	u	p	t	t	l
a	s	p	a	r	r	o	w	k	r	t	e	d
t	n	q	l	r	m	w	g	e	f	e	u	f
t	e	f	c	n	l	l	d	z	d	r	l	i
i	r	d	p	l	p	i	g	e	o	n	b	n
t	w	i	s	t	e	h	n	l	v	i	m	c
p	u	f	f	i	n	x	z	g	e	z	w	h
v	h	o	u	s	e	m	a	r	t	i	n	b
h	c	n	i	f	n	e	e	r	g	a	s	i

Can you find these?

- | | | | |
|-----------|----------|--------------|-----------|
| Starling | Sparrow | House Martin | Pigeon |
| Owl | Dove | Robin | Wren |
| Great Tit | Blue Tit | Greenfinch | Goldfinch |
| Elder | Soap | Puffin | Blackbird |

Can you find another?

flavours of ice cream. The machinery at the ice cream factory costs a lot of money. The boilers cost an amazing thirty five thousand pounds each. They have three boilers. Altogether the three boilers would cost one hundred and five thousand pounds. To make one single ton of ice cream it only takes ninety minutes or one and a half hours.

The person who started Cardosi's Ice Cream was called Mr Hodges. He started it nine years ago in Thornaby. The name Cardosi's Ice Cream comes from one of Mr. Hodge's relatives. One single pallet of ice cream weighs half a ton. The most expensive ice cream they sell is in a little tub. It is a toffee fudge. In the little tubs of ice cream there is seven hundred and fifty ml. It costs £2.95.

Andrew Luckman.

RED NOSE DAY TWO

Red Nose Day has come back. But it is called Red Nose Day Two. Most people in the world are wearing dazzling red noses. The little children's red noses are dropping off. All the Navy and Army have them on. Even at school they are wearing them but you have to pay 50p. In the end we raised 21 pounds altogether which is more than last year. The little class wear them even. Some people forgot their money until Monday. Sarah Natrass brought a balloon with a red nose on it and got one herself. She paid 1 pound.

Wayne Garner

AT LEEMING GARTH ITS JUST LIKE BEING IN YOUR OWN HOME

On Thursday afternoon Caroline, Samantha, Rhian and I went to interview Nurse Johnson. When we arrived there we knocked at the door and 1 of the residents answered the door we asked if Nurse Johnson was there and she said that she had gone to the pub so we said we would go back to school and come back in 15 minutes. When we got back to school our teacher rang Leeming Garth up to see if Nurse Johnson was there because sometimes when you get old you forget and we thought that the lady who answered the door had forgotten. Nurse Johnson hadn't gone to the pub so we went back again to interview her.

We knocked on the big door again and Nurse Johnson answered the door and invited us in. We went into one of the bedrooms. Nurse Johnson told us the old part of the Garth has 33 residents altogether, 5 men and 28 ladies. There are 3 trained nurses on nights and 5 trained nurses on days. 15 care assistants on days and 8 care assistants on nights. Some of the residents have special diets, some have diets to lose weight and some are diabetics. The ones that are on diets to lose weight aren't allowed to eat any fat. A lot of the time the residents sit and talk or watch television, knit, read or listen to music. If someone is ill they treat them themselves, if it is something like a cough, cold, sore throat, etc. But if they are worried about them then they call for a doctor. They can ring up and ask him to come at anytime.

Nurse Johnson's job is Assistant Matron and she has been working there 2 and a half years. The old bit of the Garth is 88 years old.

Before the Garth opened, it used to be a private house and Mrs. Robinson lived there but the house was getting too big for her and her husband died and her children got married so she moved away. She moved out in 1986 and then Leeming Garth began.

The new bit of the Garth was built about 13 months ago. There is 1 husband and wife living in the Garth there would have been another couple but the man died last year. The rest of the residents are single. There are no pets staying at the Garth but there was at one time a rumour that there was a dog living there. They have some fish which belong to the Garth and don't belong to any of the residents.

The youngest resident has been very poorly and not because she is old. The oldest resident at the moment is 98 and will be 99 this year. A lot of the men and women living at the Garth have problems moving their limbs. There are 20 bedrooms downstairs, 1 lounge, 1 bathroom downstairs, 4 toilets upstairs, 3 of them with baths, a kitchen and a room next to the kitchen where they do the washing up, etc. There is 1 person who is in a wheel chair all the time but sometimes when they go on an outing they go in one because their legs get tired very quickly. They have 70 residents altogether including the new side. If they are very poorly they go to

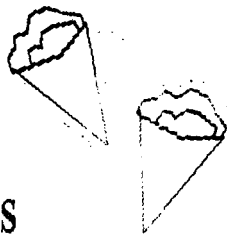
hospital and then when they are better they go back to the Garth. When someone dies they get very upset.

They have 12 televisions altogether at the old side. One of the televisions belongs to the Garth the rest belong to the residents. There is a very big garden at the back and in the garden there are some chickens which lay eggs for them.

There are no rules for the residents but there is a rule for the nurses. They have to wear their uniform properly and look clean and tidy. The residents choose what they want for their breakfast. If they want they can go to sleep during the day and they can choose what they want for their main course at lunch time but they all have the same for pudding. Everyone likes a cold meal, sandwiches or a hot meal.

To help the residents get up and down the stairs they have a chair lift. You sit on the chair and one of the nurses walks up with the resident and presses a button so that it moves up some tracks then at the top of the stairs they get off the chair and sit on another chair which goes up another flight of stairs. The staff have a rest room down in the cellar. I enjoyed my visit very much and Nurse Johnson was very kind and interesting to speak to.

Paula Mitchell



EAT
CARDOSI'S
ICE CREAMS

EAT
CARDOSI'S
ICE CREAMS



Tracy Offer at work in the infant class.

GIVE YOUR PLAQUE THE BRUSH OFF

Bedale dentist presented our reporter Hilary Hunter with a toothbrush.

I interviewed our Bedale dentist on the 4th February we got quite a lot of interesting answers to our questions. About ten children have fillings in a week but sometimes it varies. Children don't start having fillings until they are 8 or any other age because they look after their teeth. Children get less fillings than adults now because they are brushing with flouride and eating the right foods and because of the teaching at school. In five days a week about one hundred and fifty people are treated. Monday is the busiest day in the week because you have to wait two days to go to the dentist at the weekend. Mr. Price said if there was an emergency on the weekend he would have to go straight away but it does not usually happen. While we were talking about emergencies the lady dentist came through because of an

emergency. A boy had a wire brace and a wire had snapped and twisted round the gum and Mr. Price went to look.

Mr. Price wanted to be a dentist because his favourite uncle was a dentist and he thought it was interesting. He has given three children false teeth because their teeth got knocked out in an accident like when they fell off a bike. Mr. Price does not give gas any more so everybody has injections. Most people prefer injections. He says the best thing about being a dentist is people who have teeth all their life. The worst thing is people who dont look after their teeth. Most people have good teeth now because they brush them after every meal. Now that you have read my article this is what Herbie says

Healthy
Eating
Really
Better
In
Every way.
REMEMBER TO LOOK AFTER
YOUR TEETH
Hilary Hunter

"BEING A DOCTOR IS VERY SATISFYING."

Says Doctor Henshaw. On Wednesday afternoon at 2:00 Fiona, Gemma and I went to interview Doctor Henshaw at the Health Centre. While we were waiting we noticed a poster which said, "BE HEALTHY FOR A LIFETIME. WE CAN HELP ADVISE IMPROVE, DON'T BE DOZY ABOUT WEIGHT, BLOOD PRESSURE, HEART RISK, DIET ! When Doctor Henshaw called us in, we couldn't go into the surgery because someone was being treated so we went into the common room. We asked her a set of twelve questions each. I asked what is the worst case you have to deal with? Doctor Henshaw said probably cancer or leukae'mia like a breast cancer thats spread to other parts of the body. Doctor Henshaw really enjoys her job and has always been interested in the human body. She usually gets most patients in November, February, March and April and they are generally coughs and colds. At the Health Centre there are three nurses which help with dressings for cuts, immunisations and injections. We asked have you any special instruments? She said, "Yes, they are called speculums and proctoscopes and one or two others. Doctor Henshaw has an emergency bag like all doctors. In her emergency bag she carries, special medicines, equipment to set up a drip and syringes to inject medicines into patients. The strangest illness Doctor Henshaw has had to deal with is post virus syndrome. Doctor Henshaw treats about 20 to 15 or 30 people every day and the illness she has to deal with most frequently is ear infection. All in all we had a brilliant and interesting day and we all enjoyed meeting Doctor Henshaw very much.

Sarah Natrass.

APPENDIX 6: TRANSCRIPT OF INTERVIEW WITH LOCAL DOCTOR

Sarah: What medicine do you prescribe most frequently?

Doctor: What medicine? Do you mean what problem? What illness? Right.

I would say probably an ear infection.

Fiona: How many patients do you see in a day?

Doctor: It varies. Some days I will see about thirty people in a day.

Some days I'll see fifteen to twenty people in a day and sometimes it can be more than that. It just depends.....

That's the average for the surgeries not counting visits. I don't know if you know, I go to a place called the Day Hospital at the Friarage because I work there as well and so I work in two places.....so I see twenty-five people there every day as well, in addition to the ones I see here.

Gemma: Do you often have to go out on emergencies?

Doctor: Usually one night a week. So I'm on duty and most nights that I'm on duty I will go out once but usually its before I go to bed at night but not always.

Sarah: Which university did you do your training at?

Doctor: Newcastle. That was when it was Durham University. It was Kings College, Newcastle, where I was.

Fiona: Do you have to be a certain age to get measles or chicken pox virus?

Doctor: Yes, you don't usually get.....you can get chicken pox as an adult. I haven't actually seen an adult with measles but usually most people have had chicken pox and measles by the time they get to be seven or eight years old, but not everybody.

Gemma: Have you ever had to treat something that you haven't actually got a cure for?

Doctor: Oh, yes. Yes, we have all sorts of illnesses that we haven't actually got a cure for. We can make people feel a little bit better sometimes but we can't actually cure them. Do you want to know something like that? That's a viral infection. We have no cure for viral infections at all. People have to get better on their own from those sort of illnesses.

Sarah: What medical implement do you use most frequently when checking on someone's health?

Doctor: Probably my stethoscope, yes, I think that would be the most usual one.

Fiona: Do the young or old people get ill the most?

Doctor: I think more old people get ill the most. More old people have illnesses which are what we call chronic illnesses which means they go on all the time.

Gemma: Do you enjoy your job?

Doctor: Oh, yes, very much.

Sarah: Do you work at night?

Doctor: I do surgeries. Well we do evening surgeries which finish about six o'clock in the evening. The other time after that is when we are what we call on duty. So it's only so many nights a week that we do that.

Fiona: Do you have a nurse to help you treat people sometimes?

Doctor: Yes we have three nurses who work here. They don't all work together at the same time. Quite often we have two nurses working here. And they help us in that they take blood for tests and they do injections and immunisations. They also do

dressings so that if somebody's got a cut or something like that they would dress it for them.

Gemma: What happens when there are emergencies that are quite late into the night?

Doctor: What happens? Well, the patient will ring the surgery and because I am on a different telephone exchange the operator will come in onto that call and tell them what number to ring. And they ring me at home and I answer the phone if I'm in and they tell me what the problem is and if I need to I go and see them at their home. If they are poorly enough to need to go to hospital I'll ring the hospital and speak to the doctor there. I'll arrange for them to go to hospital by ambulance. If they just need some treatment that I can give them, perhaps, some medicine I have in my bag, then I'll give them that.

Sarah: If there's an accident on the motorway, do you get called out to it?

Doctor: Just a certain part of the motorway, yes, we have a certain area where they'll get in touch with this practice if there's an accident there and only the nights that I'm on call, or the weekends, that I'm on call.

Fiona: What time or what season do you get the most patients?

Doctor: I think, probably, we see more people who are poorly in the winter time, probably November. December is not usually quite so bad and then usually February and March and that's usually coughs, colds, chest infections.

Gemma: What is the worst illness you have to treat?

Doctor: The worst, that's a very good question, that's a very difficult question to answer, Gemma. Er, I think probably the

worst type of illness is one that we really can't do anything about and we know that the person who's got it, is going to die from it, something like a breast cancer where there's been spread to other parts of the body and we can't actually help that person get better, and they are very young, or somebody like a small child who has leukaemia and we can't do anything to help them. I think they are the most difficult ones to treat.

Sarah: What's the strangest illness you've dealt with?

Doctor: The strangest! Oh my goodness, now that's very difficult. Do you know I can't think at the moment. Can I think a little bit more about that and we'll come back to it later on because that's quite a difficult one. Yes?

Fiona: How many nurses work here?

Doctor: Three. One full-time and two part-time nurses.

Gemma: Do the doctors enjoy their jobs?

Doctor: I think they all do, yes. We all have different parts of the work that we like perhaps a little bit better than the other parts better than other parts but we do enjoy it very much.

Sarah: If you have an emergency bag, what do you have in it?

Doctor: We all have our emergency bags. Yes, we have special emergency medicines to deal with things like heart attacks and asthmatic attacks, things that are particularly life threatening so you need to be able to deal with it very, very quickly. We also have in our emergency bags equipment to stitch people up if we need to we also have equipment to put up a drip so that if someone is losing blood and need to have a drip put up then we can do that if they've been involved in an accident. Of course we have syringes and needles

for injections. I think that's most of it.

Fiona: How many doctors work here?

Doctor: Five. Four men and one woman.

Gemma: How do you know what illness people have?

Doctor: Well, it's a case of, I went to university and spent five years training to be able to do this. It's a process that we call diagnosis, Gemma. And what we do is that we ask the patient questions about what the trouble is they've come to see us about. And if we can't make the diagnosis by asking the questions and examining them, then we take some blood have a look and see if we can do some tests that will tell us the answer, or we may do some X-rays, or we may actually do other investigations like what we call...er, er I'm trying to think of a term that would cover them all, but we can do things like putting tubes with lights down peoples' throats and having a look at their stomach inside to see if there are any problems there. (We do) that type of thing, that's called an endoscopy. That's a very difficult word isn't it."

Sarah: Can you name some of the instruments you use daily while treating patients?

Doctor: You've got the stethoscope and then there's a blood pressure machine. We use what we call an otoscope. That's to look into people's ears and we also use a special fitment on the otoscope to look in people's eyes which I'm sure you've seen before. We use what we call tongue depressers which are those little wooden strips so that we can press your tongue down so that we can look at your tonsils and see that they are all right. Those are the main things that we would use every day.

Fiona: Why did you want to be a doctor?

Doctor: That's a very good question. Again it's a very difficult one to answer, that one. I think I wanted to help people. I think I was interested in how our bodies worked and in keeping them in good condition so that they could go on doing the right sort of thing that they needed to do so I wanted to go and find out how I could do that.

Gemma: How old do babies have to be before they have their first injection?

Doctor: Three months usually for some things. There's a scale actually. For some things like measles they need to be about a year old before we actually do their first injection and then you have a course of them over a period of time.

Sarah: That's all my questions except 'What's the strangest illness you've dealt with?'

Doctor: Goodness, that's very, very good. I'm still trying to think of what's the strangest illness is I've dealt with. It's very, very difficult.

Teacher: You went to Mr. Linscott, (the local veterinary surgeon) didn't you? And asked a similar question and didn't he say B.S.E.

Doctor: Yes, that's a good one, the bovine disease of the brain. Yes, I'm just trying to think. It's difficult to decide whether to say one that it's difficult to make a diagnosis or one that you don't see very often and therefore is very odd. I think probably one of the most interesting ones anyway and possibly the most difficult to make a diagnosis of, is what we call post viral syndrome, which is somebody who has an illness following a certain type of viral disease which we don't know

very much about so it's quite interesting. We don't see many of these.

Fiona: Do you use any special instruments?

Doctor: I told Sarah the usual ones that we used. We do use things called speculums which are special instruments that we do use on occasions. We do use proctoscopes, right. Those again are occasional ones as opposed to the usual ones.

Fiona: Do you treat cuts?

Doctor: Cuts in fingers and hands, do you mean? If they are bad ones, then I sometimes do stitch them. If they are not such bad ones, then the nurses put things on to hold them together. If they are very bad ones, then I send them to hospital because they have special equipment. Have you asked all your questions?

Gemma: Yes, thank you very much indeed for letting us come.

Doctor: I was very intrigued. Actually I think this is a marvellous idea. Very good indeed.

Gemma: We are doing a school newspaper and when we've written our articles and made the newspaper we'll send you a copy so that you can see what we've written.

Doctor: Yes. I'd like that. You went to see Mr. Linscott, was that for this newspaper too?

Teacher: We went to see Mr. Linscott for the last newspaper that we did in April.

Doctor: It's very interesting. It does take quite a bit of organising then, because you've got to decide what you want to put into it and then arrange to see people and do the interviews. It's very good indeed.

Teacher: Gemma wants to be a doctor when she grows up. Isn't it you, Gemma, that wants to be a doctor?

Doctor: Really. Yes. Do you Gemma? Why do you want to be a doctor?

Gemma: I don't know. I just like the idea of helping people.

Doctor: It's very difficult. How old are you Gemma?

Gemma: Nine.

Doctor: I've been asked on several occasions when I first decided that I wanted to be a doctor and I think it was when I was in my final year at junior school and I was asked to write a composition saying what I wanted to be when I grew up. I wrote that I wanted to go to university like my older sister and I wanted to be a doctor. And I'll tell you what my teacher wrote on my composition. If you want to do this, you will have to learn to spell better. (Laughter) My family tell me that's when I decided at about Gemma's age. And I thought it was quite usual to decide then. It was only later that I discovered most people don't seem to decide that early. What do these two young ladies want to be?

Sarah: I'd like to be a vet.

Doctor: Well that's a very high ideal. I hope you succeed. The veterinary schools are being closed down and there are less places but don't let that change your ideas. What about you Fiona?

Fiona: I don't know yet. I haven't decided.

Doctor: You haven't made your mind up yet. I used to think that I was usual in deciding so early but there's plenty of choice and you'll have time to decide. Thank you all very much for coming.

The Life of A Butterfly

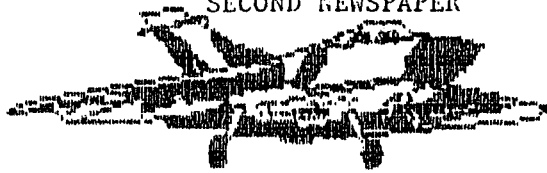
- ⑧ The rainbow wings are flapping
majestically.
- ⑨ They spread their never-ending
tongues
in the
sweet nectar.
- ⑩ Their wings stand out in the sun
like
gold.
- ③ Caterpillars creeping and crawling
to get away
from the
hungry birds.
- ⑦ Butterflies swooping down on
everglades of grass.
- ② Young caterpillars in wet eggs,
④ Silk trailing from their heads.
⑤ Caterpillars wrapped in warm
chrysalis.
- ⑥ The transformation takes place.
- ① The coconut-like eggs resting
on the
crystal dew.
- ⑪ Once a butterfly it can fly
freely
without
any
danger.

Start



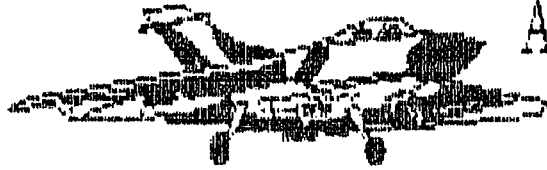
Simon Kiddle.

The Life of a Butterfly
The coconut-like eggs resting
on the
crystal dew.
Young caterpillars in wet eggs,
Caterpillars creeping and crawling
to get away
from the
hungry birds,
Silk trailing from their heads.
Caterpillars wrapped in warm
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Once a butterfly it can fly
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any
danger.
Simon Kiddle.



READ ALL ABOUT IT
THE TORNADOS

IT IS ALL
IN OUR
SCHOOL



ARE HERE

NEWSPAPER

Issue Number 2



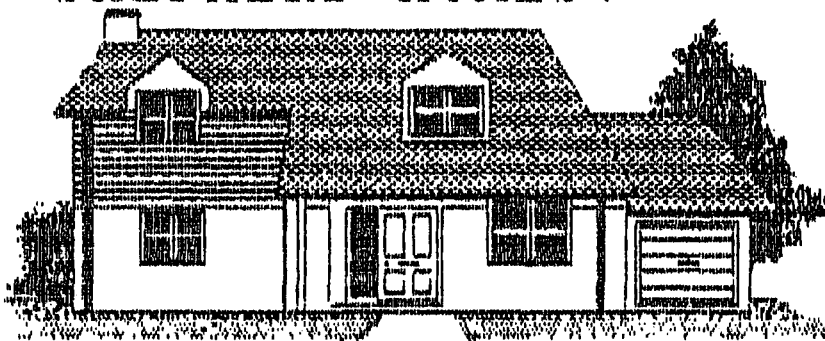
LEEMING BAR

SCHOOL NEWS

April 1988

ALSO

ALL ABOUT HOUSES IN A
SPECIAL INTERVIEW WITH MR. HOLMES
OF SHEPHERD HOMES.



APPENDIX 10: DIGITISER PROGRAM

This is the section of the digitiser program, which automatically loads the menu for the other two sections when SHIFT/BREAK is pressed. The disc will also require a BOOT! program.

```

5 CLS:VDU 23,1,0;0;0;0;
10 PRINT TAB(5,5) "U se digitiser/camcorder"
20 PRINT TAB(5) "P rint/convert picture file"
30 V$="UuPp"
40 REPEAT:y%=INSTR(V$,GET$):UNTIL y% 0
45 CLS
50 IF y%<3 THEN CHAIN "DIG" ELSE CHAIN "CONV"
60 END

```

This section is the one which allows "grabbing" of a frame from the camcorder. It also sets up the digitiser. The "grabbed" frame can be printed directly, or saved in either:

Digitiser (compressed) format
 STOP PRESS format.

```

10 MODE 7
15 VDU 23,1,0;0;0;0;
20 PRINT "REMEMBER (OR MAKE A NOTE):"
30 PRINT:PRINT "PRESS:"
40 PRINT "  SPACE TO HALT A FRAME"
50 PRINT "  A    TO CONTINUE SCAN"
55 PRINT "  C    TO CONTINUE FROM SET-UP"
60 PRINT "  P    FOR A PRINTOUT"
70 PRINT "  S    TO SAVE A PICTURE"
80 PRINT "      (STOP PRESS FORMAT)"
90 PRINT "  D    TO SAVE A COMPRESSED PICTURE"
110 PRINT:PRINT "DO YOU WANT TO SET UP? Y OR N"
120 V$="YyNn":cordercheck=0
125 x%=INSTR(V$,GET$):IF x%=0 THEN 125
130 CLS
140 IF x%<3 THEN x%=2:PROCmessage:MODE 2:PROCsetup
150 MODE 7
160 CLS:PRINT "WHICH MODE? 0,1 OR 2"
170 V$="012"
180 G$=GET$:x%=INSTR(V$,G$):IF x%=0 THEN 180 ELSE x%=x%-1
185 CLS:PROCmessage
190 MODE x%
200 VDU 23,1,0;0;0;0;
210 PROCgo
220 *FX 12,0
230 MODE 7
240 PRINT "ANOTHER FRAME? Y OR N"
250 V$="YyNn"
260 x%=INSTR(V$,GET$):IF x%=0 THEN 250
270 IF x%<3 THEN GOTO 10
280 END

```



```

500 DEFPROCmessage
505 PRINT "SET DIGITISER TO MODE ";x%
510 PRINT "START CAMCORDER"
520 PRINT "PRESS ANY KEY"
530 G$="":G$=GET$:IF G$="" THEN 530
540 ENDPROC
1000 DEFPROCsetup
1002 *FX 11,0
1005 VDU 23,1,0;0;0;0;
1010 *WIMAGE
1015 IF INKEY$(30)<>" " THEN GOTO 1005
1020 A$="":A$=GET$:IF A$="" THEN 1020
1030 V$="AaCc":IF INSTR(V$,A$)=0 THEN 1030
1040 IF A$="A" OR A$="a" THEN GOTO 1005
1050 ENDPROC
2000 DEFPROCgo
2001 named=0
2002 *FX 11,0
2005 VDU 23,1,0;0;0;0;
2010 *WIMAGE
2020 IF INKEY$(30)<>" " THEN GOTO 2005
2030 V$="AaPpSsDd"
2035 A$="":A$=GET$:IF A$="" THEN 2035
2037 IF INSTR(V$,A$)=0 THEN 2035
2040 IF A$="A" OR A$="a" THEN GOTO 2005
2050 IF A$="P" OR A$="p" THEN PROCprint
2060 IF A$="S" OR A$="s" THEN PROCsave
2070 IF A$="D" OR A$="d" THEN PROCdigsave
2080 PRINT TAB(0,0) SPC(20):PRINT TAB(1,0) "S,P OR D AGAIN? Y/N"
2090 V$="YyNn"
2095 G$="":G$=GET$:IF G$="" THEN 2095
2100 y=INSTR(V$,G$):IF y=0 THEN 2095
2110 IF y=1 OR y=2 THEN V$="PpSsDd":PRINT TAB(0,0) SPC(20):PRINT
TAB(1,0) "S,P, OR D?":GOTO 2035
2120 ENDPROC
3000 DEFPROCsave
3010 PROCvalidname
3020 DIM C 29
3030 $C="SAVE "+F$+" FFFF3000 +5000"+CHR$(13)
3040 X%=C MOD 256
3050 Y%=C DIV 256
3060 CALL &FFF7
3070 ENDPROC
4000 DEFPROCprint
4005 PROCvalidname
4030 *WIMPRNT
4040 ENDPROC
5000 DEFPROCvalidname
5005 *FX 12,0
5006 IF cordercheck=1 THEN 5010
5007 PRINT TAB(0,0) "'CORDER OFF? HIT Y":cordercheck=1
5008 G$="":G$=GET$:IF G$<>"Y" AND G$<>"y" THEN 5008 ELSE PRINT
TAB(0,0) SPC(20)
5010 PRINT TAB(0,0) SPC(20):INPUT TAB(1,0) "FILENAME? " F$:IF
LEN(F$) 8 THEN PRINT TAB(0,0) SPC(20):GOTO 5010
5015 PRINT TAB(0,0) SPC(20):PRINT TAB(1,0) F$;" MODE ";x%
5020 *FX 11,0
5030 ENDPROC

```

```

6000 DEFPROCdigsave
6010 PROCvalidname
6020 DIM D 29
6030 $D="WIMSAVE "+F$+CHR$(13)
6040 X%=D MOD 256
6050 Y%=D DIV 256
6060 CALL &FFF7
6070 ENDPROC

```

This section of the program allows conversion of pictures saved in digitiser format to be converted to STOP PRESS format and vice-versa. Pictures imported into STOP PRESS appear in the negative format and need to be inverted using the facility already in the STOP PRESS program.

```

10 MODE 7
20 VDU 23,1,0;0;0;0;
30 PRINT "INSERT SOURCE DISC"
40 PRINT "PRESS ANY KEY"
50 G$="":G$=GET$:IF G$="" THEN 50
60 CLS
70 *CAT
80 PRINT "WHICH MODE? 0,1 OR 2"
90 V$="012"
100 G$=GET$:x%=INSTR(V$,G$):IF x%=0 THEN 100 ELSE x%=x%-1
110 PRINT "SOURCE FILE TYPE?  D igitiser S creen"
120 V$="DdSs"
130 G$=GET$:z%=INSTR(V$,G$):IF z%=0 THEN 130
140 IF z%<3 THEN sf$="D" ELSE sf$="S"
150 INPUT "FILENAME? " FL$
155 PROCconvorprint
160 MODE x%
165 VDU 23,1,0;0;0;0;
170 IF sf$="D" THEN PROCloaddig ELSE PROCloadscreen.
180 IF prin=1 THEN FP$=FL$:PROCprint
200 IF conv=1 THEN PROCconv
210 MODE 7
220 VDU 23,1,0;0;0;0;
230 PRINT "PRINT OR CONVERT ANOTHER?  Y OR N"
240 PROCyorn
250 IF y<3 THEN GOTO 10
260 MODE 7
270 *FX12,0
280 END
500 DEFPROCyorn
510 V$="YyNn"
520 y=INSTR(V$,GET$):IF y=0 THEN 520
530 ENDPROC
600 DEFPROCconvorprint
610 conv=0:prin=0
620 PRINT "CONVERT OR PRINT?  C OR P"
630 V$="CcPp"
640 w=INSTR(V$,GET$):IF w<3 THEN conv=1 ELSE prin=1
650 ENDPROC
700 DEFPROCconv
710 IF sf$="D" THEN PROCsave ELSE PROCdigsave
730 IF prin=0 THEN PROCprinafterconv
740 ENDPROC

```

```

800 DEFPROCprinafterconv
810 PRINT TAB(0,0) SPC(20)
820 PRINT TAB(1,0) "PRINTOUT? Y OR N"
830 PROCyorn
840 IF y<3 THEN FP$=F$:PROCprint
850 ENDPROC
3000 DEFPROCsave
3010 PROCvalidname
3020 DIM F 29
3030 $F="SAVE "+F$+" FFFF3000 +5000"+CHR$(13)
3040 X%=F MOD 256
3050 Y%=F DIV 256
3060 CALL &FFF7
3070 ENDPROC
4000 DEFPROCprint
4010 PRINT TAB(0,0) SPC(20)
4020 PRINT TAB(0,0) " ";FP$;" MODE ";x%;
4030 *WINPRNT
4040 PRINT TAB(0,0) SPC(20)
4050 PRINT TAB(1,0) "PRINT AGAIN? Y OR N"
4060 PROCyorn
4070 IF y<3 THEN 4010
4080 IF conv=0 THEN PROCconvafterprint
4090 ENDPROC
4200 DEFPROCconvafterprint
4210 PRINT TAB(0,0) SPC(20)
4220 PRINT TAB(1,0) "CONVERT? Y OR N"
4230 PROCyorn
4240 IF y<3 THEN conv=1
4250 ENDPROC
5000 DEFPROCvalidname
5005 *FX 12,0
5010 PRINT TAB(0,0) SPC(20):PRINT TAB(1,0) "DEST DISC IN, HIT R"
5020 G$="":G$=GET$:IF G$<"R" AND G$<"r" THEN 5020
5030 PRINT TAB(0,0) SPC(20):INPUT TAB(1,0) "FILENAME? " F$:IF
LEN(F$)>>8 THEN PRINT TAB(0,0) SPC(20):GOTO 5030
5040 PRINT TAB(0,0) SPC(20):PRINT TAB(1,0) F$;" MODE ";x%;
5050 *FX 11,0
5060 ENDPROC
6000 DEFPROCdigsave
6010 PROCvalidname
6020 DIM D 29
6030 $D="WINSAVE "+F$+CHR$(13)
6040 X%=D MOD 256
6050 Y%=D DIV 256
6060 CALL &FFF7
6070 ENDPROC
7000 DEFPROCloaddig
7010 DIM C 29
7020 $C="WINLOAD "+FL$+CHR$(13)
7030 X%=C MOD 256
7040 Y%=C DIV 256
7050 CALL &FFF7
7060 ENDPROC

```

```
8000 DEFPROCloadscreen
8010 DIM E 29
8020 $E="LOAD "+FL$+" FFFF3000"+CHR$(13)
8030 X%=E MOD 256
8040 Y%=E DIV 256
8050 CALL &FFF7
8060 ENDPROC
```

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