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ABSTRACT

The Durham Printing Service was established in 1978 to promote the use of children's language and experience as a basis for literacy teaching. Children's written work was sent to the service from local schools to be typed and illustrated; it was then returned to the schools in book or pamphlet form. This study attempts to evaluate the use made of the service in the three years prior to its closure in 1986, and its significance for teachers and children in the development of literacy.

BOOKS BY CHILDREN FOR CHILDREN: A STUDY OF THE USE
OF CHILDREN'S WRITING IN THE DEVELOPMENT OF LITERACY

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M.A. Thesis
University of Durham
School of Education
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DECLARATION

None of the material contained in this thesis has previously been submitted for a degree in the University of Durham or any other University. No part of the thesis is based on joint research.

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I
INTRODUCTION

This study arose within the context of a printing service provided for schools in the Durham area. Since this context has influenced both the direction of my reading and the form the study has taken, it may be helpful to state something of its nature at the outset. The introductory statement which follows gives a brief summary of some of the focal points relating both to the printing service and to the intentions of the study. These points are expanded in later sections of the study.

1. The Durham Printing Service

In 1978 a unique project was set up in Durham University's School of Education. The purpose of the project was twofold: firstly, it offered teachers the opportunity to have children's written work typed and prepared attractively in book form so that it could be used as a resource for reading, and secondly it provided the young people who operated it - unemployed school leavers - with some meaningful work experience. It is with the first of these purposes that this study is chiefly concerned.

The project's founder, Jack Gilliland, a lecturer in special educational needs at the School, had been interested for many years in the idea of using children's own experiences and language as a basis for teaching reading. This approach to literacy teaching, often referred to as the language experience approach since the definitive works of Stauffer and Allen, seemed to him to be

a natural extension of the learner-centred principles of education which he actively promotes in his teaching. Many teachers, he knew, recognise the importance of using children's interests, ideas and experiences in their literacy teaching, regularly taking dictation from children or re-writing or typing children's writing themselves to make it readable for other children. The printing service was created to assist such labours. He considered it equally important that the young people who operated the service should learn useful skills in an educational setting in a time of increasing unemployment.

It was the introduction of the Manpower Services Commission's Youth Opportunities scheme that provided the impetus, and more importantly the finance, for an educational dream. The project flourished on a small scale in the five years from 1978, with first one and then two supervisors, and between six and twelve young people producing the booklets - at this stage free of any charge to schools. The demand for work to be printed constantly outstripped the capacity that this small workforce could meet.

My own involvement with the project started in 1983, when the University set up a Youth Training Scheme. This scheme was directed by the University's personnel officer, Jack Boyd, and two members of the School of Education's academic staff, Jack Gilliland and John McGuinness. Three

supervisors, including myself, were appointed to operate the scheme, which undertook to provide 65 training places in clerical, graphics or technical work throughout many of the University colleges and departments. The School of Education's printing project became the central focus of the scheme, and with up to 25 young trainees to operate it at any one time, and considerably better facilities, the service to schools could now be improved and extended. I was particularly drawn to the work of the project because it fitted my own professional experience so well - I had taught both young children and adults to read, and had also worked with older children with learning difficulties and with young school leavers on government schemes. The idea of using children's writings as a resource for literacy teaching was not new to me, and I was very much committed to the idea of giving children the opportunity to become authors.

I began this study in the third year of the University's Youth Training Scheme, sadly also the year in which it closed. A second year of training, soon to be made mandatory by the MSC, required employer contributions to be made to the trainees' salaries which the University could not meet. The Durham Printing Service, although by now charging the schools the cost prices of materials and photocopying, disappeared in the ensuing bureaucratic turmoil. The disappointment and anger felt by the trainees, and their efforts to resuscitate it, are

documented elsewhere. My own research, though now retrospective, could continue, because of careful filing by the trainees which gave me access to the 6000 or so original typescripts of children's writings sent to the service in the three years 1983-86, and because teachers and children were so willing to tell me about their work and their use of the service.

The title for this study needs some explanation. 'Books by children for children' is the trainees' final version of a struggle with words in which they found themselves frequently engaged, in an effort to make the teachers in the schools understand the intentions and potential of the service. Having had the purpose of their work explained to them, many of the trainees became somewhat disenchanted when expected to type 25-30 pieces of children's work on an identical theme; they felt that teachers could not be using the finished products for reading purposes, since children just wouldn't want to read so many versions of the same thing. This feeling was reinforced on the occasions when they took their typewriters or word-processors into schools to provide the service, and saw that some teachers appeared to be using the books as a reward for writing rather than as a reading resource or to encourage authorship. Recalling their own experiences of learning to read at school, many trainees were adamant that they knew better, and began to look for ways of converting the teachers. The logo 'Books by children for children' was an

attempt to convey an important message, and replaced the less explicit title 'Durham Printing Service' on their publicity pamphlet.

2. The aims and parameters of the present study

It was not the intention of the founder/director to dictate either the way the service should be used by teachers and young authors or how it should be operated by its supervisors and the 16 year-old providers. This would have been counter to his *raison d'etre* in teaching, which is consistently geared to creating opportunities to learn and reflect on the activities undertaken, but does not presume to know the answers in advance. It would not be appropriate in this context to try to establish the elegance of a particular theory about literacy teaching (the language experience approach). My main purpose is to stand back a little from my assumptions, to explore theories of literacy learning a little more deeply, and to see what the concept of 'publication' meant to a group of children and teachers in their everyday work in the classroom. The study is intended and designed to generate ideas rather than to confirm already formulated hypotheses. It examines four areas in particular:

1. The relevant literature.
2. A sample of the children's writings sent by teachers to the DPS in the period 1983-1986.
3. The attitudes and responses of some of the teachers and children who used the Durham Printing Service.
4. Issues raised and possible future directions.

II
REVIEW OF THE LITERATURE

Introduction to the Review

There are many themes in educational literature that relate to the purposes and outcomes of the Durham Printing Service. In the review of literature that follows, they will be treated under the following six heads:

1. The language experience approach

The language experience approach (l.e.a.) as acknowledged in the introduction, was of core importance to the thinking behind the Durham Printing Service. In this approach, children's own language and experiences are used as the basis for literacy teaching. The approach has produced a sequential literature, dating largely from the early 1960s. This literature describes the origins of the approach; provides its justification; explores particular themes; and evaluates programmes in schools. The case is made for a reappraisal of l.e.a. in the light of recent linguistic theory and new technologies in schools.

2. The personal experience perspective: a brief history

In providing a justification, proponents of the l.e.a. trace its lineage in the personal experience model of education: in particular the themes of the 'whole person' and of personal experience in learning; the central value

of play and the importance of continuity in language experience. Relevant points from the extensive literature on these themes will therefore be examined.

3. The development of the literate person

The language experience approach is concerned with that aspect of the 'whole person' that may be described in our society as the 'literate person'. The literature on this theme treats of the unity of language and literacy; of the search for meaning; of understanding and prediction; and of the development of authorship and personal development.

4. Narrative and meaning in language education

The capacity for narrative is acknowledged to be of central importance to the development of the literate person. The significance of narrative is explored in the literature in terms of story structure, meaning, expectation and interest; and the capacity for narrative is linked with personal experience and with cognitive growth.

5. Continuity of language experience; and the 'cultural world' of books

Proponents of the l.e.a. stress the necessity of honouring the language experience the child has already internalised. Crucial themes here are ambient literature, parental involvement, the possibility of 'productive discontinuity', and the trappings (amounting at times to mystique) of the 'book world' and 'book culture'.

6. Pedagogical implications

The Durham Printing Service (DPS) needs now to be replaced by school-based and regionally-based alternatives. Potentially supportive literature is explored, with particular reference to collaborative group work, joint authorship, a sense of audience, and exposure to the thinking of others. A concern about the range of children's writing is noted, with indications as to how this might be expanded. Finally, the value of involving children in the actual production of books, and the potentially integrative nature of publishing for all their language experience, is considered.

1. The Language Experience Approach.

The classic notion of a language experience approach is that children will learn to read more effectively if their first encounters with print relate closely to their own experiences and use of language. One way to ensure this in the early stages is for teachers to write down children's dictated stories or their accounts of personal experience and then, preferably, to transpose the writings into print. According to language experience theory, children have little difficulty when learning to read from these materials because they are already familiar with the language structures and the meaning inherent in the texts. The basal reader approach, on the other hand, is depicted in the language experience critique as assuming that children can be taught to read with little reference to or use of previous language experience, either oral or literate.

Language experience teaching is, in the words of one of its chief exponents in the United States, "based on the premise that the learner is an active user of language, that learning is promoted through personal involvement, that communication of meaning is the purpose and heart of language learning, and that the learner's products are valued and valid materials for literacy teaching" (Hall, 1985). This is a pedagogical stance which is widely

accepted in this country, particularly among infant teachers and practitioners who stress the primacy of personal experience in education, and which has found support in the literature of official documents (see for example Plowden Report, 1967; Bullock Report, 1975).

The term 'language experience approach' (or l.e.a.) is usually attributed to Roach Van Allen, director between 1958-1965 of the San Diego County Reading Study Project in California. Allen (1964) speaks of a language experience approach as a description formulated during the progress of his study to convey his growing conviction that "there are ways of working with children to help them to move into reading as a natural, normal extension of their own language experiences". His work in developing language experience programmes in California and Arizona received national attention and interest, as did that of Russell Stauffer, whose six year research investigation (from 1966) was sponsored by the United States Office of Education. Several books justifying the approach and giving detailed descriptions of teaching procedures have been published by these two main exponents, most recently by Allen (1976), Allen and Allen (1982), and Stauffer (1980).

A sizeable proportion of the literature on l.e.a. comes from the United States, where the popularity of the early sixties' 'language enrichment' programmes, inspired by the

notion of language deprivation, had a strong influence on language experience practitioners. Much of the literature offers a justification for the approach (see for example Hildreth, 1963; Carrillo, 1965; Veatch, 1983) or gives descriptive accounts of the teaching procedures considered most effective (see for example Crutchfield, 1966; Applebee, 1978; Veatch, 1983; Allen & Laminack, 1982). This literature leaves the reader with the impression that much of the language experience work in America is typically undertaken by children in English or Writing periods, though both Stauffer and Allen have drawn attention to the logic of introducing reading and writing across curriculum areas. Illustrations of this point can be found in an article by Madison (1971), who speaks of "moving reading out of a time-slot in the school day and into areas such as art, music, social studies...", and by Barrow et al (1984), who use a variation of the approach to teach reading in science lessons.

In this country, as Morris (1971) has pointed out, precursors of a language experience approach can be identified in literature and practices dating from the beginning of this century onwards. Successive educationalists have been inspired by the idea that the experience that children bring to the classroom should be honoured by using it as the basis for learning (see for example, Huey, 1908; Isaacs, 1930). Related literature in the United Kingdom, whilst not always using the l.e.a.

nomenclature, is more in keeping with this experience model. Goddard (1974), speaks of the need for teachers to see reading and writing activities as relating to authentic experiences the children are having both in the classroom and in their communities outside school. Cross-curricula themes are common in the literature; there is also less stress on particular procedures - indeed Cooper (1967) and Gilliland (1982) believe that there should be no uniformity of approach and emphasise that the language experience idea can include a wide range of practices.

In both the USA and in this country, the literature sustains the DPS philosophy that children's reading is enhanced when they write texts which can be read by themselves and others, and that children's writings can be used as the basis for literacy teaching throughout childhood (Stauffer, 1969; Merritt, 1970; Gilliland, 1982). Elevated to the status of authors, children's writing is used for others to read (Allen, 1964).

Of the many claims made in favour of using children's language and experience as a basis for literacy teaching, some recur with great frequency throughout the literature. The literature particularly emphasises the advantages of the approach for stressing the unity of language acquisition and usage (Stauffer, 1980; Gilliland, 1982). Continuity of experience is mentioned by several exponents, notably Hildreth (1965), who claims that because the

approach draws closely on children's experience it is "closely akin to the informal, spontaneous learning process that goes on in the home, on the street, in the supermarket, or wherever children observe print". Observations regarding children's greater interest and motivation and the value of the approach for developing a more positive self-image are made in many articles (eg. Miller, 1968; Crutchfield, 1966; Lapp & Fram, 1975; Mooney, 1983). There is literature too which makes particular claims for the significance of l.e.a. in work with slow-learning children (Hildreth, 1963), non-English speakers (Miller, 1968; Hildreth, 1963), and speakers of non-standard English (Goddard, 1974).

But although so much has been claimed for l.e.a. by its advocates, its application in schools has remained patchy, and it is clear that it is often seen only as a preparatory stage leading to the use of published schemes, or for children who have failed to learn by other methods. Critics have spoken of the failure of the approach to "organise sufficiently for the systematic building of skills", of its "confining the child to the small circle of his own ideas" and of "unjustified assumptions concerning the transfer of interest by the child from his own words to reading the words of others" (Spache & Spache, cited in Morris, 1971). These criticisms, in conjunction with the organisational difficulties involved in preparing children's writing for use as reading material, and the

pressure from commercial companies to use published materials, may have acted as a deterrent for many teachers.

However, with the upsurge of knowledge in the field of linguistics and the introduction of word-processors and other new technologies in schools, several writers have put forward a persuasive case for a reappraisal of the language experience approach (see for example Gilliland, 1982). Research carried out in the Sixties (notably by Stauffer, 1963-1967) had provided only slim support for the earlier claims, perhaps because, as Stauffer (1980) suggests, research methods used at the time examined isolated skills and sub-skills rather than the whole language experience of the child. In the U.K., Morris (1971) attempted some revisions but more recent research has examined the totality of children's language experience, and language acquisition in particular, in ways that immeasurably strengthen the case for l.e.a. (see for example Halliday, 1975; Wells, 1987).

These developments, which will be examined in more detail in the next sections of this review, effectively counter the earlier criticisms. They demand that we recognise the influence of the home language (Wells, 1987; Tizzard & Hughes, 1984) and the influence of peer group language (Halliday, 1977); that language experience is based in social interaction - a further justification for asking children to write for other children (Harste et al, 1981;

Halliday, 1976); that children's language experience - and hence their reading and writing - is enhanced by an extended use of contextual material similar to the ambient literature of the home and the environment outside school (Wells, 1987; Heath, 1983), and by their pre-school encounters with books, especially narratives (Hardy, 1968; Rosen, 1984; Wells, 1987); and that the many and varied uses for reading and writing in our society are as yet largely unexploited in education (Wells, 1981). Writers working within the l.e.a. tradition look also at the way children develop a 'book language' in their writing (Holdaway, 1979; Calkins, 1983); at the effect of reading on writing (Smith, 1983) and at the effect of writing on reading (Calkins, 1983; Clay, 1972; Lamme & Childers, 1983); and they are constantly engaged in examining and re-examining children's learning strategies with a view to finding better instructional methods (Clay, 1972, 1983; Graves, 1975, 1976, 1983; Calkins, 1983).

The classic notion of a language experience approach, then, can now be revived and expanded in the light of the new evidence. To ground it in its underlying philosophy, I trace first the history of the thinking which inspired the l.e.a. movement: the personal experience perspective in education.

2. The Personal Experience Perspective: a Brief History

The language experience approach which was the inspiration for the Durham Printing Service is a manifestation of a tradition in education in which the central issues concern the development of the whole person. The corresponding pedagogy, based on the learner's personal experiences and interests, centres on the child rather than the discipline.

Advocates of a language experience approach (eg., Allen, 1976; Goddard, 1974; Stauffer, 1980; Hall, 1981) claim that their perspective is rooted in the work of great educational thinkers - particularly Rousseau, Froebel and Dewey - whose philosophies stress the importance of educating the whole person. Dewey has been most frequently cited in the l.e.a. literature, being seen as a dominating influence from the 1920s onwards. Stauffer (1980) elucidates the main themes attributable to Dewey: his concern for the quality of the child's experience, and the need for that experience to be both active and interactive; his theory of the continuity of experience, in which "every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after" (cited Stauffer, 1980, p.27); and his conviction that learning is most likely to be beneficial when children are engaged together in projects which integrate areas of the school curriculum, and are based on authentic experiences in the school and community.

Goddard's (1974) writing on l.e.a. raises the issue of play in the personal experience perspective. She notes the seminal influence of Froebel who acknowledged his debt to Rousseau, and who stressed the value of learning through play in early childhood. More recent theory claims that the development of all aspects of language are anticipated in play. For instance, 'reading-like play', mentioned by Holdaway (1979), is accompanied by language which Clay (1972) calls 'talking like a book'. Clay also sees the beginnings of writing in what she describes as 'letter-writing-like behaviour'. Blohm & Yawkey (cited in Applebee, 1978) see imaginative play as a source or starting point for children's storying, these stories providing the language experience that children can bring to their reading; successful readers, according to Meek (1982), are those who discover that stories are like play. Classic l.e.a. procedure would record and transcribe the stories which emerge out of imaginative play, and use them as reading material.

Acknowledging the importance to l.e.a. theory of the Malting House experimental school run by Susan Isaacs in the 1920s, Goddard (1974) describes how the content of the language curriculum in this school was drawn from the children's everyday experiences. In Isaac's words, (1930, p.45) this meant that "the technical processes of learning to read ... fell into their proper places as aids to recording and communicating" - a sentiment which predates

the emphasis in recent literature on the importance of authorship and a sense of audience in writing (see for example Graves, 1983; Calkins, 1983; Beard, 1984).

Isaacs' book (1930) provides some of the best early examples of the personal experience model in practice. By the 1930s many primary schools in this country were using and advocating a similar approach. The Hadow report of 1933 gave official support by stressing that the curriculum should "be thought of in terms of activity and experience rather than of knowledge to be acquired and facts to be stored" (para.58), and the 1944 Act reinforced and extended the influence of the movement. By the late 1940s and in the 1950s British primary schools employing such practices were seen as models of excellence world-wide. The Plowden Report (1967) made recommendations consistent with the personal experience perspective, and endorsed many practices which had developed during the child-centred decades. For instance, self-direction was seen as an important part of development: "the child is the agent of his own learning" (para.529); schools should lay special stress on first-hand experience and individual discovery (para.505); and reading and writing, to be meaningful to children, should be treated as extensions of spoken language, incorporating and growing out of their experience (para.583).

By the 1970s there were, however, doubts and criticisms expressed about some of the child-centred practices which had evolved from the personal experience model. Some of the literature which emerged out of this 'counter reformation' was perhaps less than meticulous, but its import did create an urgency for this study to examine critically both the services offered by the Durham Printing Service (which was seen as firmly rooted in the child-centred movement under attack) and the approach to literacy in the schools it served.

It is unfortunately true that practice which focuses on the development and experience of the whole person in the fullest sense described by advocates of l.e.a. and their predecessors is notoriously hard to find, particularly outside infant schools. According to Galton and Simon (1980) and Barker Lunn (1982) such child-centred practices can be found only in a minority of schools, and are practised, Wragg (1978) maintains, by only the most hard-working and talented of teachers. Hence, no doubt, the basis for many of the criticisms. Peters (1969), for instance, warned that some of the recommendations in the Plowden Report tended to neglect the shared experience that Dewey had maintained was so essential for individual growth and development, (though shared experience was, of course, fundamental to the practice of l.e.a.). Research studies too were critical of match, standards of literacy, and discipline (Bennet, 1976). For the politician, the

'products' of such an education were associated with lower standards and children leaving school un-equipped with the skills necessary for a competitive world.

The education of the whole child from the basis of personal experience nevertheless remains an ideal to which most primary school teachers would aspire. The language experience approach to literacy teaching facilitates this ideal by stressing that a global approach is necessary in literacy teaching, and that the development of the literate person is best understood within the broad context of the education of the whole person. Recent literature which discusses the process whereby children become literate would appear fully to support such claims.

3. The Development of the Literate Person

The definition of an educated person in our society is heavily speech and literacy orientated. Part of the value of a language experience model, with its insistence upon a global, child-centred approach, lies in the consistency with which it can meet this orientation. The theories of language acquisition and literacy learning selected for review in this section provide the justification for the approach.

The literature which sustains a personal experience perspective emphasises the essential unity of language usage. It holds that it is inappropriate to treat areas of language learning as if they are discrete processes: reading, writing, speaking and listening are complementary processes and interact with each other. If the sub-skills involved in reading and writing are isolated and taught separately, children will attempt to use them separately (Clay, 1972, 1983; Holdaway, 1979). An important advantage of using a language experience approach is that it encourages interrelationships by drawing on all aspects of language experience, and allows reading and writing to develop alongside each other in a way that is meaningful to children. In the traditional 'bolt-on' models, where reading is introduced as something 'out there', and writing is seen as a skill to be learned in isolation, there may be scant reference to speech and to meaning, and, as the

Bullock Report (1975) warns, a failure to link the different aspects of language through meaning-giving, meaning-acquiring experiences. Such models of literacy teaching, much favoured by some theorists (see for example Flesch, 1981; Spache & Spache, 1969; Morris, 1974), assume that a skill can be broken down into a number of identifiable sub-skills, teachable in linear sequence through specific training procedures. In the history of literacy teaching, a tension has existed between this latter perspective and that in which literacy is seen to be acquired initially through oral development, and to be embedded in meaning and experience. Recent literature, however, shows that such polarisations may be misguided and unnecessary when seen in the context of how children actually learn.

Recent linguistic theory emphasises the pursuit of meaning (see for example Halliday, 1975; Stubbs, 1986). The learning of speech and literacy, Halliday (1977) contends, is intimately linked with learning about the cultural system in which a child is growing up. Children explore meanings in speech and prose as part of a wider search for meaning in their environment, their linguistic experience being simply one important aspect of the process of learning how to make sense of experience in general. Thus when learning how to talk they are learning how to mean: "a child constructs a reality for himself largely through language but also in the more fundamental sense that

language is itself a part of this reality" (Halliday, 1977, p.120).

The establishment of meaning, in Piagetian terms, consists in laying down schema to which experience is assimilated. It has been observed that this process involves the learner in the formulation and testing of successive hypotheses (see for example Wells, 1987; Rosen, 1984) or in acquiring 'personal construct theories' (Kelly, 1955, 1970). By testing and revising their hypotheses, the literature maintains, children develop their own self-correcting strategies for making and obtaining meaning in any area of learning (Corder, 1981). In learning to read and write these strategies are seen to be effective both in reading text (Holdaway, 1979; Clay, 1972; Smith, 1975), and in composing it (Clay, 1983; Calkins, 1983; Lamme & Childres, 1983). It is also suggested that these strategies, which serve children so well when they are learning speech, may not be activated by methods of instruction which attempt to control the information to be taught, or require children to practice each step of the performance until they get it right (Holdaway, 1979). Less competent readers and writers particularly may put too much faith in the teacher, so that their own theories are submerged and the locus of control lies outside their efforts - a stance which Clay (1972) asserts is incompatible with becoming better writers. In a language experience approach, the sub-skills can be taught as and when a child can make sense of them and in

relation to the context of the reading or writing (Stauffer, 1980; Allen, 1976). Other writers (Goodman, 1970; Smith 1975, 1983; Halliday, 1977) speak of the process by which children establish meaning as it involves prediction. This is a theory which Davies (1986) attributes to interactive models of learning derived from the cognitive school: participants in talk are (on the basis of their interpretation of the semiotics in the particular context) able to make significant predictions about the meanings that are being exchanged. These writers maintain that once children have discovered that written text holds meaning they are able to bring their prior knowledge to a text to help them predict what may come next.

A language experience approach, it is claimed, helps children to make the important connection that print holds meaning (Stauffer, 1980; Hall, 1981). Classic l.e.a. procedure in the early stages involves taking dictation from children to demonstrate that talk can be written down and therefore that writing makes sense (Allen, 1964; Hall, 1985). Children can successfully predict meanings in texts which have arisen directly from their own language experience, so that the need for context-support and "priming the mind of the reader" is less marked than when using other reading materials (Cooper, 1967; Gilliland, 1982). The literature is inconsistent in this respect. Early exponents are thought to have neglected the

differences between speech and prose: we are warned that children must realise that prose is different from speech (Smith, 1977, 1981; Kress, 1985), and that in order to be accurate children's predictions must be made on the basis of their experience of prose rather than of speech. The implication here is that the use of l.e.a. for teaching reading might be limiting, since it relies on children's own language and grammatical structures which may be closer to speech patterns. On the other hand, recent authorities have shown that children's pre-school language experience is not exclusively oral, and that their knowledge of literary conventions is clearly illustrated in their early attempts at writing. Bereiter's work (cited Calkins, 1983) on children's dictation, for instance, suggests that children very quickly acquire the registers of written language; Holdaway too (1979) notes the modelling process which goes on when young children convert stories they have had read to them to their own written language; and Allen (1969) records that they dictate in "artful, expressive ways".

If a language experience approach is to be used as a basis for literacy teaching throughout childhood, it would clearly be important for children to have extensive experience of reading and listening to the written mode. As different written modes are internalised by children, it is suggested, so the strategies and styles of authorship are developed (Beard, 1984; Perara, 1984). One of the most

powerful influences in this respect is narrative, to which great significance is attached in the literature.

4. Narrative and Meaning in Language Education

Many writers (Hardy, 1968; Meek, 1982; Sawyer, 1987; Rosen, 1984) suggest that narrative, with its essential connotations of meaning, is one of the most important experiences for children in terms of literacy acquisition. As a large proportion of the writings submitted to the DPS were in narrative form, this aspect of the literature is therefore discussed here in some detail.

The genre of research and discussion relating to narrative seems to have been largely inspired by a seminal article by Professor Hardy in 1968, in which narrative is described as 'a primary act of mind'. Narrative is here seen as the basis for the interpreting and organising of an internal system of meanings (Hardy, 1968; Langer, 1951; Rosen & Rosen, 1973): by employing it in our teaching, we keep personal development and meaning at the centre of language education (Rosen, 1984).

Sawyer's (1987) review of studies on the importance of narrative literature in learning to read alerts us to two key issues. He cites Meek's (1982) proposition that because children are familiar with story structure through having stories read to them, they can bring expectations of narrative form to their reading. In Warlow's (1976) account (cited Sawyer, 1987) the interest in what happens next in stories provides a powerful drive to read. Sawyer

warns that basal readers do not accommodate the complex and sophisticated sense of narrative structure that most children have internalised, and usually fail to provoke much interest in what happens next. This point is again made effectively by Holdaway (1979), who also contends that even the language of story books read to 1-2 year-olds in their homes is richer than the language of basal reader texts at school. Children's story books, on the other hand, Sawyer suggests, offer young readers their first expectations of what literature is, and even (quoting Meek) "... a view of what it is to be literate".

Halliday (1977) has noted that certain types of meaning are associated with the traditional stories told to children: "characteristic role relationships, chains of events, patterns of dialogue, and special types of complex semantic structures" (p.126). Such 'story grammar', we are told, is readily absorbed by children (Beard, 1984; Kress, 1986), perhaps because narrative is a 'primary act of mind' (Hardy, 1968). This act enables children not only to predict what may come next when they are reading stories, but also to employ their knowledge of narrative form and structure when dictating and writing stories. Such an argument, well-documented in the literature (Allen, 1976; Holdaway, 1979) provides further evidence in favour of making children's writing more accessible to a wider reading audience through printing and publishing.

Plowden (1967), however, was surprisingly disparaging about stories invented by children: "Save for exceptional children who have a story-telling gift, and should be given the opportunity to use it, this type of writing tends to be second-rate and derivative from poorish material" (para. 604). The implication here might be that children's own stories should be selected with care if they are to be printed for others to read.

Many writers see narrative as a cognitive tool (eg. Bruner, 1984; Rosen, 1984; Applebee, 1980). This locates narrative in that part of language function which Smith (1983) refers to as 'creating worlds', which he says is what the brain does best; the usual school requirement to 'shunt information' is not a natural procedure. Wells (1987) speaks of story in particular as providing a mental model, and for Rosen (1984) it appears to function in much the same way as does a hypothesis. This calls into question the two "irreducible modes of thought" of which Bruner (1984) speaks: the narrative mode, in which we seek 'truth-likeness' and which is context-sensitive and particular, and the paradigmatic mode, in which we seek empirical proof and explications that are context-free and universal. In narration it can be seen that either or both could be operating: paradigmatic modes (or logico mathematical modes as they are sometimes called) can work within narrative, and vice versa, and can therefore be context-free, and allow for disembedding of thought.

Scientific investigation can be seen as one long telling and re-telling of stories. The teacher, says Rosen (1984), shouldn't be the chief story-teller - we need to confer full story rights on pupils, so that "the narrative mode of meaning which runs so freely in the veins of the vernacular can be heard in the classroom" (p.18).

The realisation that narrative is a form of cognition is sufficient to assure the status of the story as an important literary mode for the young author. But to convince teachers that children's stories can be a valuable resource for reading, some evidence of development in narrative form needs to be sought. To help children to disembed experience, and to develop their powers of authorship, it is necessary to encourage different forms of telling, and these, according to Applebee (1980) are distinguished partly by an increasing space between the narrator and the recorded events. Kress (1982) speaks of development occurring in the writing of narrative when it becomes clear that a child writer is aware of the self as a narrator. In early narrative, he claims, there tends to be no obvious narrator present; the narrator has no significance for young writers, so there is no consciousness of the role of a narrator. When children begin to write about their own experiences, they do introduce a narrator, usually as 'I', or 'we' if others were involved in the experience. To write as a speaker, Kress explains, opens up possibilities. If there is an 'I'

or 'we' there must also be the possibility of 'they' ('other') in the narrative. This is akin to objective writing in that it shows the beginnings of an ability to detach oneself. Further development occurs when speech is introduced in this sort of writing. Once children have apprehended another's thoughts, and made them their own by incorporating them in their own writing, they have begun consciously to assimilate and make use of someone else's knowledge, and with "this conscious control over one's own and other people's knowledge comes the possibility of genuine advance not only in personal but in social knowledge" (Kress, 1982).

Much of the writing that came in to the DPS was in narrative form used to relate the authors' own experiences. Personal stories, according to Gilliland (1988), may have more meaning than impersonal stories which do not access the experience which would allow children to give meaning to the language. In a single case study, Mikkelsen (1987) shows vividly how a child uses personal narrative to arrive at a full understanding of a past event - in this case, a visit to a hospital. When the child was finally satisfied with the story, Mikkelsen observes that a form of closure, or containment of the experience, had been achieved; only then did the child ask for the story to be printed.

Wells (1987) has also argued that children attempt to fit their experience into narrative structure, and in this way

contain their experience, giving it shape and meaning. And in similar vein Rosen (1984) makes the connection between Vygotsky's concept of inner speech and inner narrative. But whilst accounts of personal experience may have positive cognitive consequences for individual authors, it could be inferred from the literature that such storying is of less value to other readers in the class or school. Indeed one of the major criticisms of the l.e.a. is that it may limit children to the narrow circle of their own ideas, experience and vocabulary (Spache & Spache, 1969). Recent extensions to the classic l.e.a. procedures, however, (which are elaborated in the section on pedagogy in this review), suggest that the reverse is more likely to be true: by using teaching strategies which encourage conferencing and collaborative work, for instance, both story-tellers/authors and listeners/readers can benefit from each other (Graves, 1983; Calkins, 1983).

Narrative, then, can create an important link between the oral and literate worlds of children. It provides an entree into the cultural world of books, and also contributes a necessary continuity of experience between home and school. It is one of the main principles underpinning l.e.a. theory that continuity should be assured in all aspects of language experience.

5. Continuity of Language Experience;
and the Cultural World of Books

The literature reviewed in this section stresses the importance of preserving continuity of language experience by honouring the already-acquired language that a child brings to school. Speech is only one aspect of this language experience: other features discussed include a child's extensive experience of the ambient literature of home and street, parental involvement in children's learning, and the influence of the peer group. The literature which considers the nature of productive discontinuity is also discussed here, in conjunction with literature which refers to the mystique surrounding the cultural world of books.

There is literature enough concerning the widely differing experiences of literacy which children bring to school. We are reminded that at one extreme there are children who are surrounded by books, have had many stories read to them, have observed their parents writing and reading frequently, and are already beginning to make sense of print through early attempts to read it and write it themselves. At the other extreme are those children with very few experiences of this kind. Faced with such diversity, educational theorists and psycho-linguists have expressed concern that some children could be at a disadvantage in school, where the strong emphasis on literacy learning usually focuses on

books (eg. Holdaway, 1979). Not only will the language used in books be unfamiliar to these children, but so may the language used by teachers, since this tends to reflect 'middle class' norms and values (Bernstein, 1971). The literature which sustains the deficit model describes a cultural discontinuity between home and school, whereas literature consistent with l.e.a. is more positive, concerning itself with the richness of experience which all children bring to school.

Much of this richness of experience is embodied in non-standard English. Work inspired by Labov's seminal paper (1969) suggests that teachers confronted with non-standard English were unable to appreciate its richness and may have confused it with deficient language (Edwards & Furlong, 1978). Wells (1986), writing up his longitudinal research into ten years of language development, has done more than others, with the possible exception of Tizard & Hughes (1984), to demonstrate the richness of the language that all children bring to school. "For no child," writes Gordon Wells, (1986) "was the language experience of the classroom richer than that of the home - not even for those believed to be 'linguistically deprived'" (p.87). In the light of these findings, which brush aside the notion of language deficit, the language experience approach carries considerable force, suggesting that it is this richness of already-acquired language and experience which needs to be made use of in the classroom.

Literary experiences, we are reminded, do not relate only to books (eg. Anderson and Stokes, 1984). There is an ambient literature of the home and of the street which is shared by all children. Holdaway (1979) calls the child's early awareness of this the 'coca cola perception'. Research findings from the studies of families' as environments for literacy, reported by Leichter (1982) provide a vivid description of the great variety of print encountered in a child's everyday environment: in the street and on television, for instance, or in the print that finds its way into the house, on products that are bought or on material that comes through the letter-box - "even those families that rely to a large extent on conversation rather than reading and writing for communication are inundated by print". Long before they are reading, children are likely to be aware of meanings in signs and captions, and can learn some of the uses to which reading and writing are commonly put (Smith, 1977; Clay, 1972). The unique feature of this kind of reading material is that it is situational, unlike the content of books which may be context-free. It is the shift from situational reading material to material that is context-free that is a matter of concern. The ambient literature, it is suggested, must be provided in the classroom so that children can continue to make good use of it.

The literature concedes, then, that children arrive at school with some of the most essential pre-requisites for reading. They will have adequate language, they will have some experience of print, they will have developed an insight that it holds meaning and that it can be put to many uses. Almost certainly they will also have expectations that they will learn to read and write 'properly' when they get to school. And yet, as Wells (1981) has pointed out, in spite of the heavy concentration on literacy acquisition at school, there is likely to be such discontinuity of experience that a widening gap is created between children from different cultural backgrounds. He argues that school-based knowledge must be transmitted in a way that connects with the children's previous experience or it will not be assimilated, children will find it impossible to disembod and abstract meaningfully, their schooling becomes an empty formalism'. In order to preserve continuity of language experience and honour children's cultural backgrounds, the literature suggests, a partnership is needed in schools between parents, children and teachers (see for example Griffiths & Hamilton, 1984; Wolfendale, Bastiani, 1981; 1983; Jowett, 1988). Recent research has demonstrated that when parents are involved in their children's learning the results are extremely beneficial: reading attainment, for instance, is significantly improved when parents regularly hear their children read (Hewison & Tizard, 1980; Tizard & Hughes, 1984). A language experience approach would seem ideally

suites to create and maintain a dialogue between home and school, especially where children's written products can be printed and 'published', with copies being made for home use.

However, the sources of children's language experience are changing all the time, and after a certain point, as Labov (1969) reminds us, it is the peer group rather than the family that is determining a child's language: "We may note that somewhere between the time that children first learn to talk and puberty, their language is restructured to fit the rules used by their peer group. From a linguistic viewpoint the peer group is certainly a more powerful influence than the family" (pp.1-31). Bantock (1969) proposes further that "It is precisely one of the characteristics of the school that it is not the same as the family - the nature of its relationships and its purposes is quite different". Throughout this paper and elsewhere (eg. 1968) he is concerned with the limitations in the child's ability to transform experience into systematic knowledge. Clay (1972) also acknowledges that most children come to school speaking one dialect or another, and suggests that a teacher's job is to teach the new dialect of the school without destroying the dialect of the home. This raises the possibility of a productive discontinuity in school experience. Britton (1970) sees school as responsible for "the development of difference in language" (p.128): on the one hand school continues and

refines language in the role of the spectator, and on the other it introduces language in the role of the participant; and Clay (1972) detects a developmental discontinuity when she speaks about the reorganisation or transformation which occurs when children are introduced to the printed page.

The notion of productive discontinuity is best stated by Bruner (1962) who insists that school should be a special community where children encounter new experiences, which he describes as both unimagined and discontinuous. Faced with this challenge, it can be seen that it is necessary for teachers to refer to literature which might help them understand not only what might constitute desirable continuity but what is desirable discontinuity. Children can accommodate new ideas and experience, Piagetian theory suggests, when they are able to bring meaning from their previous experience to a novel experience. Again, a language experience approach is fitting here since it allows new experiences in school to be explored and accommodated with existing language skills.

Much of school learning concerns itself with book-learning, and it can be seen that this could constitute a discontinuity for some children, who may be less familiar with print in books than they are with the ambient literature referred to earlier. Anderson & Stokes (1982)

note that 'book reading experience' is the school-preferred approach to teaching literacy. Heather (1981) refers to the extensive reading of non-book material by children, noting Foster's (1978) claim that many children reject books but not other reading material and may be wrongly classified as non-readers. The interpretation that can reasonably be put on such observations is that literate behaviour is associated only with books, that teachers tend to see literacy only in terms of books, that non-book materials are seldom used, and that reading of non-book material is discounted. Such inferences, if they are fair (and it is interesting to note that the Durham Printing Service was used by teachers almost exclusively for the conversion of children's writing into book form), certainly adds verisimilitude to the notion of 'book culture', and the possibility of a threshold over which children need to cross.

The mystique surrounding the literature of libraries, bookstalls and to some extent of school, can, the literature suggests, be alienating. Several writers develop the idea of introducing children to a 'book culture': Goodman (1982) talks about "knowledge of book-handling before school". Hildreth (1965) speaks of "handling books", of the need to "develop interest in books" and of "encouraging explorations in the book world". Some writers refer to behaviour which might characterise such initiation: Hall (1985) cites Holdaway's (1979)

perception of a world of literacy, in which young children are seen to be involved in 'book behaviour', 'reading-like behaviour' and 'writing-like behaviour'. A more coherent sociology of book culture is achieved by Heath (1983) in her description of the literate behaviour of the populations she studied. Children, she says, learn certain behaviours whilst they are reading and also whilst watching other people reading, especially their parents. Bantock (1965) is also illuminating here, in his reference to "... that interest in individuality which has come to be one of the defining characteristics of book culture". Elsewhere (1968) he uses the expression 'the culture of literacy' and speaks of the way in which reading 'distances' us from family and friends, and of a "psychological inwardness that is so much a characteristic of modern man". He reminds us that "Print ... relies on sight and the increasing dependence on visualisation helps to foster social distance between people" (p.118). This is a reference to the resonant world of an oral culture, whose members, as McLuhan (1967) pointed out, attend to sounds, unlike members of a modern urban society who tend to disregard them. The transition to literacy from an oral to a literate culture is spoken of frequently by those who study and speculate on the consequences of becoming literate both for communities and for individuals (see for example Luria, 1981; Ong, 1982; Goody & Watt, 1963). This is one aspect of book culture which might be seen as the psychological nature of literacy and of the transition to

literacy from an oral culture. A language experience approach eases the transition; children as authors, collaborating to produce reading material, can experience literacy as a social event.

The DPS attempted to break down the barriers to literacy in school by attractively re-presenting children's own writing in book form. This was intended to preserve a continuity of language and experience and at the same time to change the children's perception of literacy and authorship. Books would no longer appear to be written only by unknown adults. Accorded the status of authors-in-print, children using the DPS secured a rite-de-passage into the cultural world of books.

6. Pedagogical Implications

This section reviews literature which describes and justifies teaching practices that are consistent with the personal experience model. Examples are cited of the work of teachers involved in the National Writing Project, and from the classroom-based research carried out by Heath (1983) and Graves (1983). These are of particular relevance to this study because they show how the ideas and practices of the early advocates of l.e.a. have been redefined and developed as a result of the recent interest in writing and writing process. Their work, and that of other writers reviewed here, has enabled me to identify some key issues and to formulate a design for the present study.

Many writers, inspired by Halliday's (1975) work, speak of the need for classroom practice to reflect the social nature of language learning and children's experience of the community outside school (see for example Florio & Clark, 1982; Shaugnessy, 1977; Smith, 1983, 1984a; Calkins, 1983). Florio & Clark (1982) direct our attention to the fact that schools and classrooms are social units with needs for communication that create the potential for a huge variety of meaningful and authentic literary tasks for children to engage in. Smith (1984a) urges that classrooms should be more like clubs, where members promote and demonstrate the value of belonging by helping each other and facilitating, never forcing involvement or ostracising

members because they lack the expertise of more practised members. In such classrooms, he says, there would be no restrictions of age or level of ability, just a meaningful environment in which children can become literate alongside other helpful people in much the same way as they become competent language users at home. He suggests that classroom activities should consist in planning and doing things together that engage children because they are intrinsically interesting and purposeful. Language teaching, he reminds teachers, should not be the primary concern: the activities need not themselves be literary, though they could often involve reading and writing in ways that reveal to children the variety of purposes to which literacy can be put. In Britton's words, "What children use language for in school must be operative, not dummy runs" (Britton, 1970, p.130).

A number of research reports endorse these suggestions. Findings from classroom-based research by Florio & Clark (1982) suggest that the only type of writing to offer children control and influence over the literacy learning process is the writing that starts with their own real experience and is legitimised as a school event. The National Writing Project newsletters provide examples from practising teachers which illustrate this: for instance, the making of a video for a school's news broadcast involved groups of children in discussing the format for the programme, and in the planning, writing and reading of

the scripts (Brooke, 1988); authoring a book was found to be highly productive of literacy learning when older pupils and parents wrote for younger children (Dixon, 1987), and when parents wrote books with their nursery age children (Denman, 1987); exchanges of experience and information between children in different schools created a multitude of different language experiences - including the use of the telephone, visits and discussions, letter-writing, paintings, stories - and an emerging pride in the presentation of their work (Morris, 1987). Such socially authentic and purposeful activities, it is suggested, make learning more significant than when reading or writing is carried out individually, without reference to the broader issues of life in the classroom and community.

The existence of a publishing service like the DPS may well have encouraged and even generated purposeful and collaborative literacy experiences of this kind. It was particularly hoped that examples of writing which arose out of collaborative activities would be received by the DPS because so much educational significance is attached to collaboration in the literature. In classrooms where the focus of attention has been shifted away from the teacher and away from 'the language of the school', children collaborating in groups are bringing their experience, and their language, to bear on new experiences. Yeomans (1983), reviewing research on collaborative group work, cites Barnes & Todd (1977) who see collaborative group work

forcing children to use their own language to express their ideas, and Marlands' (1977) examples of the way groups can create knowledge by constructing it together.

The most consistent outcomes of collaborative group work, according to research reports from the United States, are the improved social attitudes (see Lockheed & Harris' report, 1984), and higher levels of academic achievement in curriculum areas rated as requiring the highest cognitive or conceptual levels, including the language arts (see Slavin's review of twenty-eight studies, 1980). For teachers wishing to practise a language experience approach, which has always stressed the importance of collaboration, these findings may be very significant: it seems likely that social attitudes would affect the development of literacy, however indirectly, and that the recommendations made by Stauffer (1969) for developing group reading-thinking activities are still highly relevant and can be supported by research findings.

In this country, as the often-quoted ORACLE study (Galton et al, 1980) has shown, collaboratively organised work may be much less prevalent than is commonly supposed. However, recent publications from the National Writing Project provide many examples of children benefiting from listening to and assisting each other in literacy-related tasks (see for example Walton, 1986; Sedgewick, 1987; Hardman, 1988; Jones, 1988). In these accounts, collaboration can be seen

to be significant in literacy learning even when the writing itself is produced by an individual author.

Examples of joint authorship are harder to find in the literature, suggesting that writing may still be thought of as a private and individual activity. The literature does suggest, however, that the use of word-processors may inadvertently have brought about some changes here. Because schools usually have a very limited number of micros, groups of children are frequently set to work on a single micro. Writing then becomes a shared activity, and this, it is reported, can be highly productive in terms of developing language and meta-linguistic knowledge, with children sharing ideas, experience and language. Dickinson's (1986) study monitoring the use of a new word-processor in a class of six-to-eight year-olds, for instance, explains how pairs of children who were previously unaccustomed to working together were found to use a considerable amount of meta-language that was both conducive to planning and critically responsive to what was being written: "When writing collaboratively, there are likely to be many occasions for making thought explicit because children usually have different skills (one is a good speller, the other good at punctuation). As a result, discussions about the content and form of what they are writing may be common". In another study (High & Fox, 1984), the word-processor itself was given the role of collaborator by seven year-olds working individually at the

word-processors. These children were found to make their knowledge explicit, to objectify their experience as they wrote: "It (the word-processor) was coaxed, scolded, chided, confided in and often took all the blame for mistakes" - it made them aware of themselves as thinkers. Daiute (1985) reports a further example of an eleven year-old sending a piece of autobiographical text via electronic mail to a friend, who responds by inserting comments in capital letters and returning it; and Smith (1984b) is particularly enthusiastic about word-processors, speaking of their potential for creating a new culture, of collaborative activities that are mutually rewarding and interesting opening communication links that will dissolve the walls of the classroom.

The power of writing for communicating is a recurring theme in the literature. The communication may be primarily for the self, as Smith (1984c) reminds us, since the process of writing involves us in creating meaning for ourselves. But the need for children to develop a sense of audience in some types of writing is also widely recognised (see for example Beard, 1984; Gage, 1986; Graves, 1983; Giacobbe, 1981). Gage (1986) insists that children should know that they are not writing only for the teacher, but for an audience of enquiring minds, who share their concerns for finding answers, and will read or listen to each other's writings and offer a response. It is only when children are put in situations where better thinking is called for,

he suggests, that they are challenged to produce it; good ideas emerge as a result of conflict of thought, and from "exposure to the thinking of others, not for the purpose of accepting it as true, but for the purpose of measuring it against one's own convictions" (p.20).

It has been shown that audience awareness is already highly developed at an early age (the three year-olds in Lamme & Childers' 1983 study, for instance, were keenly aware of audience when writing greetings cards and stories for each other). There are also developmental factors. First graders in Calkins' (1983) study do not realise that the only clues the reader will have are in the text, until they learn to anticipate the questions a reader will ask, and so begin to internalise the audience as they write. Calkins describes how this internalising was brought about in the classes she observed through 'writing conferences', in which children were encouraged to read their writings to each other at various stages of composing, and to listen and ask 'universal' questions. It is crucially important, she says, for young writers to have an audience to listen to what they have written because it gives them a chance to re-read their own work, and dislodges them from simply 'adding on': writers, like speakers, must learn to oscillate between the roles of writer and reader.

In an editorial statement in a National Writing Project newsletter (About Writing, Summer 1987) it is suggested

that the greater the variety of contexts provided for writing for different people, the more proficient children become at meeting the needs of readers. Whilst recognising that not all types of writing are written with an audience in mind, this developing proficiency must be an important factor if children's writings are to be printed and used extensively in literacy teaching. Awareness of audience will therefore be sought in the sample of writings examined for the present study, and in the interviews conducted with teachers and children who used the DPS.

Of further concern to this study is the variety of subject matter in the writing sent to the DPS. Clearly the written products must be interesting, informative and/or enjoyable enough for children to want to read them. Recent literature and reports (see for example Beard, 1984; HMI surveys, 1976, 1982) have expressed anxiety about the narrow range of writing typically found in school, and the limited use of modes other than the narrative. If this were also true of the DPS products, it could not be claimed that children's own writing provides a rich diet of reading material. As Holdaway (1979) has remarked critically of l.e.a.: "endless instant stories about going to the shops or visiting the fire station make dull reading or writing, and may deeply misinform children about the proper purposes and rewards of literacy" (pp.29-30). The DPS would not have wished simply to promote the idea that children learn

to read, but that they might read to learn from each other's writings.

To make sure that children use a variety of modes in their writing, the suggestion in the literature is that they should read, or have read to them, a wide range of non-narrative texts so that they introject different modes and different grammatical structures in the same way as they do when they read or hear stories (Smith, 1983; Perara, 1984; Beard, 1984). But the emphasis in much of the literature is again directed toward the importance of the contexts within which writing takes place. The kind of writing done at a time in the timetable devoted to writing, or to 'English', is most likely to be 'personal writing', which has affinities to the Creative Arts. On occasion this may produce superb results - particularly where the subject-matter is self-chosen, as Graves (1983) has demonstrated - and it should be possible to avoid the products of which Holdaway complains. But this slot in the timetable may not be the best time to generate authentic writing in modes other than the narrative or the descriptive. The literature suggests that an approach to learning in general rather than to writing in particular, usually referred to as the assignment or project method, is perhaps more likely to generate writing of a variety of modes, and in a context where it is most likely to be read by other children. Much attention has been drawn to this kind of writing both by those who are concerned with writing as a tool for learning

across the curriculum (Bullock, 1975; Marlands, 1977) and by those who are concerned to develop writing skills other than those exercised in the narrative mode (Beard, 1984; Perara, 1984).

A range of imaginative examples of practices which both develop audience awareness, and at the same time extend the content range beyond the normal boundaries of school writing can be found in Heath (1983) and in the National Writing Project newsletters (1985-1988). In these examples it is clear that children have had to learn to write in a variety of modes appropriate to the audience and content. Heath (1983) for instance, observed 5th grade children during a project which required them to translate from a highly contextualised mode of speech to a de-contextualised mode in writing. Their tape-recorded interviews with a retired farmer aged 86 and a 35 year-old farmer about their planting methods subsequently engaged the whole class "in small groups about the room, some working with tape-recorders, and some pouring over science books, almanacs, dictionaries, and how-to-garden books" and some intensive debate about how to proceed and how to translate the speech into an appropriate form for their purposes. Another example (Towers, 1986) describes eight and nine year-old children who had been asked to send letters to children in the near-by first school who were shortly to enter their school. Recalling their own anxieties the previous year, the children suggested that if they had had

more information about the school they might have been less apprehensive, so they set about making an information pack which involved them in discussing objectives, compiling rough drafts, editing them on a word processor, and eventually producing a printed version. All this was done with great seriousness of purpose because the task really mattered to them, and in the process the children learned a lot about the strategies and style of writing needed when writing for a specific audience. A third example (Hope, 1988) describes children in a collaborative exercise deliberately aimed at encouraging the development of non-narrative writing. The project - designing an advertising brochure for a robot which would clean the school - involved the children in finding texts on robots, drawing and designing their robot, labelling and then describing its parts, writing maintenance instructions, planning the layout of the brochure, and learning to draft and edit their work.

The final example above also illustrates the way children can be involved in the printing and publishing process. After typing the brochure contents on the word-processor and printing it, the children had to learn the technical skills of pasting up and reducing or enlarging portions on the photocopier before running off multiple copies for their readers.

As long ago as 1943, Lee & Allen recommended that all schools should have publishing corners. Since then there have been several accounts in l.e.a. literature which indicate how these can be used effectively (Allen, 1976; Hall, 1981; Stauffer, 1980). In Allen's account, the manuscripts for publication should be selected by the children, who might also form a committee to develop the criteria for selection and publish these as a guide in other writing. This emphasises the role of the child writers themselves in evaluation. An editorial committee would ensure sub-division of labour, thus according each child some expertise. As well as elevating a child's status, he says, this would also establish meaningful connections between writing and the various areas of the curriculum. Allen also outlines the equipment necessary, and suggests that older children could work alongside younger ones, and that volunteer adults might be enlisted to help. More recently, Calkins' (1983) research records these procedures in action in primary classrooms in the United States, with children routinely selecting their best work for publication, and revising and editing it as necessary; parents and teachers helping with typing and binding the work into books (400 in one class in one year), adding call numbers and library cards so that the booklets could be catalogued and grouped in the library.

Publishing children's work, the literature tells us, not only provides a useful reading resource throughout

schooling, but forces the writer to be aware of the processes involved in making a written product (Shipton, 1979). It gives an added purpose to writing, a reason for getting it right (Hall, 1981). Evidence that children were involved in preparing, editing and selecting their work for publication at the DPS will therefore be sought in this study.

Allen (1976) speaks of publishing as the peak experience in a language experience programme. He claims that it truly integrates writing, reading, speaking and listening; it brings into focus the mechanics of language; it draws on influences from many authors and publishers; and it uses graphics as an essential ingredient in the language arts. Graves (1983) expresses the hope that all children should have their work published for similar reasons, and emphasises particularly the sense of authorship that children acquire: "it is an important mode of literary enfranchisement for each child in the classroom" (p.55). Whether or not they take the form of books, Clarke (1985) tells us, children's writings are given permanence, authority and status when printed and published. This study also needs to address the question of whether there were any benefits for using a service which operated outside school. With the advent of word-processors and printers to aid the processes of composing and printing, the function of the DPS might be considered obsolete. The DPS was unusual in that it operated outside school. No

record was found of other services of its kind in the literature.

In summary, the main themes to be taken into account when designing the present research are:

- The purposes and social contexts for writing
- Evidence of collaboratively planned or written work
- Awareness of audience
- Variety of subject matter
- Modes for writing
- Editing
- Selecting for publication.

All the examples cited in this review uphold the general principles of a language experience approach. Whether the users of the DPS were aware of such possibilities and practised them is of major concern to this study. There are many reasons why teachers might find it difficult to put into practice those theories which they are essentially agreed upon. The issues raised in these sections now become the main points of focus for the research, and these will be returned to more fully in the results section and in the discussion.

III
THE PRESENT STUDY

III

A. THE CONTEXT OF THE STUDY

- The Durham Printing Service -

The extent to which the Durham Printing Service was effective in supplying books by children for children can best be appreciated if the organisation is understood. The intentions and aspirations of the service, its limitations, the operational procedures, staffing, equipment, and the demands made upon it - all these may have contributed to the way the service was perceived and used by schools, and thus affected, however directly or indirectly, the way this research was conceived and some of its outcomes. The DPS is therefore described in some detail in this section.

The dual function of the service

As mentioned in the introduction to this study, the Printing Project was first established in 1978 in the School of Education in Durham University. It had two clearly defined educational purposes:

- (i) to provide a typing and illustrating service for local schools in which children's writing was presented in booklet form for use as reading material
- (ii) to give sixteen year-old school leavers some useful work experience.

The project continued in September 1983, when it amalgamated with several small-scale schemes then running in the University which were to form part of a new 65-place

Youth Training Scheme. Directed by the University's Personnel Officer, Jack Boyd, and by two members of the School of Education's academic staff, Jack Gilliland and John McGuinness, this scheme was to offer 65 young people specific training in secretarial, technical and graphics work. The first concern of the newly-appointed Scheme staff, therefore, was to meet the training needs of the young people, and the exacting stipulations and guidelines issuing from the Manpower Services Commission. The interests of the schools, and the young writers, frequently had to come second. This duality of purpose created some conflicts and raised questions of priority. The DPS could therefore never be regarded as a model of what such a service might be had it been set up only for the benefit of schools.

The Printing Project under the Youth Opportunities Scheme

In the early days of the printing service, from 1978 until 1983, there were never more than twelve young people and sometimes as few as six employed to operate the service. They remained in the University in the 'Durham Printing Project' (or DPP), as it was then known, for one full year, or for a shorter period if they were able to find employment in that time. The emphasis was on providing work experience for the young people on a Youth Opportunities Scheme, rather than on specific training. At this stage, the DPP operated a small and personal service. It established contacts with about 30 local schools, and

had particularly strong connections with some of the teachers of remedial children in a local learning support service.

The DPP/DPS under the Youth Training Scheme

In the next three years, 1983-1986, the years from which the data for this study were gathered, the system was significantly different. In 1983, when the Youth Opportunities programme was abandoned by the government in favour of Youth Training Schemes, the University recruited 65 sixteen year-olds and undertook to give them training of a specified nature over a period of up to one year, in many departments and colleges of the University. 15 technical, 40 clerical and 10 graphics places were allotted in each of the three years beginning respectively in 1983, 1984 & 1985. Three supervisors were appointed to be responsible for the training and welfare of the trainees. In addition to the general duties involved in running the scheme, each supervisor also had a special responsibility: Dorothy Peacock was administrative supervisor, Kevin Trundley was in charge of graphics, and I was DPS supervisor. In the second year, Hilary Banner was appointed to teach secretarial skills to examination standards, an appointment which proved to be of considerable benefit both in helping the trainees to get jobs and in improving the speed and efficiency of the service to schools.

The clerical and graphics trainees recruited in the first of these three years were required to work in four different places in the University for 3 months at a time - some trainees going out individually to departments or colleges, and the remaining group, of 25-28, working together in the DPP. It was this first group of trainees which insisted that their work was a service and not "just a project", and from that time on it was referred to as the 'Durham Printing Service' (DPS). Many of these first trainees did two 3-month periods in the DPS, either consecutively or on returning from working elsewhere in the University. Because the number of different placements was found to be too many, trainees in the last two years of the scheme were required to do only three work placements. This was also useful in that it corresponded more closely with the three terms of the University and the schools' calendar. However, trainees were then unable to do more than one assignment in the Printing Service. This meant that a group of twenty or so trainees left the DPS at Christmas for training in other parts of the University, and a group of twenty totally without experience of the DPS took over in the New Year. A similar change-over took place at Easter. Such a programme was constructed in the interests of the trainees, though it may have appeared to threaten continuity of service to schools.

Skills brought and skills acquired

Another factor which affected the service to schools was the degree of expertise trainees brought to their work. Some had many 'CSE' and 'O' levels, some had no formal qualifications at all; some had already done basic typing and/or office practice in school, others had not. Graphics trainees may have been good at art at school, but had no specific training in lettering or drawing of the type needed for DPS work. Very few were confident enough to communicate effectively with 'the customer', to use the phone, to write letters. They needed time to learn all these things. We were in fact experiencing the problem that the Government (and MSC) had identified before setting up the YTS. With practice, and specific training from trained teachers on one day each week - leading to nationally recognised secretarial or graphics qualifications - most trainees became more competent and articulate as the year progressed, and so the service to schools improved. But at this point they frequently found a job! so more novices would be appointed to the scheme. These factors affected the efficiency of the service, but may not have been generally known by the users of the service.

There was no selection procedure for the scheme: interviewees were appointed if they showed interest in the type of work for which they were to be trained, and in the scheme itself as it was outlined to them at interview.

They were usually a well-motivated group, therefore, and many of them quickly saw the potential of the service and recognised that what they were doing was worth-while. But there were occasions when the work itself was extremely monotonous. In the first year particularly, cries of "slave labour" accompanied the tracing of large numbers of children's drawings or the typing of many stories of similar content, and the work-rate slackened. Political feelings about Youth Training Schemes were running high at that time, and the trainees were becoming aware of their rights. So for the trainees' benefit, measures were frequently sought to maintain their interest.

Visits of trainees to schools

One of the most successful ways of doing this was by arranging visits to schools. This could transform the attitudes of even the most hardened scheme cynics - young men and women alike enjoyed the attention given them by the children, and became enthusiastic workers and carriers of the language-experience message. The object of the visits was not, then, primarily to improve the service to schools, but to help the trainees to understand and see the value of what they were doing. Nevertheless, these visits usually proved very valuable to both parties, and became a regular part of the service. In the second and third years of the scheme, every trainee who wished was attached to a school for at least a week of their DPS placement, and equipped with typewriters and materials to operate an extension of

the service in small groups within a chosen school. It did much for the trainees' self-esteem to be welcomed into the schools as adult visitors (especially if they had attended the same school as pupils), and also for their motivation to work when they returned to the DPS having seen at first hand the effect their products were having on children. It was also useful for the schools in that it helped teachers to understand some of the less well-publicised features of the service and provided opportunities to acquaint the children with the editing and publishing process. In the twelve months before its closure, several schools had begun to ask specifically for this service.

Visits to other educational establishments were also arranged. Small groups of trainees were selected each year to accompany the scheme supervisors or directors to conferences in York, Reading and St. Austell's, to display and talk about the DPS products. These visits were always enhancing, both for the trainees at a personal level and in the increased confidence with which they dealt with subsequent communications with the schools.

Communication between trainees and schools

Occasions for telephoning schools, class teachers or the authors themselves, increased as the service developed. Exchanges of letters also became more frequent, usually to express appreciation, but also with specific requests, criticisms or comments. (See sample letters, Appendix 1).

From the early days of the service, it had become traditional at Christmas for some schools to send 'letters to Santa' via the printers, and trainees delighted in producing individual, tinsel-covered replies from 'Santa's Grotto'.

Accommodation

Accommodation in the first year was a problem, with twenty-eight trainees fitting in to a very inadequate number of small rooms, but as time went on more rooms were made available. Ironically, numbers of trainees dropped to about twenty at this time as more work-placements became available within the University. By the second year, the trainees were working in three large rooms and had access to several smaller rooms which were used variously for private study, counselling, administration, photocopying and storage.

The building in the School of Education which housed the DPS was seen as the hub and social centre of the scheme - trainees from other departments would visit their friends, or come to discuss problems with the two supervisors who were based in the DPS and responsible for the welfare of all trainees on the scheme. It was also the administrative centre of the Youth Training Scheme. These factors significantly affected the management of both the YTS and the DPS.

Management of the YTS

All the trainees who came to the DPS took turns to help with the administrative aspects of the scheme as part of their training. The planning of the seven 'Life and Social Skills' weeks (or 'Staff Development' weeks as the trainees were to re-name them), the reception work, the ordering and maintaining of stock, the keeping of records, the constant exchanges of letters between staff and trainees in other departments, liaison with MSC, meetings with directors and visitors, and many other day-to-day management details - all had to run parallel to the operation of the printing service. This was wholly justifiable on educational grounds because it meant that the trainees were fully involved in the planning and operating of their own scheme. It was also borne of necessity, since the scheme had no secretarial staff until the final term. So the trainees' skills were often taxed to the limit, and though they appeared to thrive on it there were occasions when the smooth running of the DPS was threatened.

Management of the DPS

Despite the conflict of interests, a system was built up which ensured that the DPS could run smoothly at most times. Each group of trainees was required to devise its own system following a few days of induction to the DPS, during which they learned about the educational significance of the service they were to run, and how to make the books and use the equipment (word-processors,

special typewriters, photocopier, etc.). This period of induction involved a great deal of discussion between the trainees and the three scheme supervisors. Agreements had to be made about the 'ideal' (versus the 'good-enough'!) office environment, whether to work in friendship groups, who should be responsible for what, and when, as well as how best, actually to produce the books. Ideas and expertise were often carried over from previous groups, but essentially each group had to discover for itself the best ways of operating. If their systems proved unworkable, changes had to be made, but these were usually brought about amicably as a result of discussions at meetings. In the main, these arrangements allowed for much individual and group learning, and for a very pleasant working atmosphere.

The book-making process

By the end of their first week in the DPS the group (or groups if they had split themselves up) had produced a list of the stages involved in the book-making process. In essence, the service produced type-written copy of the children's writings, illustrated the texts, and stapled them between card covers to produce attractive booklets. This was less easy than it sounds, particularly when groups of trainees were working together (for educational as well as practical reasons) on a large consignment. The process was usually perceived as having about 20-28 discrete stages. (See example of trainee-devised list of stages,

Appendix 2.) Each stage was vital, from the time when the consignments from the schools arrived in the post and were listed item by item in the entry book to the carrying out of the work and eventual invoicing and posting back. There were decisions to be taken about layout, typeface, and graphics work; all the typing had to be checked and re-checked for spelling mistakes or omissions to text; children's drawings had to be traced accurately, paste-ups carefully done so that no smudges appeared on the photocopies. Errors, mislaid or poorly-presented work often meant useful learning experiences for trainees, but if unnoticed were a quick way to disappoint children and lose reputation with schools.

Illustrating the texts

To illustrate the work, the authors' own drawings were traced where these had been included with texts. Alternatively, the graphics trainees supplied illustrations. There were usually about five graphics trainees in the printing service at any one time. It was also their job to decide, with the typists, where the drawings should go in the texts, to design the front covers, and to laminate them with a glossy or matt finish as requested.

Office equipment

Office equipment inherited from the Youth Opportunities Scheme was totally inadequate for the larger number of

trainees on the Youth Training Scheme, and this caused considerable problems for the first groups of trainees. But gradually, as finance allowed, new equipment was acquired, and by the final year of the scheme visiting ex-trainees would gasp enviously at the sophisticated new typewriters and micro-processors with daisy-wheel printers: "We never had all that!"

The term 'Printing Service' was something of a misnomer: copies of the typed writings were in fact made on a photocopier, not printing machines, and latterly on the printers attached to the three BBC micros. By the third year, essential equipment included:

- (i) 13 IBM electronic (6715) portable typewriters with interchangeable daisy-wheels of various type-faces
- (ii) 3 BBC micro computers with 2 Smith-Corona dot-matrix printers (D200) and 1 Smith-Corona daisy-wheel typewriter with interface (EL4000). (These computers were used also for the finance and filing system)
- (iii) A Sharpe photocopier (SF700).
- (iv) A guillotine and paper trimmer.
- (v) Swing-arm staplers
- (vi) Lettraset and other equipment for graphics trainees.

Access in the University was freely available to automatic lettraset machines, electric staplers, photocopiers with enlargement/reduction facilities, spiral-binding and laminating machines, and to the Reprographics Department when bulk orders were required.

Charges for the service

A small charge was made to cover the costs of paper, card covers and photocopying. (See sample invoice, Appendix 3.) The minimum charge for a booklet was 20p; the larger A4 booklets - containing, perhaps, contributions from a whole class or school - rarely cost more than 75p. Bulk orders (for school newspapers for instance) could be charged at reduced rates by making use of the University Reprographics Department. Postage was not not charged. These amounts were apparently acceptable to the schools; on more than one occasion grateful teachers sent more money as a donation to cover the postage.

The order form

All consignments sent by the schools were accompanied by an order form (see Appendix 4) and these were systematically stored both in the individual school files and on a computer database.

Extra copies

Any number of copies could be ordered. Frequently, schools sent for further copies at a much later date, and these could be made and sent out quickly because of the careful filing of all the 'top-copies' of typing. (Original manuscripts were of course returned to the children with the booklets.)

Publicity

The best publicity for the service was undoubtedly given by the trainees themselves when they worked in schools, where, with some exceptions, they were praised by teachers for their hard work, friendliness and enterprise.

Schools were also informed of the service in a variety of other ways. Early efforts to publicise the service were not very effective. There were reports from teachers that they had never seen the letters that were sent out each year to all local schools, addressed to the 'headteacher and staff'. At various times, trainees devised leaflets to boost publicity (see Appendix 5a), and in the last year of the service a short advertising article was published in the Durham County Newsletter for schools, and an attractive and informative pamphlet entitled 'Books by Children for Children' was printed (see Appendix 5b). Both of these latter publications provoked a large number of enquiries from schools.

Over the three-year period with which this study is concerned, the number of schools using the service increased from 30-180, with the number of orders placed by each school varying between one and twenty-nine.

In-service courses

Further information and publicity was given in a series of six evening lectures and workshops in the School of

Education in the years 1984, 1985, 1986. The course, entitled 'The use of children's language and experience in developing literacy', was heavily subscribed by primary school teachers, and was developed in part in response to a recognition by the DPS management that teachers were not fully exploiting the potential of the Printing Service. Deliberately paced over a term so that teachers could exchange ideas and build up resources for literacy teaching, these courses provoked some original and imaginative uses of the Printing Service.

Teachers' uses of the service

In the main, it appeared that teachers used the service to print writings done by individual children, such as stories, poems, accounts of personal experience and projects. Selections of writings for school magazines and accounts of visits were also popular. Very occasionally there were requests for work cards or cloze-procedure exercises to be made by the service, but since the primary purpose of the service was to make reading materials from children's writing and to encourage children to become authors, these were only undertaken when there were special circumstances - for instance to help a particular child, or during a slack period.

Slack periods.

"Why don't children write in July? ... or September?" the trainees would ask as they waited for incoming work.

Inevitably there were slack times, especially immediately after the long summer holiday, and these provided a sharp contrast to the times when the quantity of work was almost overwhelming. But the trainees always preferred to be working - contrary to the popular image of young people held by some - and at such times they would make arrangements to go into schools to initiate more work for the service.

The time taken to process work

The time needed to process the work normally involved a period of about 2-4 weeks. The work of young infants and children with learning difficulties was given priority so that continuity of experience would be preserved.

Occasionally the turn-round time was prolonged to as much as 6-10 weeks. Such delays were usually due to circumstances relating to the needs of the YTS, but could also be caused by very large consignments or unusually difficult orders. (One consignment, for instance, contained 70 long stories, another asked for illustrations on every page.) It is not known how many teachers stopped using the service as a result of such delays, but a few teachers did express disenchantment with the service for this reason. From a young author's point of view, it may not have been as crucial as feared: in a report by Coker & Dudman (1983) a nine year-old 'remedial' boy was found to

receive his printed story enthusiastically after a delay of seven months, and to read it with fluency and expression.

Very occasionally a consignment might be returned to a school in its original state - on the grounds, perhaps, that it was indecipherable or contained so many mistakes that it would take too long to complete. Politely-phrased letters or phone calls were prepared by trainees to avoid losing these customers.

Breaks in the service to schools

As already indicated, it was necessary from time to time to interrupt the DPS routine to permit reflection on and changes to the service. This usually profited the schools in the long term. Less profitable for schools were the breaks in the service caused by the running of the main YTS: the compulsory attendance by every trainee on graphics or secretarial courses on one day a week, for instance, and the even more disruptive effect of the 'Staff Development' weeks which halted the service altogether for five separate weeks of the year. Apart from these weeks, and the statutory holidays in the University, the DPS operated throughout the year. It was not interrupted by the trainees' 20-day holidays because these could be taken at any time. Towards the end of each year, almost all the trainees had found permanent employment and only a small group remained to operate the DPS, but fortunately this usually coincided with the end of the school year.

Conflict and identity of interests: YTS and DPS

Although there were times when the interests of the Durham Printing Service and the Youth Training Scheme conflicted, at a far more significant level an identity of interests appeared between the two schemes. Both the Youth Training Scheme and the Printing Service evolved dynamically—learning was negotiated, decisions were taken by the group, much of the work was of a collaborative nature, there were opportunities to revise and make changes. In retrospect, it could be seen that a striking similarity existed between this educational enterprise and the sort of purposeful classroom described by language experience enthusiasts. There was a sense of purpose, pressures to meet deadlines, the possibilities for revising, changing, improving, of writing and working for real audiences. Sharing of ideas and peer-group teaching also arose naturally in this context. Learning to manage a YTS and to run a small business like the DPS involved supervisors and trainees alike in a co-operative venture which emphasised learning and conviviality.

Research opportunities

During the three years of the scheme, the typed originals of all the children's writings were retained and filed under the school names. Thus an extensive database of children's writings was available for examination. Had it been recognised at the start of the scheme that the writings might be used for research purposes, teachers

would have been asked for more details about the contexts for writing and the exact age of each child.

Sample texts

Some of the printed texts were considered to be of sufficient merit to stand alongside other published authors. Samples of the DPS booklets can be found in the School of Education library.

Some facts and figures

A total of 600 consignments of children's writings, each containing between 1 and 73 items, were received by the DPS from primary schools in the three year period between September 1983 and July 1986. A total of over 6000 individual writings were recorded in this period. 120 of the 180 schools on the DPS list at the end of 1986 were primary schools; it was from these schools that the data for the present study were drawn.

III

B. The Research Design

III

B. THE RESEARCH DESIGN

An investigation was set up to examine the use made of the Durham Printing Service and to assess its value to teachers and children in the development of literacy. The investigation took two directions. Firstly, a review of a sample of the writings processed by the DPS in the years 1983-1986 was undertaken with respect to a variety of features relating to literacy development. Having examined the implications of this review, questions were formulated for the second part of the investigation, which involved interviewing the users of the service: the teachers and child authors. The purpose of the interviews with teachers was to examine attitudes and responses of selected teachers to the Durham Printing Service, to discover which principles of literacy teaching were shared by the users and the providers of the service, and to assess the value of the DPS to the teachers in their literacy teaching. Discussions with the authors of the texts were intended to shed further light on these factors, as well as to reveal what the children themselves thought about having their work printed and about reading their own and other children's writing.

The investigation was carried out in two stages:

Stage 1: The analysis of texts

A sample of the writing processed by the printing service was analysed in relation to the features identified in the final section of the Review of the Literature. Methods used for analysing the texts derived chiefly from the work of the Assessment of Performance Unit (1981) and research by Kinneavy (1976) and Beard (1984).

Stage 2: Interviews with DPS users

(a) Interviews with teachers:

A series of semi-structured interviews was conducted in selected schools with teachers who had used the service.

(b) Discussions with authors:

Discussions took place in the selected schools with children whose writing had been printed at the DPS.

In the following pages, the different methodologies employed in Stages 1, 2a & 2b are described in detail.

An account of the proceedings follows the description of each stage of the methodology:

STAGE 1. METHODOLOGY.

An analysis of a sample of the texts processed by the DPS

The data for the first part of the study were collected by analysing a sample of the texts printed in the years 1983-1986. It was hoped that this analysis would yield information about the suitability of the writings for publication as reading material, and also reveal the teachers' models of literacy teaching. Confirmation of the findings would be sought in the second stage of the study during the interviews and discussions with teachers and children. Each of the texts selected for the sample were to be analysed in relation to the issues identified in the Review of the Literature:

Purposes and social contexts for writing

Collaboration in writing tasks

Awareness of audience

Subject matter and contexts for writing

Modes used for writing

Matters relating to publishing: editing, preparing and selecting work for printing.

Information concerning the age and gender of the authors, the length of the texts and the illustrations, would also be collected so that these factors could be taken into account when examining the results.

1. The framework used.

A framework recommended by Beard (1984) was used, in which the writing could be analysed according to purpose, mode, audience and content. This framework, which is discussed in detail under the heading 'analysis of sample' below, was considered at the time to be the most fitted to current linguistic and pedagogical theories of literacy acquisition and development.

2. Selection of Sample

(i) Number of consignments sampled:

The number of consignments of writing sent by each school over the three year period varied between 1 and 30, so a procedure had to be found to rationalise the sampling and to keep within the time-scale for the research:

- (a) Where fewer than 5 consignments of writings had been submitted by a school all the consignments were sampled.
- (b) Where 5 or more consignments had been submitted the number of consignments examined was limited to 20% of the total number sent in by each school.
- (c) Where appropriate, consignments from each of the three years 1983-1986 were examined in order to allow for changes in school procedures.

In this way, 87 consignments of writing were sampled. These 87 consignments represented work from 48 mixed age primary schools, 24 junior schools, and 15 infant schools.

(ii) Number of items sampled within consignments:

Because the number of items in each consignment differed considerably (a consignment might contain anything from 1 to 70 pieces of writing), the following sampling procedure was adopted:

- (a) From consignments containing 1-5 items, only one of the items was selected.
- (b) From consignments which contained between 5 and 20 items, 4 items were selected.
- (c) From consignments which contained more than 20 items of a similar nature, no more than 4 items were selected from the total number. If, however, the nature of the authors' work differed significantly in content or mode the sampling continued by taking a further 20% to represent the different types of writing.

In this way, a total of 297 items were sampled from the 87 consignments. It was considered that this procedure would provide a representative picture of the variety of work sent to the DPS for 'publication'.

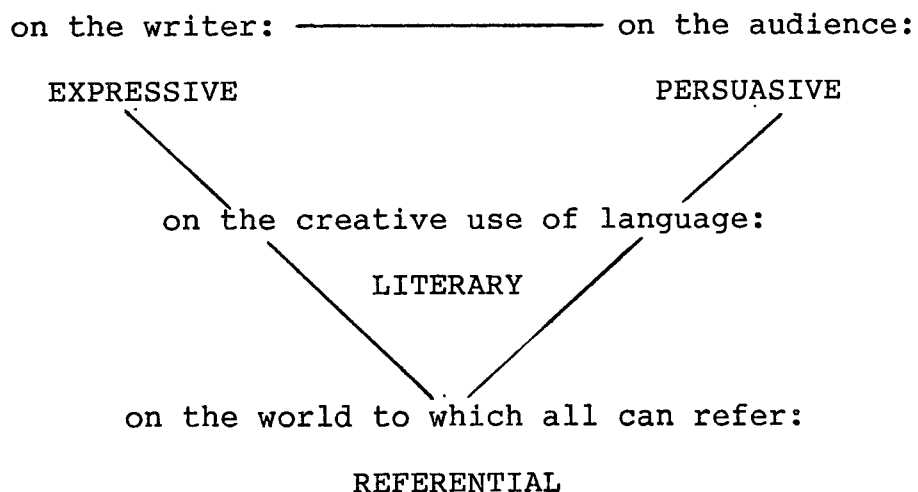
3. Analysis of the sample in relation to teacher purpose, child purpose, mode, audience and content

Each item, or group of items, in the sample was analysed in relation to the author's purpose for writing, the mode used, the intended audience, and the content. Beard (1984) has suggested that these four areas can be applied to the analysis of almost any writing, and in a pilot survey conducted for this research of twelve pieces of writing it was found that such criteria were workable. However, much of the work received for publication was in the form of

tasks set by teachers - a whole class had been required to write a narrative or a poem on the same topic, for instance. The purpose of the writing, therefore, might equally well be ascribed to the teacher as to the author. The authors may well have been operating within the teacher's purpose, and identifying with their teacher's intentions, but the Beard/Kinneavy categories alone seemed unlikely to elicit whether or not this sort of match was occurring, so a further category for teacher purpose was introduced in the data collection. The following explanation is offered to support this way of analysing the writings in the sample:

(i) Author Purpose

Beard has advocated the use of Kinneavy's (1971) terms for distinguishing different aims, or purposes for writing. These aims are set by Kinneavy (1983) within a 'communication triangle' which permits the identification of aims by locating where the emphasis lies in any writing:



In the pilot survey it was found that such emphases were apparent. The writers' possible purposes were therefore categorised using the Kinneavy terms:

Expressive
Literary
Referential
Persuasive

(Further explanation and examples of writings which typify each of these purposes can be found in Beard, 1984.)

(ii) Teacher purpose.

For the reasons given above, it seemed important to attempt to establish teacher purposes as separate from author purposes. The source for the descriptors in this field was taken from the Assessment of Performance Unit publication (APU) 'Language Performance in Schools' (1981). The APU had begun their enquiry by asking the question, "What do we write and why?" and looked for answers both in and out of school; this meant that a wider range of purposes for writing was identified than might usually be associated with school purposes. It then set tasks appropriate to the purposes that had been identified, so that the written outcomes could be analysed and assessed. In the sampling for this study, all the APU purposes and written outcomes were included in the data collection:

To describe
To narrate
To record or report
To persuade
To inform or direct
To request
To explain or expound
To plan or map
To edit

It should be noted, however, that the APU design was intended to assess the performance of eleven year-olds. It was recognised that this fact would need to be taken into account when analysing and discussing the findings.

By analysing the writing according to the teacher and author purposes apparent in it, it was hoped to establish:

- a. the variety of writing types and contents sent to the DPS for publication
- b. any similarities or differences between the writing sent to the DPS for publication and writing ordinarily done in school (as reported in HMI surveys)
- c. the suitability of the writings as reading material
- d. early indications of teachers' models of literacy teaching
- e. match and/or mismatch in teacher and child purposes.

(iii) Mode

Writers fulfil their purposes by employing different modes or styles to organise their writing. Beard has argued for the use of the Kinneavy (1976) categories to assess the mode of discourse. These are:

Descriptive
Narrative
Classificatory
Evaluative

Kinneavy's terms have been employed for this study in preference to the more commonly listed modes: descriptive,

narrative, expository and argument. These latter terms (Britton's, 1975) have been subjected to some criticism. Kinneavy considered 'expository' to be too general a term - its several different meanings could be applied to any of the four terms; and 'argument' could more accurately be ascribed to a writer's purpose, approximating to his own term 'persuasive', than to the mode employed in writing. He suggests that in each of the four modes of discourse described by his own terms there is a corresponding principle of thought which allows reality to be considered in a particular way, with a particular logic, organisational pattern and style.

Beard (1984) has pointed out that the modes used to organise writing are unlikely to be used in isolation. They are used selectively and eclectically according to the task undertaken and the basic aim for writing. In the pilot study for this research, this became evident after reading only a few scripts. Young writers particularly may change modes apparently at random, and older writers may do so with very good reason to suit their changing emphases: a short story, for instance, is likely to be dominated by the use of the narrative mode, but is also likely to contain descriptions of settings, classifications of characters and evaluations of themes running through it. In the present study, therefore, allowance was made for this by recording two mode categories for each item of writing when writers had used a mixture of modes. As

children grow older, it may be expected that the mode in which they write is more carefully matched to particular tasks and purposes, and to particular contexts or audiences. This assumption is reflected in the tasks the Assessment of Performance Unit designed for fifteen year-olds, which called for more analytic, reflective modes than was expected of eleven year-olds. It was recognised that this factor would need to be taken into account when analysing the results of the present study.

By examining the modes used by writers in the DPS sample it was hoped to establish:

- a. the match / mismatch between mode, the purpose and the task.
- b. the extent to which teachers are concerned to promote the use of different modes.
- c. comparisons between the modes found in the DPS sample with the findings in national reports.
- d. evidence of the ability to use appropriate modes in relation to task and the age of the author.

(iv) Audience

The choice of a mode to organise writing is likely to be influenced if the writer has a particular audience in mind. As indicated in the Review of the Literature, recent writers (Beard, 1984; Graves, 1983; Calkins, 1983) have stressed the importance of introducing children to a wide range of audiences for writing. Although the writings in the sample did not come to the DPS with details about the

circumstances in which the writing had taken place, inferences could be drawn from some of the writings about an intended audience. An 'audience' category was therefore included in the data collection in the hope that impressions formed at this stage, using such information as there was, could be confirmed with teachers and children at the interview stage.

By including an audience category in the analysis it was hoped to establish:

- a. the degree to which children are aware of audience as they write
- b. teachers' concern for introducing a variety of audiences for writing.

(v) Content

The content of the writing in the sample was subjected to three types of examination. Firstly, the examples of typical 'written outcomes' or content types listed by Beard under the different author purposes for writing. An account of a dream or personal experience, for instance, might be written for an expressive purpose. Secondly, the 'written outcome' categories listed by the APU to describe teacher purposes were used. An imaginative narrative, or the telling of a known story in the author's own words, for example, were written outcomes or tasks attributed to the purpose 'to narrate'. And thirdly, the titles and headings on the children's texts usually gave the most specific

information about intended content, so categories were devised as the data collection proceeded. Such topics as 'Bonfire Night', 'Christmas' and 'Harvest', for example, were categorised under the heading 'Seasonal topics'.

Details of these categories, with the codings used, are given in the section on 'The variables' below.

By employing these three methods to examine the content of the writing in the DPS sample, it was hoped to establish:

- a. the type of content considered by the schools in the sample to be suitable for 'publication'
- b. the variety of content types and themes for writing within and across the schools in the sample
- c. recurring themes
- d. the suitability of the writings for learning to read/reading to learn.

4. Data collection

The data was collected on a 'Masterfile' database using a BBC micro-computer. Each item (or group of items) in the sample was sorted and entered on the field using the following variables:

1. School name and type
2. Date received
3. Number of items
4. Name of author/s
5. Collaborative / Individual
6. Sex
7. Age
8. Purpose 1 (teacher) + written outcome
9. Purpose 2 (author) + written outcome
10. Mode
11. Content
12. Drawings
13. Audience
14. Length

5. The variables:

The procedures and coding system used for each of the above variables was rationalised as follows:

(i) School name and type:

The name of the individual school was entered and followed by a code letter to differentiate between types of school:

eg.	Westmoor Primary	P
	Moorside Juniors	J
	Eastwell Infants	I

School names were needed so that the information gathered from this first stage of the study could be used as a basis for selecting schools for the interviews. The type of school was important to ascertain whether there were any differences in the types of writing sent by junior, infant or all-age primary schools.

(ii) Date.

The date that the work was received at the DPS was entered in the data field. This was necessary so that any change in the way a school used the service over time might be detected and subsequently accounted for in the interviews.

(iii) Number of items of a similar nature.

The number of items of a similar nature in each consignment was entered in the hope that this might give some indication of the amount of work that had been assigned by teachers. If a consignment contained 25 items on the same

theme, for instance, it could be assumed that the writing had been teacher-assigned rather than child-chosen, though confirmation of this would also be sought at interview.

(iv) Authors.

The name of at least one of the authors was entered, so that where possible these children could be used for the talks in Stage 3 of the study. Two names were entered if there were more than five items of a similar nature in the consignment. If the work was from a whole class the letter 'C' was entered first, and followed by the name of one author.

(v) Collaborative / individual writings.

The code-letters 'I' and 'C' were entered to indicate whether the writings were individually or collaboratively written, so that these could be examined in relation to particular uses of the DPS.

(vi) Gender.

The author's gender was recorded in order to see whether there were significant boy/girl differences in the writing. The following code letters were used:

m = males
f = females
b = consignments containing an equal
number of writings from both sexes

(vii) Age.

The exact ages of the authors were not known, but approximate ages could be estimated by reference to the school type, which had been recorded on every item of incoming work. The approximate ages were entered with a code number:

- 1 = infant age children (4-7 year-olds)
- 2 = Junior age children (7-11 year-olds)

(viii) Purpose 1: teacher purpose and written outcome.

Each entry was analysed according to the apparent purpose of the teacher, using the APU categories described in the 'analysis of sample' section above. Upper-case letters were used to indicate the main purpose apparent in each item; lower-case letters followed to indicate the written outcome or task. Since some overlap of purposes was to be expected, a third space was made available on the data-base to enter secondary purposes. For example, in writing a description of 'Life in the 18th century', narrative might also be employed; coding would then 'DcN'.

The coding used for teacher purposes and written outcomes/tasks was as follows:

Purpose: To Describe

Da Description (prose or poetry) based on personal knowledge, eg. of a person, animal, place, time of year, object...

Db Description & expression of feeling toward thing described

Dc* Projection - what it would be like if. (eg. 'If I was a policeman', 'Life in the 18th century')

Dd* Description of imaginary person, place, object.

Purpose: To Narrate

Na Imaginative narrative (prose or poetry) based on characters and setting

Nb Original end to story

Nc* As Na but written in first person

Nd* Telling of known story in own words

Ne An autobiographical anecdote

Purpose: To Record or Report

Ra Autobiographical account of event experienced, including 'my house, my family' etc. (if reported rather than described or narrated).

Rb Verifiable account of an event

Rc An account of something learned

Rd Book review (non-evaluative)

Purpose: To Persuade P

Purpose: To Inform or direct I

Purpose: To Request Q

Purpose: To Explain

E Explanation of and reflection on a convention or regulation; justification of a personal choice.

Purpose: To Plan or Map

M eg. An account of an activity to be undertaken

Purpose: To Edit

C Editing of a written account

* Written outcomes and tasks specifically identified in DPS samples (See Stage 1: Account.)

(ix) Purpose 2: author purpose and written outcome.

Each entry was also analysed according to the apparent purpose of the author, using the Beard/Kinneavy categories described in the 'analysis of sample' section. Upper-case letters were used to indicate the main purpose apparent; lower-case letters followed to indicate the written outcome.

The coding used for author purposes and written outcomes was as follows:

<u>Purpose</u>	<u>Code</u>	<u>Written Outcome</u>
Expressive	Ea*	diaries, journals (*including accounts personal experiences not covered in Ra below)
	Eb+	protests
	Ec+	conversation
	Ed*	dreams
Literary	La	stories
	Lb	poetry
	Lc	jokes
	Ld*	imaginary events, eg. my trip in space
	Le*	descriptions of imaginary people, places, objects
	Lf	plays
Persuasive	Pa	argument
	Pb	advertising
	Pc+	debate
Referential	Ra+*	informative, eg. reports, +catalogues, *record of something learned from reference books; *account of a visit.
	Rb	scientific
	Rc	exploratory
	Rd*	straight reporting, non- evaluative, eg. book review

* = written outcomes for which there were no designations in Beard (See section 1: Account.)
+ = unused categories

(x) Mode.

The mode in which the authors had organised their writing was analysed according to Kinneavy's (1976) model, as described in the 'analysis of sample' section. Two spaces were allowed in the data-base field to allow for the possibility of more than one mode being employed.

The following codes were used for collecting data on modes of writing:

<u>Written Mode</u>	<u>Code</u>
Descriptive	D
Descriptive Poem	Dp
Descriptive drama	Dd
Descriptive jokes	Dj
Narrative	N
Narrative poem	Np
Narrative joke	Nj
Narrative drama	Nd
Classification	C
Evaluation	E
Letters	L*

* = The letter 'L' was used to denote letters printed at the DPS; these letters were difficult to classify in the Kinneavy modes.

(xi) Thematic content.

The thematic content of the writing was categorised and coded as the data was collected. Many of the writings, particularly personal accounts and stories, were of very generalised content and the categories devised reflect this. The writings were usually sorted on the basis of title alone.

A total of 36 themes were grouped into the following categories and given code numbers as follows:

<u>Code</u>	<u>Thematic content</u>
1	A fictional story
2	Fictional story, with self as narrator
3	Dreams and/or fantasies ('my dream house' etc)
4	Imaginary people, animals, monsters, ghosts
5	Description of real people, animals, places, objects
6	Christmas - as theme for story, account etc.
7	Account of event or an experience
8	Information / Description of how to do something
9	Articles / contributions for magazines
10	Putting self in other's shoes
11	Visit from school
12	Book review
13	Factual description, from reference books
14	Space - as theme for story, account, etc.
15	Story based on known narrative
16	Diaries, journals, log books, 'news'
17	Historical facts or narratives, etc
18	Various - many items, varied content
19	Ships
20	Religious themes
21	Legends
22	Self / family, eg. 'my house', happy feelings
23	Scientific concerns - eg What is Air?
24	Community - services, eg police, post etc.
25	Topic books - eg jewellery, Beamish
26	Jokes, riddles
27	Bonfire night, Hallowe'en, witches
28	Harvest
29	Natural History / animals - pets, nature
30	Letters - eg. to Santa
31	Hobbies
32	Autumn - and leaves
33	Superstitions
34	Winter / Snow / Snowmen / Frost
35	Description of content of a picture
36	Road Safety

(xii) Audience.

An 'audience' category was included in the data collection for the reasons given in the 'analysis of sample' section above, though it was recognised that the audience for

writing would seldom be apparent. The following coding was used to collect data on 'audience':

U = Unknown
A = All children in school or class addressed
P = Parents
O = Other audience apparent

(xiii) Drawings.

The information collected on illustrations could be used with other variables to establish, for instance, whether some types of texts were illustrated more frequently than others by the authors themselves or by the DPS trainees, whether there were differences in the number of illustrations used by infant and junior children, and the extent to which drawings were added after publication.

Information about illustrations was entered as follows:

A = Drawings done by authors
G = Drawings by graphics trainees
S = Spaces left for drawings
N = No illustrations

(xiv) Length.

For purposes of comparison with age, purpose, mode, etc., the length of the entries was recorded as follows:

S = Short - under 100 words
M = Medium - 100-300 words
L = Long - over 300 words

STAGE 1. ACCOUNT.

Account of the procedures used in the analysis of texts.

The procedure for collecting the data for this stage of the study was relatively straightforward; the codings for the 297 items were entered in 10 days. Comments are made below on those variables which were either found to be problematic or provoked new organisation or consideration.

(i) Variable 4: Name of author(s).

Entries for the author category were selected randomly because it was too time-consuming to search for writings by the same authors as had originally been intended. However, some of the children entered on the data field were later interviewed in Stage 2b of the study.

(ii) Variables 8 & 9: Purpose and written outcomes.

There were no difficulties encountered when identifying an apparent author or teacher purpose in the writings. Some of the content/written outcome categories provided by Beard and the APU, however, were not identified in the sample. There were no writings, for instance, which could be defined under the headings 'protests', 'written conversations', 'debates' or 'catalogues'. Further categories had to be invented to fit some of the writings in the sample: the APU categories, for instance, did not include 'accounts of personal experience' which were

written with apparently expressive rather than referential purpose; and there was no category for 'dreams', so this written outcome was included under expressive purpose. Other categories were improvised as indicated in the methodology.

(iii) Variables 9 & 10: Author Purpose and Mode.

Classification was not straightforward when items were written in more than one mode. An author might begin writing on the topic 'A visit to our church', for instance, in reporting style, change to personalised narrative, and intersperse highly descriptive language at irregular intervals. This may well have been fulfilling both teacher and child purpose, but no clear overall mode could be identified. When such a mixture of modes occurred, the author's purpose was recorded as 'expressive'.

(iv) Variable 11: The thematic content.

The thematic content of the writings was classified and grouped as each item, or group of items, was entered on the field. Thirty-six content groupings were found, as listed in the methodology. These were somewhat hastily decided upon, and in retrospect some of them could be seen to be too general to be of much use (for example: 'a fictional story'). Time did not allow for any further sorting once the analysis had been completed.

(v) Variable 13: Audience.

The audience category was abandoned in all but a few known cases because of lack of information. The majority of items were entered as 'U' (Unknown). It was hoped that more valid data on audience would emerge at the interviews.



STAGE 2a. METHODOLOGY.

The interviews with teachers in selected schools

As indicated in the introduction to the Research Design, the purpose of the interviews with teachers was to find out why they used the Printing Service, and how it was of value to them in their literacy teaching. The questions for the interviews were formulated after considering the results of the analysis of the sample of texts.

Two main areas of concern were identified, and these were to be indicated to the teachers at the beginning of the interview sessions:

- a. reasons for using the service
- b. general educational beliefs, particularly in relation to literacy teaching.

Note: Full transcripts of the interviews were not made because of time constraints, nor was it considered necessary to isolate the comments of individual teachers where interviews had taken place in groups. Instead, certain quotations were selected from each taped interview to illustrate the particular issues raised. (Transcribed responses are given in full in Appendix 17.)

1. Selecting the schools for the sample

Prior to the selection of teacher respondents it was necessary to select the schools. Several factors were taken into account here. The points below give the main reasons for the final choice of schools. Most of the schools were chosen for more than one of these reasons. (See also chart, Appendix 9.)

- (i) 4 schools that had used the service frequently between 10 and 30 times.
- (ii) 3 schools that had used the service infrequently between 1 and 3 times.
- (iii) 3 schools in which a majority of the staff had used the service.
- (iv) 2 infant, 3 junior and 4 primary schools.
(This number of schools equated approximately by ratio to the number of consignments sent by each of the school types.)
- (v) 4 schools and a learning support centre from which teachers using the service had attended relevant courses* in the School of Education. (A total of four teachers, a headteacher, and two of the advisory teachers at the learning support centre.)
- (vi) 4 schools (2 infant, 2 primary) which had experience of trainees working alongside the authors in the school.
- (vii) 3 schools which had used the service in particularly imaginative ways (1 infant, 2 junior).
- (viii) 1 junior school and the learning support service which had used the service to help children with learning difficulties.

Total = 9 schools and a learning support centre.

* Six evening lectures and workshops entitled 'The use of experience in developing reading and writing', held twice-yearly in the School of Education from 1983-1986.)

2. Selecting the teachers to be interviewed

It was intended that all teachers at the 9 schools who had used the DPS should be interviewed. With the two advisory teachers from the learning support centre, it was estimated that this could amount to between 25-30 teacher users.

3. Procedure

A letter was sent to the headteachers of the schools in the sample (see Appendix 6) requesting a visit and interviews with all the teachers who had used the service in the three year period. The letter was followed by a telephone call a week later to arrange dates and times. Semi-structured interviews (see below) were designed using suggestions made by Jourard (1979) to last approximately half an hour. Teachers were to be interviewed individually or in groups, whichever was preferable to them.

4. Materials used at the interviews

The following materials were used at the interviews:

- (i) A clipboard folder - to hold the interview schedule on one side and on the other a print-out of the data on each school obtained in Stage 1 of the study.
- (ii) A tape-recorder with high quality, long-range microphone.
- (iii) Examples of work that had been submitted to the DPS from each of the sample schools.

5. The interview format

The interview was constructed as a series of statements followed by related questions. This design attempted to promote a two-way exchange, as suggested by Jourard (1979).

Jourard's study suggests that the interviewer can 'model' the type of response required - for example, a relaxed interviewer will tend to have relaxed respondents; an interviewer who gives some information will tend to get more information in return. Jourard found a correlation coefficient of .75 between the experimenters and the subjects' mean disclosure time.

The questions to be asked of the respondents were designed to explore a number of key issues, many of which had been identified during the first stage of the investigation. It was hoped, for instance, to find out how accurately the teachers had understood the DPS rationale; any disjunction here could be measured, and would be a test of the DPS' public relations. The teachers' theories, and their understanding of the DPS, might be further revealed if it was known how they selected items for printing. If it transpired that teachers actually set writing tasks with printing in mind, a variety of implications would have to be followed up, especially with reference to the way they chose to use the Printing Service.

Other issues could also be investigated: for instance, the space between teacher and taught with respect to consultation, planning, editing and re-drafting; the context in which items had been written; teachers' thinking about different modes of writing, particularly narrative, about collaboration, and the audience and purposes for

writing; the significance of the literary environment, and of involving parents; the place of drawings in literacy development; any effect the service offered by the DPS might have had the writing curriculum in the school, the reputation of and satisfaction with the DPS. The effectiveness of the courses and workshops on the use of experience in literacy development was a also matter of concern, but the in-service training of teachers in general, with respect to literacy, could be investigated to see whether it helped teachers to make better sense of the DPS.

Direct questions were to be avoided. Teachers might be asked, for example, about the ordering of multiple copies and about any experience of delay in the return of the books, in order that their purpose for using the DPS would be revealed.

The original interview schedule, and the amended version, can be found in Appendices 7 & 8.

STAGE 2a. ACCOUNT.

Account of the interviews with teachers in selected schools

All the teachers and headteachers were welcoming. In many cases, special arrangements were made to create extra time for those being interviewed - by extending break-times, holding a longer than usual assembly, or providing teacher cover in classrooms. On five occasions, a tour of the school was arranged so that aspects of the work could be shown and discussed.

1. The selection of schools

Three of the schools which received letters requesting interviews were unable to meet the request. In one school the invitation was declined on the grounds that children's work was now printed on the premises. In the other two schools, the headteachers cited their disenchantment with the service: work had been returned with mistakes or after lengthy delays. It was pointed out that from the point of view of the study these factors were interesting and important, but the invitations were again declined on the grounds that staff were too busy to be interviewed. Three more schools were then selected, using the criteria outlined in the methodology, and each of these schools accepted the request.

2. The pilot interviews

The original interview schedule (see Appendix 7) was tested on two teachers who had used the Durham Printing Service. In the first interview, the teacher questioned gave such full responses to the first few questions that many of the later questions were anticipated and answered. Anecdotes were told, and examples given. This was productive, the teacher had obviously felt very enthusiastic about the service when it was operating, so the interview was allowed to continue for half an hour, with interjections every now and then to clarify a point or to extend a theme from the schedule. It seemed unnecessary to confine the exchange to the structure set out in the schedule, but the format was followed by furnishing information where possible and asking questions.

In discussion afterwards, the teacher said that she had felt threatened when confronted with some of the statements and questions, particularly where information from HMI reports had been given and she was asked to compare their findings with her teaching. She reported that she had struggled to think "Is this what I ought to be doing, should I tell her what I actually do or what she wants to hear?" The disadvantages of this rather open interview procedure were noted. Some questions were not answered, and occasionally there was an exchange which was not altogether relevant to the issues required by the study - for example, a conversation developed about the value of

the service to the trainees who operated it. As a result of this first interview, various adjustments were made. A second schedule was drawn up, giving main headings only: for example, 'Rationale', 'Purposes', 'Modes', 'Process'. The statements and questions from the previous schedule were memorised as far as possible.

Two statements and questions in the original schedule were given a different emphasis. The reference to 'the literature' which suggested that the narrative mode of writing has more significance in a child's cognitive development than we have given it credit for was omitted and replaced by a statement relating to the mode findings from the DPS survey. The HMI findings concerning the proportion of the day spent by children in writing was also omitted, and the question asked without preamble.

The design of the second pilot interview proved effective. However, this teacher had used the service on only two occasions and had less inside knowledge about it, and for these reasons, perhaps, gave responses which were not as full as those given by the first interviewee. On reflection, she said that she had thought the statement/question technique was probably useful in making her feel at ease, but that she had hardly been aware of it: "it just felt like a conversation". Whereas most of the control for the direction of the first interview had been taken by the interviewee, in this case it was more

appropriate for the interviewer to lead, and this was easy to do by quick reference to the main headings.

3. New interview schedule

The procedures used for the second pilot interview were adopted for the interviews with teachers in the selected schools. (See amended schedule, Appendix 8.)

4. Location of interviews

The interviews took place in the selected schools and in the learning support centre. In 7 of the 9 schools, the interviews were held in a staffroom or headteacher's room, which usually provided relaxed settings with comfortable chairs. Another school provided a classroom which was not in use at the time of the interview. The remaining interview took place in a classroom whilst the class of 10 & 11 year-olds worked quietly and independently at a variety of activities, leaving their teacher free to talk to the interviewer without interruptions.

5. Timing

Times of interviews varied to suit different timetables and circumstances. For two schools it was convenient to make a 9 o'clock start, a third requested an after-school visit. In two other schools, extended morning play-times were used, lunch hours were used in two others, and in the remaining three schools the interviews were held during lesson times, either whilst headteachers took the classes

or, in one case, whilst the children worked in the same room. The interviews lasted for approximately half an hour where only one or two teachers were involved, rather more where there was a group, but never for more than three quarters of an hour.

6. Tape-recordings and other materials used

In each school, before commencing the interview, permission to use the tape-recorder was requested. One teacher (school 1b) refused permission on the grounds that he would feel very ill-at-ease and inhibited; this was particularly unfortunate because the teacher was a highly articulate and inspired teacher of literacy. In another school (school 4) the tape recorder failed to work. (See chart, Appendix 9.) Notes were made at the time and immediately after the interviews, however, so that general points were recalled, though inevitably verbatim reports were lost.

The other equipment - the clip-board containing findings from the first stage of the study, the check-list, and the samples of children's books - were found to provide useful reference points.

7. Numbers of teachers interviewed / group size

A total of 31 teachers were interviewed: 19 infant teachers, 10 junior teachers (including two headteachers) and 2 teacher advisors. The number interviewed in each school varied (see chart, Appendix 9). Where more than one

teacher in a school had used the service (7 schools), teachers were asked to choose whether to be interviewed alone or together. In five schools, teachers chose to be interviewed together. In the remaining two schools, an infant and a junior teacher chose to be interviewed separately. In three cases, where group size was above four teachers, it became difficult to control the conversation in a way that ensured that each teacher could comment on every point in the time available.

8. Cross-group talk

Where the interviews involved a group of teachers, conversations sometimes developed between the teachers. As Jourard's study had suggested, the statement/question format appeared to trigger shared memories, or to provoke differences of opinion. In two schools it was evident that teachers had not previously found occasion to discuss how or why they had used the DPS.

9. Coverage of questions

All the questions on the interview schedule were covered in each interview, even though they were not always specifically asked. The unstructured approach permitted a wide-ranging discussion of issues which effectively answered the questions. A glance at the new shortened schedule during and at the end of each interview ensured that no issues were omitted unless they were inappropriate to a particular school or teacher - for example, only a

proportion of the interviewees had been on the INSET course at the School of Education. In some of the interviews, new questions were generated, but none of these was felt to be important enough to add to the main schedule.

10. Alteration in interview schedule

One group of teachers appeared to find one of the questions threatening: "How did you see the printed books being of use in developing language - were you trying to reinforce anything?" After several attempts, in that interview, to explain that this question related to teaching of different modes of writing, the question was abandoned.

11. The interviews at the learning support service

The two advisory teachers in the learning support service were well-acquainted with the DPS rationale, having studied on Advanced Diploma courses in the School of Education run by the DPS' director. They were also involved in promoting the use of language experience approaches to literacy teaching. This common understanding was acknowledged from the beginning of the interview. The interview schedule that had been prepared for the teachers in schools was felt to be inappropriate for these teachers. The conversation was therefore designed to elicit answers to three particular questions in relation to their role as consultants in the support service:

- (i) How do you see 'children as authors' as an approach to teaching children with learning difficulties?
- (ii) How do you see 'children as authors' as a means through which the personal and professional development of class teachers can be promoted?
- (iii) How might an intensive attack on this approach affect your approach to INSET, through consultancy and formal courses.

STAGE 2b. METHODOLOGY.

Discussions with the authors

The children's responses to seeing their work in print were considered to be of special importance to the research. It was already known, through letters, phone calls and trainee visits, that the books had been received with pleasure by children, but little was known about whether the books were read, or by whom, or whether the children had had publication in mind as they wrote, or how the DPS books were regarded by children in comparison with other school reading material. These questions, and others relating to the issues raised in the Review of Literature, were subjects to be explored in the discussions with the authors. It was also expected that the information given by the children would add useful dimensions to the impressions formed whilst analysing the sample of texts and interviewing the teachers.

1. The sample.

The authors were drawn from the same schools as those selected for the teacher interviews in Stage 2a. Where primary schools were used, children from both infant and junior departments were to be selected. Wherever possible, children whose work had been included in the sample of texts analysed in Stage 1 would be asked to join in the discussion groups. Alternatively, teachers would be asked to select a representative sample of, for instance, boys

and girls, or of children considered to be either particularly articulate or slow-learning, who had at some time had had their work printed by the DPS.

2. Procedure.

To establish a relaxed and informal atmosphere for the discussions, the following conditions were sought:

- (i) A conducive setting - preferably a room that was not being used by others at the time.
- (ii) No time limit would be set, unless stipulated by teachers to fit in with other school commitments. It was anticipated, however, that three-quarters of an hour would be the maximum time needed with each group.
- (iii) Group discussions would be requested, so that the children might be more at ease, and so that relevant and revealing conversations might develop between children. It was anticipated that not more than four children should be interviewed at a time and that not more than eight to ten children would be interviewed in any one school.

3. Materials used.

The same materials were to be taken to the discussions with the children as to the interviews with teachers:

- (i) A clipboard folder, holding the interview schedule on one side, and on the other a print-out of the data on each school obtained in Stage 1 of the study.
- (ii) A tape-recorder with high quality, long-range microphone.
- (iii) Samples of printed booklets written by the children to be interviewed.

4. Discussion format and trial discussion.

A schedule for the discussions with the children was formulated along the lines of the teacher interview schedule (see Appendix 10.) However, during a trial

discussion (described in Stage 2b, Account) it became clear that this design was too structured to elicit full responses. As a result, the children were to be encouraged to talk about their books and to let issues emerge and develop in a relatively unstructured way. Several topics were to be covered at some point in the interview however, as indicated below.

5. The schedule for the discussions with the children.

The intention was to ask children to talk about the DPS booklets they had received, to listen for openings in the conversation, to direct the discussion where necessary, and to ask questions designed to explore the following:

- (i) the extent to which the children read each own and each others' books.
- (ii) the children's feelings and thoughts on receiving the work, or whilst watching it being typed by the trainees.
- (iii) the occasion for the writing, as recollected by the author.
- (iv) the degree of choice the children were given with respect to the modes they used to organise their writing.
- (v) the expectations the children may have had with regard to audience.
- (vi) any experience the children may have had of collaborative writing.
- (vii) the degree of consultation between child and teacher with respect to planning the writing, selecting the work for printing and so forth.
- (viii) The children's experience of reading and writing both at home and at school.

The revised discussion schedule is given in Appendix 11.

STAGE 2b. ACCOUNT.

Account of the discussions with the authors

The discussions with the children were enjoyable and rewarding. The DPS books were discussed with evident pleasure and pride, and the children were able to read them and to articulate well their feelings and thoughts about reading and writing in general.

[Note: As in the teacher interviews, full transcripts of the tape-recorded discussions with children were not made because of time constraints. Quotations were selected from each recording to illustrate key issues. Transcribed responses are given in full in Appendix 18.]

1. The pilot interview.

A pilot interview was conducted with three seven year-old children who had sent work to the DPS, in a school where other children were subsequently interviewed. Every attempt was made to help the children to feel at ease - by talking about the printing service, for instance, and then demonstrating the tape-recorder and letting them listen to their voices on it. However, two of the children were very shy and their responses to the questions were limited until it was suggested that they fetch the books they had had printed by the DPS. They quickly became absorbed in searching for their own work or work written by a friend. Gradually a conversation developed in which questions could be introduced authentically.

The fact that the children were reticent at first might be attributed to two factors. Firstly, they knew they were to be talking with someone who had worked in the printing service where their books had been typed, which perhaps made them feel that this 'authority figure' already knew the answers to the questions. This introduction was therefore omitted. Secondly there was nothing for the children to do - they were simply seated around in a circle in an unfamiliar room (the staffroom) and being asked by a stranger to search their memories for answers to questions. So it was planned that future discussions should begin by locating the DPS books in the school and looking through them together. (The amended interview schedule is given in Appendix 11.)

2. The location for the discussions

In four schools empty classrooms were provided for the interviews, and in the five others the staff-room was used, but no significant effects of these locations were noted.

3. Timing

No time limit was placed on the interviews in any of the schools visited. The interviews lasted between half an hour and an hour. They took place in lesson times, except in the case of a secondary school when a lunch break was used.

4. Tape-recording

Permission to use the tape-recorder was always asked, and this was granted by each group. On several occasions the children showed so much interest in the tape-recorder that time had to be allowed at the beginning for them to hear their voices before discussion about the books could begin. Other groups chose to wait until the end of the interview, but all wanted to hear themselves on tape.

5. The authors

A total of 50 children were interviewed. All but five of the infants who had submitted work to the DPS were now juniors, and some of the junior authors were now attending secondary schools. In three cases, this meant that schools which had not used the DPS were approached for permission to interview the children in their new environment. In each of these cases, teachers were welcoming, interested and supportive.

Where possible, children of different abilities and both boys and girls were interviewed in each group (see chart, Appendix 12). Selection of children was left to the teacher, except for the twelve children whose names had been entered in the 'author' category during the data collection in Stage I. The coding used to describe the work was therefore 'on view' on the clipboard during the interview - a fact which several children found intriguing and requiring some explanation.

5. Group size

Group size varied between two and four (see chart, Appendix 12). Two groups were interviewed in each infant school, two groups in each junior school, and four groups in each of the primary schools (two from infant, two from junior departments). In one school, where a remedial group had worked with one of the teachers in the teacher interview sample, it was convenient for the school to interview all six children at the same time, and with their teacher present, but this group was the only one that was felt to be too large for the more reticent children to make themselves heard.

6. Changes in planned schedule

In the first two discussions, new issues were generated which seemed worthy of inclusion in the subsequent talks. These related to the reading and writing that children did at home, and to the sort of writing they might do when they were grown-up and employed.

7. Report of the discussions

In each group, the conversation began along these lines;

"Your teacher has been telling me about / showing me the books you've had printed. Could you show me them?"

This avoided the need to acquaint the children with the interviewer's previous knowledge of the printing service, although this was sometimes referred to later in the conversation if it became relevant.

The talks almost always began with the children searching for their own books or for the contributions they or their friends had made to a class book. In many cases, they read aloud from the books, recalled the occasion for writing, described their drawings or talked about the visits of the trainee typists (whom they could often describe vividly).

The conversations were frequently steered by the children, but it was sometimes necessary to control the amount of time spent on each issue, to ensure that everything was covered in sufficient depth and to allow each child could make a contribution to the discussion. Digressions were not discouraged unless they became very lengthy. Dialogue between the children was rare, but was encouraged when it did occur.

Questions were asked as far as possible as relevant issues arose in the conversation. The check list was referred to occasionally to ensure that all the issues were covered—the children did not seem to find this off-putting, indeed several helped to read it! At the end of each discussion, the children were given a brief explanation of the research and told that some of their conversations might be included in a report.

III

C. CRITIQUE OF THE METHOD

The closure of the University Youth Training Scheme and of the Durham Printing Service which was operating within the scheme, meant that it was not possible to evaluate the effect of the service by traditional research methods. In a longitudinal study, the development of children's literacy skills might have been compared against accepted criteria with children who did not have access to a printing service. In the circumstances, the evaluation had to be more impressionistic. Rather than proceed with a fixed hypothesis in the first instance, the investigation took a more general look at the DPS and its use by schools.

A method was needed to make use of a substantial and apparently rich source of data in the DPS archives: the copies of over 6000 children's writings. Contrary to more conventional research procedure, the data existed before the questions were formulated. The only precedents found for examining such material were the systems of classification devised by Kinneavy (1976) and Beard (1984), and much time was spent applying versions of these systems in the hope that some light would be shed on the teaching of literacy in schools and on the use made of the DPS. Such illumination as was provided by these classifications was perhaps too small to justify the length of time spent on the analysis: other methods of processing the material

might have been more productive. However, the results of the analysis, taken in conjunction with the issues raised whilst reviewing the literature, did generate questions that established a useful basis for preparing the interviews with the teachers and children.

It was difficult to contrive a line of enquiry, a form of triangulation, which would generate rigorous criticism of the Durham Printing Service. The interview, or even the more formal questionnaire, tends to provoke positive rather than negative responses. The present study might well have benefited in this respect had the investigator been neutral, rather than a person who was both committed to the educational beliefs upon which the DPS was founded and known to some of the teachers in the interview schools. The sampling of schools for the interviews might be open to criticism on the grounds that schools willing to take part would be those favourable to the DPS. All three schools which declined to take part, for instance, were now providing a service of their own, which suggests that they might have been able to give useful criticism of the service offered by the DPS. Had the investigation been carried out whilst the service was still operating, research could have taken place in all the schools involved, and various instruments might have been devised to monitor, for example, the efficiency of the DPS production, its communication with schools, and its effect upon teaching styles.

When interviewing children, a great measure of informality is needed. It was therefore impossible to devise a tight schedule for this stage of the research that might ensure comparability. In deciding to use an informal discussion procedure, the possibility of comparability was inevitably sacrificed, but in order to obtain fortuitous information from the children this was felt to be justified.

D. RESULTS AND COMMENTS

The results of the survey are presented in two parts:

PART 1 presents the results of the analysis of the sample of the texts sent to the Durham Printing Service.

PART 2 discusses the results of the interviews with teachers and children in selected schools.

The different methodologies used for the analysis of texts and for the interviews with teachers and children necessitated a division of the results into two parts so that continuity and clarity could be preserved. However, the overall results are not intended to be viewed separately: the interviews and discussions build on information from the analysis of texts.

The results of both Parts 1 & 2 are presented as a series of numbered summary statements, each of which is followed by the available evidence and comments relating to the literature or to the issues raised.

PART 1.

The Results of the Analysis of the Sample of Texts.

The sample of texts was examined in relation to a variety of features as described in the Research Design, Stage 1, and with particular reference to the four variables Purpose, Mode, Audience and Content. Since this analysis was intended as a preliminary exploration, it was considered inappropriate to present the data as a formal statistical account. Although all the variables were submitted to analysis, much of the data created did not result in any perceivable value for the discussion. The evidence presented here, therefore, is selected and illustrative. It is intended to confirm trends and issues previously identified, and to give a representative account of the main findings.

Note 1: Raw data and computer printouts for this study are filed in Pelaw House in the School of Education with the DPS materials. 'Published' texts from the sample examined are held in the School of Education library.

Note 2: Where percentage figures in this section relate to age differences, account has been taken of the greater number of items written by juniors than infants.

1. The range of items within consignments. Most of the consignments submitted to the DPS for printing contained a number of writings on the same theme; only a few contained writings on a variety of topics.

A majority of the items examined - 225 of the 297 in the sample - came from consignments containing 5 or more writings on the same or similar theme. The figures in Table 1 below indicate the frequency with which the individual items examined were found to be part of a larger set of items on the same theme.

TABLE 1.

No. of Items within Consignments on Same Theme.

2-4	items on the same theme:	40 consignments
5-10	items on the same theme:	80 consignments
11-15	items on the same theme:	76 consignments
16-20	items on the same theme:	20 consignments
1-25	items on the same theme:	20 consignments
26-30	items on the same theme:	13 consignments
31-40	items on the same theme:	6 consignments
41-50	items on the same theme:	2 consignments
51-75	items on the same theme:	5 consignments
96	items on the same theme:	1 consignments
1-40	items, different themes:	7 consignments
1	item only in consignment:	27 consignments

These results, although confirming impressions gained whilst operating the service, are unexpected if our adult concept of printing and publishing is applied - neither authors nor readers would normally go in for so much repetition! They imply that the children's writings were not being selected for publication primarily for their

suitability as reading material, since children would be unlikely to want to read many stories or accounts of experiences on the same theme. A second conclusion that can tentatively be drawn from this evidence is that most of the topics had been assigned by teachers (possibly in negotiation with children) rather than chosen by the authors. This suggests that many teachers in the sample were unaware of the importance attached in the literature to the need for children to choose their own writing topics - a finding which tallies with the D.E.S. (1978) report that "children were frequently involved in writing tasks which had been set by teachers ... much less writing arose from children's own choice than is sometimes supposed" (para. 5.32).

The evidence here did provide justification for the procedure adopted for analysing each item in relation to a possible teacher purpose.

2. Teacher Purposes: The overall content of the work sent for publication replicated the typical pattern of writing done in schools as reported in national surveys.

By ascribing a teacher purpose to each item in the sample, using the APU classification system described in the Research Design, it became apparent that teachers across the sample had set a great deal of narrative story-writing

(129 of the 297 items were stories). There was also a substantial amount of writing that fell into the categories 'to describe' (80 items) and 'to record or report' (71 items). The teacher purposes which featured least - to explain, inform, request or persuade (17 items) - were also observed least in the Primary School Survey, where "it was rare to find children presented with a writing task which involved presenting a coherent argument, exploring alternative possibilities or drawing conclusions and making judgements" (para. 5.37).

The number of items found in each of the APU teacher purpose categories are given in Table 2 below:

TABLE 2.

Teacher Purpose.

<u>Teacher purpose</u>	<u>No. of items</u>
to narrate	129
to describe	80
to record/report	71
to explain	9
to inform	4
to request	3
to persuade	1

These findings replicate so closely the findings in the D.E.S. First School and Primary School Surveys (1978; 1982), that it must be assumed that the DPS was being used in most instances to publish writings that are typical of 'school writing' rather than to provoke writing which lent itself particularly well to publication.

3. Written outcomes. The written outcomes relating to teacher purposes revealed that teachers across the sample favoured some types of writing task much more than others.

The APU 'written outcome', or 'task', categories allowed only for very broad and generalised grouping of the writings by task or subject matter. However, the results are noteworthy in that they reveal the type of writing task most commonly set across the schools, and some indication of the potential value of the writings as reading material.

When the teacher purpose was defined as 'to narrate', the overwhelming majority of stories in the sample were found to have been made up by the children, as Table 3 reveals:

TABLE 3.

Teacher Purpose: To Narrate.

<u>Written outcome</u>	<u>No. of items</u>
Imaginative narrative	103
Narrative written in first person	16
Telling of known story or joke in own words	9
Original end to story begun by the teacher	1

This is a somewhat different pattern from that indicated by the D.E.S. First School Survey, which found "a good deal" of retelling of known stories (para. 2.17). As reading material, the large number of original stories in this sample could be said to constitute a potentially valuable resource. However, many of the items examined came from

consignments containing a large number of stories on the same theme, as already indicated, and such repetition would clearly be limiting. Individually, many of the stories provide examples of the use of 'book language', of interesting story-lines, of the developmental aspects of story-writing, and of the writer's sense of audience. (See sample books in School of Education library.)

When the teacher purpose apparent was 'to describe', the most frequently occurring written outcomes were found to be descriptions of real things; imaginary, felt or projected descriptions were less in evidence (see Table 4):

TABLE 4.

Teacher Purpose: To Describe.

<u>Written outcome</u>	<u>No. of items</u>
Description of person, animal, place, time of year, object	50
Description of imaginary person, place...	16
Description plus expression of feelings toward what is being described	8
Projective description	6

As a reflection of 'school writing' this large proportion of descriptive writing (26.7% of the total) could perhaps have been predicted, but in terms of its suitability for publication the finding is incongruous: as Medway (1986) has commented, how many adult writers send their descriptions for publication? The descriptions frequently

contained the 'colourful' or 'fanciful' and artificially stimulated language which is commented upon in the Bullock Report (1975, para. 11.4), but descriptive writing in which "too often the introduction of new words seemed to be the main purpose of writing" (D.E.S. First School Survey, 1982, para. 2.23), was recognizable only in the items submitted by particular schools, rather than from the schools in general. Whilst each one may have had merit, no more than one or two descriptions of the same subject would have been worth printing for reading purposes.

In the 'reporting' or 'recording' category of teacher purposes, most items examined were found to be accounts of personal experience (a replication of the findings in the First School Survey, para. 2.16), and "recreating experiences faithfully and sincerely" (a replication of findings in the Primary Survey, para. 5.35). (See Table 5 below.) Experiences shared by the whole class occurred less frequently.

TABLE 5.

Teacher Purpose: To Report/Record.

<u>Written outcome</u>	<u>No. of items</u>
Autobiographical account of experiences, eg. my house, my family	47
Accounts of something learned	15
Verifiable account of an event	4
Newspaper and magazine articles	3
Book review, (non evaluative)	2

In the 'accounts of something learned' category above, there did not appear to be any of the excessive copying commented upon in the Bullock Report (para. 3.93), the Primary Survey (para. 5.33), and the First School Survey (para. 2.26). In this one respect, the material submitted to the DPS may not have represented all that was set in class, and this suggests that there was some appreciation of the DPS rationale since it is unlikely that copied work would be seen as useful reading material.

The substantial number of writings (23.8% of the total) in which the purpose was to report and record was an expected finding. This sort of writing is likely to be closely connected with children's own experience. Based on personal experiences outside school, some of the writings were of a very personal nature, and may have been published for the benefit of the individual writers rather than for use as reading material for others. Here again, the duplication of subject matter was likely to be a problem: even the consignments which had contributions written by several or all the children in a class for making into a class book frequently contained versions on the same topic, suggesting that teachers may have been more concerned to reward good effort by sending them for printing than to create useful reading material.

When examining the written outcomes in relation to the remaining teacher purposes - 'to explain', 'to inform', 'to

request', 'to persuade' - it was found that tasks of an explanatory nature dominated. (See Table 6 below.)

TABLE 6.

Teacher Purpose: To Explain, Inform, Request, Persuade.

<u>Written outcome</u>	<u>No. of items</u>
Explanatory writing, reflecting on a convention or regulation	9
Informative writing	4
Persuasive writing	1
Requests (in the form of letters)	3

The low percentage of schools sending work which displayed the above purposes for writing was disappointing, as these writings were usually addressed to particular audiences and seemed well-suited to publication.

4. Age differences: There were few significant differences found between junior and infant age groups in relation to teacher purpose and written outcome.

The results of cross-tabulations of age with teacher purpose and written outcome (see Appendix 13) suggest that teachers do not see one type of writing or task as more suitable for juniors than for infants. This is a surprising finding. If teachers were setting age-related tasks, some differentiation could be expected.

The literature had suggested that a difference between

older and younger children could be anticipated in narrative writings in the category 'stories told in the first person'. In fact, Kress' (1985) contention that development in narrative is indicated when children are able to relate stories in the first person is not borne out in this sample, where proportionately more of the 16 items found had been written by infant than by junior age children: 6 infant items, compared to 10 junior items. (NB. infant writings accounted for 36% of the sample, junior items for 64%.) The low overall count for such stories perhaps suggests that teachers do not expect children of primary age to be able to take the role of narrator when they make up a story, though when relating and reporting personal experience the children were evidently expected and able to do so.

No significant differences were found between the age groups when the teacher purpose was 'to describe', 'to report' or 'to inform'. In explanatory and persuasive writing - which the Primary Survey recommends could be encouraged more regularly among "older and more able pupils" (para. 5.36) - there were proportionately more explanatory items from infants than juniors in the sample (4 infant items, 5 junior items), and the one example of persuasive writing was from an infant school. This is perhaps not a significant finding, however, given the low incidence of such writings overall.

Such findings might be seen to add verisimilitude to the study by Bennet et al (1984) of sixteen able teachers of six and year-olds, where a lack of sequence, structure and development in language work was observed. On the other hand, they might also lend support to the findings of Harste et al (1981, 1983), in which many features and devices in writing conventionally thought pertinent to developmental factors were revealed in the writing of authors of all ages, including adults - findings which might qualify the concept of an age-related curriculum. More detailed analysis of the items examined in this study would be needed before either of these hypotheses could be supported.

5. Author purpose. When an author purpose for writing was attributed to the items in the sample, literary purposes dominated other writing purposes.

Although it is probable that much of the writing in the sample was teacher-assigned, this would not have precluded the possibility of the children having their own purposes for writing whilst operating within the parameters set by their teachers' more general purposes. The results of the author purpose categories provided a somewhat different perspective, (see Table 7 below) with 'literary' writing dominating:

TABLE 7.

Author Purposes.

<u>Author purpose</u>	<u>No. of items</u>
literary	179
expressive	63
referential	53
persuasive	2

No direct comparisons could be made between the Kinneavy author purpose categories and the APU teacher purpose categories because the items were sorted according to different criteria. However, additional information emerged in the written outcome categories designated to child purpose.

6. Author purposes and written outcomes. Written outcomes were recorded chiefly as stories, personal accounts and information-giving accounts. There were few significant age differences found.

When writing for a 'literary' purpose, where the emphasis in the act of communication lies mainly within the language and the text, the results were dominated by stories (as in the APU teacher purpose 'to narrate' category) but also encompassed poetry, descriptive accounts and plays. The written outcomes of the authors' literary purposes are shown in Table 8 below.

TABLE 8.

Author Purpose: Literary.

<u>Written outcome</u>	<u>No. of items</u>
stories	121
poetry	40
imaginary events	10
descriptive accounts	4
jokes	3
plays	1

No significant differences between the age groups were found in these figures. (See Appendix 14; Age X Author Purpose X Written Outcome.)

When the author's purpose was considered to be 'expressive', (with the emphasis in the written communication being mainly on the personal experiences of the writer) most of the items in the sample fell into the 'personal accounts' category.

TABLE 9.

Author Purpose: Expressive.

<u>Written outcome</u>	<u>No. of items</u>
personal accounts of self, family, fears	53
projections, dreams, fantasies	8
letters	2

Here an age difference was apparent, with twice as many infant age children recorded as writing accounts of self

and family (see Appendix 14). This finding could be expected, but had not been illuminated by a similar APU category (teacher purpose 'to report or record') because here the written outcomes had included more general accounts of personal experience.

In 'referential' writing (that is, writing about the world to which all can refer) most of the items examined fell into the 'informative' category, as indicated in Table 10 below.

TABLE 10.

Author Purpose: Referential.

<u>Written outcome</u>	<u>No. of items</u>
informative (eg. record of something learned from reference books)	48
scientific	2
straight reporting	2
exploratory	1

Proportionately more items had been submitted by infant age children in the written outcome category 'informative' (19 infant items, 26 junior items). This was an unexpected finding: older children's writing might conventionally be thought to contain more information, especially when they have gleaned the information from reference books.

'Persuasive' writing, with its emphasis on audience, yielded account of only two items, as Table 11 shows.

TABLE 11.

Author Purpose: Persuasive.

<u>Written outcome</u>	<u>No. of items</u>
advertising	1
argument	1

Here the advertising item consisted of a class booklet by a group of juniors, and the argument had been written by an infant age child. Both items had previously been entered in the teacher purpose category 'to persuade'.

7. The modes used. The mode most frequently chosen by writers to fulfil their purposes for writing was, overwhelmingly, the narrative mode.

A preference for the narrative mode had been anticipated after reviewing the literature. The results of using Kinneavy's classifications across the sample are shown in Table 12 below:

TABLE 12.

Mode.

Narrative:	178
Descriptive:	87
Classificatory:	30
Evaluative:	2

Applied to the author purposes for which they were designed, these results are illuminating:

TABLE 13.

Mode X Author Purpose

<u>PURPOSE</u>	<u>MODE</u>	<u>narrat</u>	<u>descrip</u>	<u>classif</u>	<u>eval</u>
literary		130	47	2	0
expressive		36	25	2	0
referential		12	15	25	1
persuasive		0	0	1	1

When the author's purpose appeared to be literary, the use of the narrative mode was preferred. When the purpose was expressive, 36 items employed the narrative mode, and even when the purpose was referential there were 12 items that used the narrative mode. It is now known that the narrative mode is employed in all sorts of situations other than the expected one of telling a story, and the findings here confirm this. As Hardy (1968) said: "We dream in narrative, day-dream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticise, construct, gossip, learn, hate and love by narrative" (Hardy, 1968).

The use of descriptive mode was also recorded frequently, confirming the comments made in HMI surveys and the Bullock Report that this mode is well-established in schools. Beard (1986) has noted that the descriptive mode is often interwoven with the use of narrative but may also exist alone in the sort of writing referred to as 'creative

writing', in 'poetic prose', and in informative writing. In this sample, many of the items were straightforward attempts to describe poetically with 'well-chosen' vocabulary; there were also 15 instances of a descriptive mode used in conjunction with a narrative mode, and 15 instances of the use of description for referential writing (which would include informative writing).

The use of other modes was infrequent. These, the classificatory and evaluative modes, require the writer to make an ordered selection from 'reality', and a "critical discrimination between its manifestations" (Beard, 1984, p.109). Where children had used these modes (in 32 items) they were used appropriately to suit the purpose, as the table above shows. It therefore seems likely that children may have been restricted to writing more frequently in narrative and descriptive modes because of a limited range of subject matter or contexts for writing, rather than because of lack of maturity or ability in the writers to internalise these modes.

8. Age differences in relation to mode. Some development was noticeable between the modes used by infant and junior age children.

Table 14 below shows the mode frequencies in relation to age and author purpose. The figures here are expressed as a percentage of the total number of submissions because of the larger number of junior items in the sample.

TABLE 14.

Mode X Author Purpose X Age.

<u>MODE</u>	<u>narrat</u>		<u>descrip</u>		<u>classif</u>		<u>eval</u>	
	<u>PURPOSE</u>	Inf. Jun.	Inf. Jun.	Inf. Jun.	Inf. Jun.	Inf. Jun.	Inf. Jun.	
literary	41.7	44.9	12.0	17.1	1.0	0.5	0	0
expressive	16.7	9.5	8.3	8.5	1.0	0.5	0	0
referential	5.6	3.1	3.7	5.8	9.2	7.9	0	0.5
persuasive	0	0	0	0	0	0.5	1	0

There is a predictable rise in the use of descriptive mode with age when the child's purpose is literary, and a decrease in the use of narrative mode when the purpose is expressive. This would suggest that the juniors had internalised, or learned to use, the modes that teachers consider most appropriate for school writing. The fact that the infants used a narrative mode for expressive purpose is not surprising: these items usually consisted of 'I' stories about personal events, in which narrative would be used by the children as a cognitive tool for ordering and making sense of their experience (Bruner, 1984; Mikkelsen, 1987).

The narrative mode, then, did not appear to give the children problems, though its use might well have been extended on occasion along lines suggested by Wade (1986). There were relatively few examples of inappropriate uses of the descriptive and classificatory mode in either age

group. However, there were instances of sudden changes of mode in some of the writing, from classificatory or descriptive to personal anecdote for instance, both in junior and infant writing, which might have presented some difficulties for young readers. Had teachers been encouraging collaborative editing procedures, where children read each other's writings critically and shared their comments, such instances might have occurred less frequently.

9. Mode and teacher purpose. When the Kinneavy mode categories were applied to teacher purposes, a teacher preference for the use of narrative and descriptive mode was confirmed.

As many of the items in the sample had clearly been teacher-assigned, it was considered justifiable to apply the Kinneavy mode classifications to the APU teacher purpose categories, (as well as to the child purposes for which they were designed). Table 15 below shows that when the teacher purpose was to ask children to write a story, the writers found no difficulty in using the appropriate mode. And when reporting and recording, a variety of modes were employed appropriately to organise the writing for a particular task (the 36 items in narrative were appropriate because the writers were relating stories of personal events). Less appropriate perhaps were the 12 items employing a narrative mode to achieve a teacher's purpose to describe.

TABLE 15.

Mode X Teacher Purpose.

<u>PURPOSE</u>	<u>MODE</u>	<u>Narr</u>	<u>Des</u>	<u>Class</u>	<u>Eval</u>
to narrate		128	1	0	0
to describe		12	67	1	0
to report		36	19	15	1
to explain		0	0	9	0
to inform		1	0	3	0
to request		0	0	3	0
to persuade		0	0	0	1

The overall results here suggest that many teachers across the schools in the sample were not encouraging children to use a variety of modes, choosing, perhaps intuitively, to allow children's preference for narrative, at least when publication is involved.

Wilkinson et al (1980) have found that when ten year-olds are asked to explain things or develop an argument in writing, many of them attempt to apply the narrative mode where it is clearly unsuitable, but this was not found to be the case in this sample, possibly because the children were writing within a more authentic context than those in the Wilkinson study. Examples were noted of the use of narrative in conjunction with other modes (see Appendix 15: Mode X Teacher Purpose). When writing up a visit to the local church for instance, a junior child was found in the

space of a few sentences to describe the interior, tell the story about the meeting with the priest, and use classification to list items she had seen in the church. In such instances, the writing had been left unedited, suggesting again that teachers did not anticipate that the printed versions of children's texts to be used for general reading purposes.

On occasion an inappropriate use of mode appeared to be age-related. The figures in Table 16 below are expressed as a percentage of the total number of submissions because of the larger number of junior items in the sample.

TABLE 16.

Mode X Teacher Purpose X Age.

<u>PURPOSE</u>	<u>MODE</u>		<u>narrat</u>		<u>descrip</u>		<u>classif</u>		<u>eval</u>	
	Inf.	Jun.	Inf.	Jun.	Inf.	Jun.	Inf.	Jun.	Inf.	Jun.
to narrate	44.4	43.4	0	0.5	0	0	0	0	0	0
to describe	4.6	3.7	19.4	25.4	0.9	0	0	0	0	0
to report	15.7	10.0	4.6	7.4	5.6	4.7	0	0.5	0	0.5
to explain	0	0	0	0	3.7	2.6	0	0	0	0
to inform	0	0.5	0	0	0.9	1.0	0	0	0	0
to request	0	0	0	0	0.9	1.0	0	0	0	0
to persuade	0	0	0	0	0	0	0.9	0	0.9	0

Children in both age groups appear to be able to use the classificatory mode appropriately - a finding which

suggests that even infant children have already internalised this mode.

10. Thematic content. The thematic content of the writings was varied. Some themes appeared more frequently than others in the different age groups.

The results of the analysis of the writings by thematic content are given in Table 17 in order of frequency:

TABLE 17.

Thematic Content.

<u>Theme</u>	<u>No. of items</u>
A fictional story of general content	59
Imaginary people or animals (account/story)	27
Self / family	19
Real people, animals, places, objects	19
Story based on known narrative	18
A fictional story with self as narrator	16
Account of event/experience	14
Articles for magazines	13
Natural History / animals - pets, nature	13
Christmas	12
Space (account/story)	11
Bonfire night, Hallowe'en, witches	9
Facts gleaned from reference books	7
Mixture of subjects in one consignment	7
Historical facts	6
Imagining self as someone else	6
Winter / Snow / Frost	5
School visit	4
Scientific concerns	4
Community services	3
Hobbies	3
Dreams and/or fantasies	3
Diaries, journals, log books, 'news'	3
Topic books	2
Religious themes	2
Book review	2
Legends	1
Jokes, riddles	1
Harvest	1
Letters to Santa Claus	1

Autumn	1
Superstitions	1
Description of content of a picture	1
Road Safety	1
Information: how to do something	1
Ships	1

It can be seen that some subjects and themes are much more in evidence than others. This again suggests that writing in many of the schools across the sample was being taught for its own sake, rather than as a tool for learning across the curriculum.

11. Thematic content and age differences. Some themes appeared more frequently in one or other of the age groups than others.

The significant frequencies relating to thematic content and age are shown in percentage figures in Table 18 below.

TABLE 18.

Thematic Content X Age.

<u>Themes:</u>	<u>juniors</u>	<u>infants</u>
Natural history	6.9	1.8
Articles for magazines	6.9	0
Descriptions of imaginary things	12.7	2.8
Accounts of events and experiences	2.1	9.2
Accounts of self and family	5.2	8.3

There appears to be some evidence here that teachers were trying to develop some specialist skills in children of different ages.

12. Suitability for publication. The suitability of the range of subject matter for publication as reading material would depend very much on the audience for whom the individual items were intended.

If the DPS had been concerned only with printing the children's writing to make it more legible for the author's themselves to read, then all the writings could be considered acceptable as reading material, but its stated aims included the idea of children writing for others. In this event, some writing, like the stories and the school magazines, might yield a large general readership. The 27 consignments on seasonal topics - Christmas, hallowe'en, bonfire night, autumn - on the other hand, might have less appeal, because they would no longer be topical by the time the printed work was returned to the school. This finding indicates the need for more consultation between schools and a service of this kind.

13. Audience. Little conclusive evidence was found at this stage which could establish the range of audiences for which children were writing.

Although little evidence was available at this stage about audience, in a few instances an intended audience was detectable. A consignment containing letters to Santa Claus; a publication on road safety, which begins with an open letter to parents explaining the purpose of the booklet; a book on space entitled 'Did you know?' which addresses potential readers on every page with a piece of

information in question form: eg. 'Did you know that Venus is covered with poisonous gases?' and articles for school newspapers, were amongst the 17 topics identified as being written for clearly-defined audiences. (See Appendix 16: audience.) On the other hand, the 13 school magazines, which one might have expected to contain articles specifically addressed to readers of the magazine, usually contained collections of writings and poetry typical of writing for the teacher.

Since much of the content in the sample was found to be typical of school writing or the type of writing described as 'writing for writing's sake', it would appear that many teachers may have used the service to print writing after the event, rather than gearing it to specific audiences or to publication. But it would be spurious to assume that the children were not writing with an audience in mind, even if the audience was only their teachers - much of the story-telling, for instance, revealed a strong sense of audience. The Primary School Survey (1978) showed children to be "actively encouraged to share with other pupils what they had written in just under half the classes" (para. 5.37); this was done by means of classroom books, magazines, plays, real letters or, occasionally, correspondence with another school. Such instances may well have been occurring in the schools in the sample, and it was hoped that more information about audience factors would be forthcoming at the interview stage.

14. Collaboration. Few of the items examined had been collaboratively written.

18 of the 297 items examined had been written by two or more children. 15 of these were from junior age children, and the remaining 3 from infants. Stories accounted for a majority of the 18 items, descriptions for 2 items, reports for a further 3 items and informative and evaluative writing for the remaining 2 items. This was a surprisingly low count, given the many claims in the literature about the value of collaborative writing.

15. Gender. There were no significant gender differences discernible in the writings.

160 of the items examined were found to have been written by boys compared to only 137 items by girls. This discrepancy can be accounted for by a similarly higher proportion of boys in schools in the Durham area.

Graves' (1973) finding that girls write longer pieces of writing than boys was not borne out. Cross-tabulations of gender with the other variables revealed no significant differences. If, as the evidence suggests, most of the writing that was received by the DPS was teacher-assigned, then this finding implies that teachers do not have different expectations of boys and girls in relation to subject matter or any of the features examined for this study.

16. Length. The majority of the items sent for printing were categorised as 'short'.

173 of the items were described as short (under 100 words), 102 were of medium length (between 100-300 words), and 21 were long (over 300 words). As might be expected, junior age children had written longer items than infants, as Table 19 below shows:

TABLE 19.
Length X Age.

	<u>Short</u>	<u>Medium</u>	<u>Long</u>
Infants	79	26	1
Juniors	95	76	20

Without more information about the circumstances in which the writing took place, it was considered inappropriate to attempt to judge the significance of any differences that were found between the length of the writings and other variables.

17. Drawings. Drawings were found more frequently in texts written by children of infant age.

Table 20 below shows the proportion of texts which contained drawings by the authors compared to those for

which DPS graphics' had been requested, or in which spaces were to be left for drawings to be inserted on the books' return:

TABLE 20.

Drawings.

Author drawings	157
DPS graphics	93
Spaces	25
No illustrations	22

The writing of infant age children usually contained drawings. Significantly more juniors had requested graphics to be done by the DPS trainees, or did not require any illustration, as indicated in Table 21 below:

TABLE 21.

Drawings X Age.

	<u>Infants</u>	<u>Juniors</u>
Author drawings	73	83
DPS graphics	25	68
Spaces	5	20
No illustrations	4	18

As can be seen, requests for spaces to be left in the texts more frequently accompanied the texts of junior age children. If spaces were left in order to aid reading and comprehension, as the DPS management had assumed, this was

an unexpected finding, since infant age children might be expected to benefit at least as much from such a procedure. It was hoped that further illumination of this point would be forthcoming at the interview stage.

Part 2.

The Results of the Interviews with Teachers and Children

The data collected from teachers and children in the schools selected for the interviews is examined under the following themes and key issues:

- A. The main benefits for teachers of using the service.
- B. Criteria used to select the writing for printing.
- C. Children's responses to seeing their work in print.
- D. The use made of the books for developing reading.
- E. The use of the service for developing writing.

These divisions have been made for the sake of clarity and are not intended to be discrete. They were chosen in preference to those devised for the interview schedules because the informal nature of the interviews had resulted in frequent overlapping of information from one area to another. It was considered that continuity could be maintained, using this new format, both with the literature reviewed and with the findings presented in Results Part 1.

Selected responses from teachers and children are given under the schedule headings in Appendices 17 & 18. Time constraints prevented full transcriptions being made of the tape-recordings, but the tapes are held in the School of Education alongside the material from the Durham Printing Project. Within the text, certain quotations have been

selected to illustrate particular points. The responses of individual teachers are not given as voices could not always be identified in the group interviews; it was also felt that such detailed information would not have added appreciably to the significance of the evidence.

In sections D & E, which concern literacy teaching specifically, the responses of both children and teachers are at times juxtaposed where it was considered that this would illustrate the issues most effectively.

As in Results Part 1, the results are presented here as a series of numbered summary statements, each of which is followed by evidence and comment.

A. The main benefits for teachers of using the service.

The evidence collected whilst examining the sample of texts suggested that teachers in general were not concerned first and foremost to use the printing service to develop reading. This finding is in part confirmed by the data from the interviews with teachers in the selected schools, but fresh insight was gained into teachers' reasons for using the service when they were asked directly how the service had been of benefit in their teaching. This evidence is presented and discussed here.

1. Enhancing children's self-image. Teachers reported that the chief benefit of having children's writing printed was that it enhanced the children's image of themselves.

The two questions designed to find out how and why teachers were using the service ("Where do you think the benefits mostly appeared?" and "How do you think the books were of use to you in developing language?") elicited a variety of responses, but one response in particular was found to be common to every teacher or group of teachers interviewed. In all 9 interview schools and at the learning support service, teachers spoke with conviction and enthusiasm about the way the printed books increased children's self esteem and confidence, or gave them feelings of pleasure, satisfaction and worth. In some instances, these feelings

were attributed directly to the fact that the children had written a book. Examples of teachers' responses are cited below.

(i) Self-esteem and confidence:

School 5: "It helped the slow learners. But it gave all of them more confidence I think."

School 6: "A great morale booster."

School 7: "It gave them self-esteem."

School 8: "It gave the poorer writers self-esteem."

(ii) Feelings of pleasure:

School 1a: "They got tremendous enjoyment."

School 2a: "When they get that book in front of them, with their names on, their drawings, their writing, that to me is magic, it's indescribable how much pleasure they get out of it."

(iii) Validation:

School 1b: "It was very useful - for validating their writing, their feelings and experiences, and their language. It shows them that what they have to say is important, meaningful. If it comes from them, if it's really what they think and believe and feel, then it's valid - I'd want every child's work printed for this reason."

School 4: "It showed them what they have to say is valid, important."

(iv) Intimations of authorship:

School 2a: "They've got a little book that they've actually written."

School 4: "It gave their work authority, having it in print."

School 5: "It made the children feel like real authors, they could see that all their books were just like others in the book corner."

School 6: "It gave them confidence.... that they could write a book."

School 7: "It was nice for them to see their work in print - it was like writing a book, and that was special, the other children asked to read them as well."

All the teachers interviewed, then, thought that the main benefit of having children's writing printed at the DPS was that it resulted in the children feeling valued. The implication was that they wanted the children to feel valued as people first, and then, almost as a secondary consideration if they reported the consequence at all, valued as writers. One of the pre-requisites for teaching through a language experience approach, that of concern for the development of the whole person, was apparently being met in all the schools.

2. Motivation to write. A second, and connected, benefit frequently reported by teachers was that the printed books had a motivating effect on children.

In seven of the twelve groups of teachers interviewed, reference was made to the fact that the books acted as motivation to write, either at the time or on a subsequent occasion for writing. Typical remarks are recorded below.

(i) Motivation:

School 1a: "It was encouragement to write."

School 8: "It certainly encouraged them to write."

Learning support service: "It was a motivator, it helped them to settle down to write. Most of the children I used it for were very very reluctant to write you see. I used to bring in other books that children had written and ask if they could do one: 'Oh yes' - So that got them going, they started to put some effort in. Having other examples never put them off."

(ii) Motivation to write well:

School 2b: "Sending best work acted as a carrot for the rest to do better in their writing."

School 3: "It enhanced motivation, made them very interested in what they were writing."

(iii) Motivation to write in particular ways:

School 3: "Having the work printed helped them to get the tone right - for recording science experiments, for instance."

School 4: "It encouraged them to think about what they write. It encouraged different types of writing, like when they were reporting for the newspaper, and for advertising. They used their imagination more."

Those teachers who saw the books as 'carrots' or motivators were perhaps implying that children were not usually keen to write. Such an effect may only have had short term value since so few of the children had the opportunity to have more than one or two of their writings published. (Exceptions here were schools 1a, 2a, 5 and the learning support service, which had all used the service regularly and frequently.)

3. Reading material. The third most frequently mentioned benefit concerned reading.

In six of the twelve interviews conducted, teachers referred to the fact that the books made useful reading material. In no case did this appear to be the main benefit, however, and on occasion the reference to reading was made only obliquely. Some of the responses are given here, others can be found in the transcript notes in Appendix 18.

School 2a: "It gave a lot of reading material. Classes that come after them can see what they've been doing, and of course it's written their own way. The children have looked after them because they belong to them. It encourages reading: one gets the other one's book and they sit down together and they read together. It's invaluable their reading together. They'll even go and fetch an author from another class ... They sit and read them with their parents."

School 3: "... They still use them now in the school library, so they can look up what David Bellamy said."

School 4: "They certainly read each others'. I always encourage that now, since the course, with all their work."

School 5: "They always liked to read them. They could take them home to their parents which always reinforced the fact they'd done well. They read each others' - in fact they preferred these books to others in the book corner." ...
"Reading each others' work gave them a broader idea of how others told stories."

School 8: "They loved reading each others' stories. We put them in the library. They'd be taken into classrooms for specific work - used like reading research for new projects. A real boost for writing and reading."

The idea of children being able to share experience through their writing was mentioned specifically by one teacher:

School 1b: "They share information and feelings about things through their writing."

Teachers in the remaining 6 schools did not specify reading as one of the main benefits of using the service. This finding provided further verification of the results in Part 1, which suggested that most schools were not using the service primarily to encourage reading. Very few of the teachers in the interview schools had used the service frequently enough to build up a resource of children's printed writings. Even those who had used the service often (the teacher in school 1a and the advisory teachers from the learning support service) acknowledged that they did not see the main function of the books in terms of reading: motivating children to write had been paramount.

At other points in the interviews, however, some significant references to reading were made. These responses are subjected to more detailed analysis in the section on developing reading.

4. Enhanced appearance of work. Finally, three teachers spoke with enthusiasm about the way printing allowed all children, of whatever ability, to produce writing that looked good.

The equalising effect that occurred when the children's writing was printed was recognised by groups of teachers in

two infant schools and by the advisory teachers in the learning support service:

School 8: "It took away the handicap of the poor writer, who can perhaps put it down in hieroglyphics, but then it's very difficult for other kids to read."

School 9: "To see their work in print transforms it, no-one knows any more who can write 'best' - it all looks good."

Learning support service: "Working with children of low ability, their work always looks a mess - they've got this terrible problem of presentation, so it was never really suitable for other children to look at, to go on the wall or anything like that - so producing in typed form was a motivation."

Another fundamental l.e.a. principle is acknowledged here: that children's experiences and use of language are valid, whatever their stage of development in terms of reading and writing. But whilst these teachers had recognised that printing made it possible for non-writers to share their experiences through written communications, it is interesting to note that neither they nor any of the other teachers in the interview schools had made use of the service for typing children's dictated stories. (Across the schools in the sample, two such items had been submitted by an advisory teacher.) This could be interpreted as a further indication of the fact that the schools were not using the service primarily for reading purposes; it is certainly another indication of the need for improved communication between the DPS and the schools.

B. The criteria used to select writing for printing.

The criteria used by teachers in the interview schools when selecting work to be printed at the DPS provided further illumination of their reasons for using the service, and some further information about their models of literacy teaching.

1. The basis for selection. The criteria used to select writing to be printed at the DPS were not based on its suitability as reading material, but rather on the basis that it encouraged and rewarded children for writing.

Two questions were designed to elicit information about the criteria teachers used for selecting work to be printed: "If the DPS started again, how would you select work for printing?" and "Is this so different from what you did send in?"

In response to the second question, teachers at seven schools (schools 1a & b, 2a, 3, 6, 8 & 9), spoke of the way they had selected writing from every child to give them encouragement, confidence in themselves as writers, or the satisfaction of seeing themselves in print. Teachers in all five of the infant departments (of schools 1a, 2a, 3, 8 & 9) were particularly anxious that no child should be singled out for special treatment. "It was so novel, it

seemed only fair to give everyone a chance" ... "The others wouldn't understand" ... "You couldn't let one child and not another I don't think, no" ... were typical remarks. Even where trainees had provided the service in the school it was the children (all of them if possible!) who were selected, rather than the writing, to have even a few lines printed in an individual book. This again confirmed the impressions gained when analysing data in Results Part 1, that the writing was not selected on the basis of its potential as reading material.

In two junior departments (schools 2b and 7) teachers had selected work on the basis of its merit, publishing only the 'best' writers as a reward which might act as a spur to others to write better. This practice had been reconsidered by the two teachers interviewed at school 7 because of the positive effect that the one printed consignment had had on the three authors concerned - they now wanted every child to be published. Another junior teacher, at school 4, who had attended a related course in the School of Education in which selection criteria had been discussed, had sent a newspaper written by a group of children because "it obviously lent itself to publication". At school 5 the language post-holder had sometimes selected work to encourage a child with learning difficulties, but usually read out stories written and asked the children to select those they liked best, which they did "very fairly and thoughtfully".

It can be seen that many of the responses here reflect the answers given to the question about the perceived benefits of using the service. They reveal teachers to be mainly concerned to motivate children, or to show the children that they are valued. Their selection criteria appear to relate to children's feelings rather than to particular qualities in the writing, to the subject matter, or to the benefits for literacy learning that might be brought about by publishing particular types of reading material.

Responses at other points in the interview suggest that these matters were a consideration, however. It therefore seems likely that the question was open to misinterpretation: responses might have been rather different had I asked "which work" rather than "how would you select...?"

Given another opportunity to use the service, most teachers said they would simply use it more often. Teachers in schools 1a & b, 4, 6 & 9 said they would select work as before; in schools 2a, 3, 5 & 8 that they would be more selective, perhaps to encourage a particular child (school 3) or for collaborative work (schools 5 & 8) or to print writing other than stories (school 5) or with reading material in mind (school 2a). In these instances, the questions that had been asked earlier in the interview appeared to have had the effect of making teachers consider alternative ways of using the service. This confirmed the

impressions gained whilst analysing data in Results Part 1, that the DPS staff had not taken sufficiently positive steps to develop different perspectives and initiatives in schools whilst it was operating.

2. Teacher selection. Teachers rather than children selected the work for printing in most schools.

In a related question, to do with 'ownership' of the work, teachers were asked whether they would involve children in the selection of the writing to be printed if the service was re-opened. In three schools (schools 1b, 2a & 4) this had been done as a matter of course, and individual teachers in the groups interviewed at schools 3 & 5 said they had sometimes consulted children before sending work to the DPS. For many other teachers the question seemed to pose an idea that had not previously occurred to them: in school 1a, the teacher said "Well, I suppose I might", others said they thought it was a good idea. It was clear that many teachers had selected the work to be printed themselves.

The exceptions were noteworthy. In school 2a, children were told to "read through all your work and choose your favourite, not the best, but your favourite" to be printed with the others in a class book. In school 1b, and in school 5, the selection of work to be printed was usually

negotiated between teacher and authors: an infant teacher in school 5, for instance, read work out to the class at regular intervals and discussed with the children which of the DPS books should be selected for the school library:

School 5: "They were very fair, they didn't vote for children they liked, but for the story. It had a circular effect, they began to write with an audience in mind, to think about what would make a good story as they wrote."

The children confirmed their teachers' responses to this question. When asked who had chosen the writing that was sent away to be printed, the reply was usually "the teacher". The exceptions were at school 1b where the three junior age children interviewed said they always chose the work together, with their teacher, and at school 5 where an infant group reported, "Sometimes we did, sometimes the teacher did". At school 4 the question seemed irrelevant to the junior children who had had their newspaper published: "We planned what to do for the paper," said one of the editors, "then all the writing went". In one school (school 7) the children had known nothing about the printing until the books were returned from the DPS.

Since all the teachers claimed that they wanted the children to feel valued, it seemed contradictory that in some schools teachers had adopted a proprietary attitude towards the children's writing, in five schools even unwrapping the parcels themselves in the staffroom when the work was returned. Where children had been involved in the

selection, as in schools 1b, 2a, 4 & 5, they had shown themselves able to choose on the basis of what was readable and enjoyable; they did not insist that all work should be printed. They had been learning to make critical judgements, and to take decisions. Their teachers had handed over some of the responsibility, thus changing the traditional balance of authority in the classroom. Though perhaps not directly attributable, it is interesting to note that all the teachers in the above schools had been on recent relevant courses: teachers in schools 1b, 2a & 4 had attended the School of Education course; the teacher in school 5 had completed an Open University course on language development.

There may be a further case for closer consultation between teacher and child where publication is at issue. Some writing might be seen by its authors as inappropriate for publication, for instance; they may not wish their work to be read by others. This was certainly not the impression given in the discussions with the children, but the teacher in school 1b referred to reticent children in his class who use writing as a preferred way to express themselves whilst not necessarily wishing to write for anyone other than themselves or the teacher. In the learning support service too, an advisory teacher spoke of the special relationship that is sometimes built up between teacher and child through writing, in which "some children may disclose matters of a very personal or intimate kind". There may

not have been any such communications in the work submitted to the DPS for publication, but even at the level of promoting courteous, thoughtful relationships in classrooms, the author's 'permission' to publish should perhaps be seen as essential.

C. Children's responses to seeing their work in print.

My earlier visits to schools with trainees had prepared me for the warm and largely uncritical response to the DPS books as I talked to the groups of children in my new role as researcher. This section presents the children's general responses to questions about the DPS books. Responses which relate more specifically to reading and writing are incorporated alongside the evidence from teachers in the relevant sections.

1. A unanimous response. The children were unanimously in favour of having their work printed.

The children in all the groups gave unqualified responses when asked them what it had felt like to see their writing in print:

"Miss, it was good."
"I was very glad."
"Very pleased."
"Proud."
"I could hardly believe it."
"It made it much better."
"It was a very good feeling."
"Dead good."
"It was brilliant."

Their non-verbal responses could not be recorded: the rush of memories, the urgency with which they searched for a favourite story, or for a space in the conversation for a turn to speak or read aloud - but these were eloquent

testimony to their teachers' judgements that the books were first and foremost serving as a way of valuing children, giving them pleasure and feelings of worth.

2. Continuing interest. An interest in the books was shown by all the children, in some cases long after the date of publication.

One child, Sean, a ten year-old, in answer to the same question about seeing the work in print, glanced at the class-book containing his entry and proclaimed, "Oh, that! it's crap, I can do much better now" - a remark reminiscent of the child in Graves' (1983) study, who referred to his earlier publications as "those dumb books I used to write". But when another member of the group said, "It was probably quite good for an infant though," Sean told the group that he still had a copy of the book in his bedroom at home, and added, "I used to read it every night ... I still do actually, sometimes".

This continuing interest in the books was repeatedly acknowledged by other children who had home copies and by many of those who still had access to copies in school. So although their teachers were not using the service primarily to encourage reading, the children were apparently reading and re-reading the books. Perhaps they were experiencing the pleasure of the first-grade boy (as

recorded by Stauffer, 1989, p.159) who, on re-reading in May some of the pieces he had written in November, looked up with an amused expression and said, "That's the way I wrote when I was little". If the appeal lay in the printing and making into a book, then it could be that the children had gained some intimations from which an appreciation of authorship and the process of publication might emerge, and the DPS could claim a measure of success.

3. Sense of authorship. It was difficult to determine from the talks whether the printed books encouraged the children to see themselves as authors alongside the writers of 'real' books.

L.e.a. theory suggests that when children see themselves in print they can make an important connection between being a reader and being a writer. They recognise that books are written by someone, and that they too can create writing for others to read. Such a concept is perhaps difficult for primary age children to articulate, but one child, Paul, an eight year-old at school 9, was able to express his thoughts and feelings superbly, albeit three years after the event:

Paul: "I thought it was nice to have my name in the school library - I was finally published."

Of his book about space, also written at age 5, he said:

"Since I've been away from the infants, I think a few people have read it. If it actually stays in the library longer, they'll actually have a memory of when I was there."

Interviewer: "So you've become an author?"

Paul: "Uhhuh. Well, a mini-author!"

Other intimations of authorship were revealed in remarks like, "It was real", "The printing makes it like a real book". Evidence of this sort of metalinguistic understanding was generally difficult to elicit however. If the question was asked too directly, the reply tended to be equally unqualified: one group said simply "Yes", a child in another group said, "No", when asked if they'd felt like real authors.

Exploring the notion a little further, the question "What sort of author would you like to be?" was posed during some of the discussions. Several children replied they would be story-writers of one sort or another: "adventure stories", "ghost stories", "space stories" were mentioned specifically. Two seven year-old boys said that they had written stories on their computers at home and saved them on tape or disc, though they had no means of printing them. Paul considered the question seriously, then said, "I might like to write about astronomy. There's a lot of things on the moon and I'd like to find out what's there. I've been interested since I was four or five".

The children's concept of authorship is explored further in the section on writing development, where questions relating to the purposes for writing, audience awareness, subject matter and degree of choice, revealed more substantial evidence.

D. The use made of the service for developing reading.

The evidence presented in this section relates specifically to the use made of the service for developing reading in the interview schools. The results of the analysis of the data in Part 1 had suggested that only a small proportion of the teachers using the DPS had understood its potential for developing reading, and this was in part confirmed by teachers at the interviews when they spoke of the chief benefits in terms of motivating children to write and enhancing children's self-esteem. However, there were also many indications from both teachers and children in the interview schools that the books were available for children to read, and that the children frequently did read them.

1. Motivation to read the DPS books. Where their teachers had seen the DPS books largely in terms of providing motivation to write, for the children the books also seemed to be providing motivation to read.

According to both children and teachers, the DPS books had been read frequently. At the beginning of each discussion session, the children went to some lengths to locate the books and to find passages that they or their friends had written. When reading aloud from the books, the children showed that they were very familiar with the content even

though in some cases there had been a long time interval since the publication.

2. Display. The printed books were displayed in book corners and school libraries.

The books were displayed alongside other books in book corners or school libraries in all the schools except school 7, which had only used the service once. This must have been a clear indication to children that their writing, and therefore their language, was seen by their teachers to have status alongside other printed books.

3. Copies. Extra copies of the books had been ordered by most of the schools.

The fact that most schools had ordered more than one copy of the books could be seen as further indication that teachers expected the books to be read and valued by the children. In schools 1a, 2b, 8 & 9, and at the learning support service, teachers ordered 2 copies, one for school, one for home; in schools 2a & 5, teachers always ordered three copies - one for the child to take home, one for the class, and one for the school library. Here was a further instance of teachers honouring children's language and

actively encouraging a language continuity between home and school.

4. Readership. The audience for the books was wide-ranging in some of the interview schools.

In some schools, the readership of the books was reported to be very wide. In schools 2b & 5, older children had written stories for younger ones. Schools 4 & 6 had sent the products to neighbouring schools. Parents had been able to read the books when they visited in most schools because of the library displays. Copies that were sent home may have enabled any number of visitors to read them. The teacher in school 2b sent the class booklet of descriptions of God to the local parish magazine to be reprinted.

5. Encouraging listening. The books were read aloud to the children in many schools.

In schools 1a, 1b, 5 & 9, teachers said that they always read aloud to the children from the books that came back from the DPS, so that the children would be familiar enough with the content to be able to read each others' books. Teachers in schools 2a, 3, 5 & 9 said that they read the

DPS books to the class if they were selected by children at story-time. Teachers in schools 1a, 3, 5, 7, 8 & 9 also mentioned that selected DPS books were read out in assembly to the whole school. Such reading aloud of the children's writing would have indicated that the writings were valued, and may well have contributed to the children's motivation to read each other's books, and helped them to appreciate and introject different modes.

6. Readability. All the children claimed to have recognised and been able to read their own writing when it was returned in printed form.

Asked if they had recognised the writing as theirs when it came back from the printers, all the children said, perhaps predictably, that they had. When asked if they were sure, "because you must have been very young then", one group responded: "Well, it had our names on". And had they been able to read it through? Again an unqualified yes. The infant children in school 5 qualified this by saying: "If we couldn't read it our teacher did and then we did". At school 8, a six year-old said, "We all read them all. Some of them were good". A few books had been designed with contents pages, and it was interesting to see these being used efficiently, even six year-olds in one school going straight to the contents page to locate a friend's writing. A group of 'remedial' children said:

School 6: "We couldn't read a lot of books then, but we could read these ones" ("Why was that?") "Because we wrote them" ... "So we knew what it said."

Many of the teachers also claimed that the children could read the printed versions without difficulty. The difference between handwriting and print is great, and yet both teachers and children were apparently claiming that it was irrelevant to reading. This would reinforce the suggestion in the literature that the surface features of writing - handwriting, syntax, page layout - are of less importance to reading than the meaning and language experience that the reader brings to the text.

7. Comprehension. Teachers who regularly heard children read from the DPS books reported that children read their own books with more expression and understanding than when reading from published reading schemes.

Further evidence that the children were reading for meaning was given by three infant teachers who used the printed books to 'hear reading', including them amongst books that could be selected for children to read aloud, either to each other in groups or to the teacher. All these teachers (from schools 2a, 5 & 9) had noticed that children read their own writing with "more expression" or "greater understanding". Certainly, of almost 50 children who read aloud from the DPS books during the discussions (from

either their own or someone else's writing) very few read in the halting style so often associated with beginning reading from standard readers. The fact that the children read their own writing with more expression implies that the language structures of readers as distinct from children's own writings are less related to children's language experience. It may also imply that the reading aloud of class readers is an activity which lacks authenticity, and may produce nonsensical reading tones and rhythms.

Where 'hearing reading' is seen by children to be what learning to read at school is all about, the reading aloud from books they had written themselves may have given the DPS books a new value. As one top infant put it:

"When you've finished the silver and gold you can choose any book you like. Sometimes I choose them (DPS books) but you have to ask the one who wrote it first."

At school 5 some top infants said they'd "got better" at reading since they read to each other, and pointed to the rota of names on the wall of children who go each day to read to the reception children:

"Every day the little ones come and ask me to read again and again. They often choose our (DPS) books."

Thus their own books contributed to the notion of a particular kind of 'book culture' found in many classrooms - a notion which the DPS would have wished to encourage.

The use of published schemes, which seemed to be common to most of the interview schools, may have obscured for other teachers the possibility of using children's writing for developing reading in this way. When it was suggested to the two junior teachers at school 7, for instance, that this might be useful, it was clear that it had not occurred to them, but one said thoughtfully:

"It could be used as an extra I suppose When I had slow learners, I'd get them to tell me a story, and I made it into book form, and they loved that book, you know, they learned it off by heart I think - it was relevant to them But you have to have a reading scheme, don't you?"

Perhaps some of the children, like some of their teachers, did not associate these books with learning to read. There was a marked contrast between the way the children spoke of their own books and some of their comments about how they had learned to read, which might provoke some dismay, or enlightenment, in teachers, even in the one instance in which the process was credited to teachers!

9 year old boy: "They (the teachers) told us what the letters were, and you had to build them up. It were dead boring."

9 year old girl: "We had to read all them daft books (reading scheme) before we could choose. It's much better choosing your own."

10 year old boy: "It was me sister, she read us all these stories. I just learned to pick them up."

7 year old girl: "My Mum and Dad learned me. They read stories to me."

There was a certain irony in the way the children spoke of the reading scheme books as if they were a chore: the DPS books were, by implication, 'real' books.

8. Popularity of content in DPS books. Children expressed an interest in reading the books whatever the content, though they showed a marked preference for fiction where other published reading materials were concerned.

Interestingly, all types of DPS books, whether they contained descriptions, records of visits and personal experience, poems, stories or factual information, appeared to be equally popular with the children. This lack of regard for content was in marked contrast to other reading material that they claimed to prefer. When asked what they liked reading best, their preference, overwhelmingly, was for fiction. Adventure books, space stories, stories in comics and 'spooky' stories were amongst the general favourites for all age groups. Specific titles were also given: Huckleberry Finn, Worzel Gummidge, Thomas the Tank Engine, Sam goes Shopping, Asterix, Paddington Bear ("I've got his wallpaper"), Little Lord Fauntleroy. One child volunteered that she liked the stories in her reading books best (Ginn 360); another said she liked the DPS stories best. A seven year-old girl spoke of reading only as it concerned a home activity: "At night I read stories and I've got lots of books - about a whole shelf full". When pressed to think about other types of reading they liked (this question was asked directly, using the words 'factual', 'information' and 'reference books') a few children began to name factual material - space, astronomy and human body books were mentioned, and one child said he

occasionally read the newspaper at home. An eight year-old said, "I like history, I sometimes read things like that".

The fact that all types of writing can apparently capture interest when the children themselves are the authors of the writing may be an illustration of children's egocentrism. Their interest may also have been due to the novelty of seeing their writing in print: hand-written work on the classroom walls appeared to have been less well read in the schools where children were asked to talk about it. Whatever the reason, the response apparently vindicated the claim in l.e.a. theory that children want to read their own writing.

The assumption that repetitive themes would be off-putting was also apparently unfounded. The children simply by-passed the problem: where a book contained a large number of items on the same theme, they selected those they had enjoyed, and these were not necessarily those written by themselves or a friend.

9. Acquiring modes. Teachers had not on the whole selected the content of the writing to be printed on the basis that it might help children to introject a variety of different modes through reading.

Teachers in schools 2b, 5 & 7 said they had only submitted imaginative narratives to the DPS because they had

considered them to be the most suitable material for publication. The two teachers in schools 1a & 1b said they had selected a cross section of different types of writing for publication, but it was not clear that this decision related to a concern for reading development. Perhaps if teachers had been more concerned to use the children's writing as reading material, they might have encouraged children to use a more varied range of modes.

10. Delays in printing. Concern about the length of time the DPS had taken to print the books was an indication that teachers expected children to want to read them.

The time taken to print the books had been a matter of concern to three of the teachers who had previously said that they had not used the books for developing reading. At school 2b, one piece of work had taken a long time to complete and this "made the whole exercise very disappointing - the children left the school, so they couldn't read the stories to the infants they'd designed them for". And for the teachers who worked in the learning support service, the delays had caused them to stop using the service and type the children's work themselves:

Learning support service (teacher 1): "I do feel very strongly that the sort of children we teach, which is the slower ones or those who have reading difficulties, do need almost immediate return, feedback. By the time they'd got the book back they couldn't read them, even if they had known it all before it was sent."

(teacher 2): "I think really all children need to see a quicker return. After 2 months, they've moved onto something different, and it becomes kind of meaningless to get back Hallowe'en poems. They're not really all that interested then."

However, the second teacher spoke at another point in the interview of the great pleasure the books gave the children, and the fact that they were read:

"They took the book home, they read it with their parents, they read it with the children in school, they showed it to their teachers, they take it in the playground, and show everyone in the yard".

This was an apparent contradiction, which was not, unfortunately, followed up or explained in the interview.

Delays in the printing process did not seem to have seriously affected teachers in other schools. In schools 1a, 2a, 4, 5, 6 & 9, teachers said that the turn-round time was never long enough to matter, and that anyway the children always recognised their work, or could be reminded of the exact content. In some cases a delay could even be turned to advantage:

School 5: "The children often asked when it was coming, which seemed to add to their excitement. If the little ones had forgotten what they'd written I read it out."

School 1b: "I told them that publishers always take a long time! It made it more real for children of this age."

Such remarks were an indication that if a similar service was to be set up, the turn-around time should be an important consideration. Where the immediacy of the

experience written about is important to subsequent reading - as is likely in the case of very young writers, or with topics of a seasonal nature, for instance - even the standard DPS turn-round time of two weeks would be too long. Such material might be considered unsuitable for a printing agency operating outside school. This would point again to the need for closer consultation between such a service and its users, to ensure that selection procedures are carefully thought out in the interests of promoting useful reading material.

11. Correcting errors. Errors in the writing were corrected in the schools before it was sent for publication, to ensure that the finished products would be readable.

Perhaps the most conclusive evidence that the books were seen as a potential reading resource was brought to light in the responses to questions about errors. All the teachers were adamant that the work should be corrected before it was printed:

Schools 1a: "Yes, I'd always correct it. They'd pick up bad habits if they read work that wasn't corrected."

School 7: "It's like work that goes on the wall, we'd always correct it first and children would copy it out, so it was as near perfect as possible for others to read. We wouldn't display it uncorrected."

In the above instances, the teachers had corrected the work themselves. Others teachers saw correcting as part of the learning experience for children:

School 1b: "The children corrected it, and then checked it with me."

School 3: "That's part of the point of printing, they knew they'd have to get it right."

Comments about the occasional typing errors made by trainees were also revealing. In school 7 there had been several mistakes, including the mis-spelling of an author's name and the re-punctuating of a poem, which was "rather disappointing"; and at school 5 the teacher reported that the children "didn't like it if the printers had left out words or added anything". In school 8, where the teachers said they had not used the books for teaching reading, some 5 year-old children had been sent to a trainee in the school to dictate their stories. The trainee (a novice) had completely changed the stories by typing them out in the third person, "which rather spoiled it for me, because the children didn't recognise what they'd said when they came to read them afterwards". Other teachers spoke of children knowing their work by heart, "to the minutest detail" (school 2b), and of children going through the books "with a toothcomb", comparing every line with their handwritten originals (remedial children in school 6), and of children who "loved finding mistakes" (school 1b).

All these remarks indicated that teachers saw the books as potential reading material. They clearly recognised that the children's own language structures were important in reading, and did not want changes made once the structures had been decided upon by the writers. The inference here is that some teachers were aware of a language experience perspective, and wished to honour the already acquired language that children were bringing to school. There are also signs, however, that such a perspective could be limiting: very few teachers had seen this as a starting point from which to help children to develop their language and thinking through further editing and revision of the texts.

12. Revision of texts. Some teachers encouraged the reading and re-reading of texts whilst the writings were being composed.

In schools 1b, 3, 5 & 9, and in the learning support service, teachers asked children to read their writing aloud before it went to be printed, so that revisions could be made if necessary. Reading was thus part of the composing process for these children. Except in the case of the teacher at school 1b, however, the teachers in these instances apparently saw such proof-reading in terms of promoting better writing rather than to develop proficiency in reading.

Word-processors had not been introduced at any of the interview schools on a scale that would have encouraged purposeful re-reading and reconstruction of texts.

13. Drawings. Drawings played an important part in reading for some children.

In the course of the discussions, it became apparent that the drawings played a significant role in 'reading' the texts. Several children scanned the pictures or talked about them before they read a text aloud, many others drew attention to the drawings whilst talking about the books.

In one instance, an eight year-old 'read' the book he had written in the infant school without reference to the text by explaining the pictures in detail. The transcribed extract below shows that the thinking that had inspired the drawings was probably far in advance of his writing ability at that time.

Interviewer: So what did you write for that occasion?
Let's have a look at the book ...

Anthony: Well (looking only at the first drawing) this picture was pretty easy for that time.

Interviewer: How old were you then?

Anthony: Seven ... six. And these windows were just like any other that a child would draw. And this was mainly a sort of base for all the communications and things. It was launched on the 1st of October (noticing the date he had put at the top of p.1!)

(page 2): "Then the space-ship landed on the moon" (reading text). There's the space-ship legs and that's the green part, and there's me, that's the earth too far away, that's the sun and that's Mars and Venus and all the other planets.

(page 3): This is when I was on the moon. I left a bit of the space-ship in orbit, and that was a sort of ladder 'cos I needed up. "I explored the moon" (reading again).

(page 4): That was a little aerial. That was a door, I mean a little hole in the moon, and there's a part of the rocket, 'cos down there it was in a crater. I found a space compass that tells you where to go.

(page 5): There's the space-ship coming back, from a back ... from a behind view. There's earth. And there's the sun, and the planets. That's a meteorite. I found - ur - a nice piece of rock.

(page 6): And that's me in the parachute.

Interviewer: You had a parachute?

Anthony: Well, there were samples of things you could collect and take back.

Interviewer: I see. "I found it on the edge of the moon" (reading aloud) ..

Anthony: ... On the edge of the moon - on the horizon, I should say ...

(page 7): "I hurried back to the earth, to show everyone" (reading the final page).

Perhaps the one-line-on-a-page sentences now made unsatisfying reading: Anthony's latest interpretation showed the pictures to be telling a more sophisticated story than the writing. There appeared to be no need for him to embellish the story now that he was older, because all the information and meaning could be recalled from the drawings, which could now be 'read' from memory.

That the teachers were aware of the importance of drawings for reading was evident in some of their remarks:

School 2a: "They're so much a part of the whole thing,"

School 5: "Children tend to have a lot to say in their drawings."

One of the infant teachers interviewed had asked the DPS to leave spaces in the texts so that children could draw in the books when they were returned after printing:

School 1a: "Yes I did (leave spaces) sometimes. I often ask them to write first, then read through and draw afterwards, it's like a comprehension exercise."

This possibility had not been generally exploited, partly, as some teachers reported, because they had not thought of it. An infant teacher thought it inappropriate:

School 2a: "No, I never asked for spaces. By the time you've sent the story away and it's come back they're on to something else."

The trainees' drawings, where these had been included, may also have aided comprehension and reading. Both children and teachers thumbed through the books to find illustrations with which they had been particularly pleased. In school 3, a teacher who had had trainees working in her classroom said, "It was great, because children stood by trainees and told them what they wanted them to draw". The boys from school 7, on the other hand (who were now at comprehensive) thought they could have done better drawings.

E. The use made of the service for developing writing.

Where printed versions of children's writings are read by other children, other classes, other schools, or by parents and people in the wider community, it can be seen that a printing service could be instrumental in providing meaningful writing occasions for children in school. This section examines the evidence relating to the teaching of writing in the interview schools, and the use made of the printing service for developing writing.

1. Advance knowledge of publication. The children in the interview schools rarely knew in advance of writing that their work might be printed.

The DPS, following l.e.a. theory, set out to print children's writings so that they could be read easily by other children as well as by the authors themselves. It was clearly successful in this respect, even if the teachers themselves did not profess to be using the books as reading material. The readership extended to parents, visitors to the school and occasionally to children in other schools, so pleased were teachers and children with the results. Yet it also became apparent during the interviews that little of the work had been written with publication in mind. Only in schools 1b and 5 had teachers

ever suggested to the children that their work would be printed before they started to write. Most children said they hadn't known their work would be printed until they finished writing it. Paul, the articulate eight year-old from school 9, said, "We never knew. We thought it was just going to be our writing. Not until we wrote the originals did we finally know we were going to be published". This was an apparent contradiction of the general claim that the printed books had provided motivation to write, though it confirmed the fact that the teachers did not see the printing service primarily in terms of developing reading.

2. The DPS - a mystery. Most children had only a hazy idea of where their work was sent and little concept of the DPS itself.

The children also showed that they had little idea of where their work was sent to be printed, or how it was transformed into print. "No", "No idea", said many children when I asked if they had known where the work was sent. "We thought Mr E. did it," said a child in one group, and another, thinking the information was needed said, "No, but there's a label on the book at the back which tells you where to go", and helpfully pointed out the DPS sticker on the back cover, "You could try and get the phone number, try ringing the typist".

Teachers who had not had trainees in their schools appeared to have enjoyed and encouraged the children's sense of mystery about the DPS. Their responses revealed that they had not talked to the children about the service, nor had they given the children much idea of where it was or who might be operating the service - in most cases they hadn't known themselves, as the replies below indicate:

School 1a: "I suppose it must have seemed like magic to them."

School 1b: "I talked about it indirectly. I'd ask 'Why are those books taking so long? Shall we ring them up?' But in a way the mystery was good, it made it real - like real publishers."

School 2a: "It was just magic."

School 3: "They had not much idea at all - nor had we, until they saw it in school."

School 4: "I tried to tell them a bit about it (this teacher of eight to eleven year-olds had seen the DPS herself whilst attending a course) but I found children just wanted to get work their printed. I would have taken them on a visit if you'd stayed open."

School 5: "It felt real to them, there's some excitement in not knowing, isn't there, like real publishers?"

School 6: "Did it matter? They knew it was going to come back as a book that they had done, that was the exciting part."

School 9. "They didn't have any understanding of it - that's why it was so good to have the trainees in school."

3. Importance of first-hand knowledge. Where trainees had provided the service in schools, the printing process had been de-mystified, and teachers reported that this was beneficial.

Although there may have been advantages in the DPS having a certain mystique, the different responses from teachers who had given the children more information showed that some conceptualization of the nature and work of the printing service might have been helpful to writing development. Children who sent work from the learning support service were told about the service in some detail, and referred to the trainees as 'the printers'. Some had visited the DPS with their teachers, many had written with comments or requests for corrections or for particular drawings, and this, their teachers reported, helped them to personalise and make sense of an otherwise mysterious process. After one visit, a teacher wrote to say, "It's made such a difference to them, knowing where it all happens".

For those children who had experienced trainees coming into their schools to provide the service (schools 1a, 2a, 3, 8) the printing process was much less of a mystery. The children were able to describe what happened to the work after it had been typed because the trainees had told them that it had gone to the University to be photocopied and made into books. They also recalled with obvious pleasure the names of individual trainees, and details of their appearance: "It was Sarah, one of them. She had long

sparky earrings, and black hair, like very curly". The teachers at these schools considered this beneficial, in two instances (schools 1a & 2a) apparently contradicting their earlier remarks about the magic of not knowing:

School 1a: "Oh, they were very interested, because until then they hadn't really known how the books were made, all the hard work that went into it. They sat and watched and talked to the trainees."

School 2a: "The children thought it was a marvellous idea, seeing the books being made, and of course it gave them a new interest in doing work because there was always this carrot."

School 3: "When they saw it actually being done, they were so excited, it made them want to write more for them. They all wanted to write when they saw it, and they wanted to do the typing. It motivated them to TALK!"

School 8: "They saw it happening. They were absolutely delighted at the transformation ... Much excitement ... They all wanted to go and have work done ... It was very motivating."

This evidence suggests that a publishing service might be more beneficial to young children if it operated within school, where older learners can help younger ones, and children can work together on all parts of the writing process until a satisfactory end product is reached. This would help to establish an entree into the world of authors, and encourage children to see themselves as members of the 'literacy club' (Smith, 1984).

4. Editing. Editing of texts was more common in junior than in infant schools.

The impressions gained whilst analysing the data in Part 1 suggested that teachers across the schools in the sample did not place great emphasis on editing. In the interviews with teachers, there was a noticeable division of opinion between infant and junior teachers about the value of editing in developing writing.

One infant teacher saw the revising of texts as a possible threat to spontaneity:

School 3a: "It's important they write to enjoy it, and get their thoughts down any way at first, it's discouraging if they have to keep repeating it."

In schools 1a, 2a and 9, the children were not considered old enough to undertake editing. As one put it:

School 2a: "I wouldn't push that, they're a bit young."

For teachers at school 8, where some teachers did encourage a little editing, the problem was partly managerial:

School 8: "It's very difficult with infants - it depends on the child - and you can't be everywhere at once".

In the remaining infant school a teacher said:

School 9: "I do as much as you can with six year-olds. I read their work out to them before sending it to the printers and ask is that how you want it? They sometimes want to make changes".

The two junior school teachers at school 7 were also concerned about loss of spontaneity:

"We don't unless the writing is to go on the wall after we've corrected it. We don't want their natural enthusiasm for writing to be slowed down".

But other junior teachers were very much in favour of editing:

School 1b: I probably do too much! I love the whole process myself and I suppose I want them to. Some do. Some work doesn't lend itself to drafts, can be done straight off - for example brainstorming ideas.

School 3: Yes, it's very much part of our language programme.

School 4: Yes, I don't push it, but if it's appropriate they seem very keen to get their work sounding just right - especially if the audience really matters, like the letters they wrote to the library.

School 6: We did some for the service station book - it was going to some children in another school, so it was important to get it sounding right. I don't usually.

The DPS, then, provided an opportunity for some children to develop editing skills, and perhaps to develop a sense of authorship through the struggle to find the right words.

5. Collaboration. Teachers encouraged collaborative planning rather than collaborative writing.

There was little evidence in the interview schools that children were encouraged to work together when writing, either when they began to write or at the editing stage.

The teachers at school 3 said they had tended to see writing as an individual, personal thing. The infant teacher at school 2a said she encouraged shared reading but had not thought of shared writing. Teachers at school 5 considered that collaborative writing might be encouraged amongst older infant children, inferring that the basics of writing would be needed first. Only in school 7 had teachers asked children to write together, to produce a play on one occasion.

Children's statements confirmed their teachers' beliefs. When asked, "Do you ever write with others?" or "Do you ever help anyone with their writing?" or "Who's good at spelling in your class?" or "Whose handwriting is good?" or "Who tells good stories?" the children could always name the 'best' and 'worst' writers, and the good and bad spellers, but it was clear that this was not because they were working together on writing: they all replied negatively when asked if they ever wrote together. Some of them could think of isolated examples of helping and being helped: "I help Sandra - she's from another country, so we all help her."

However, although writing itself was seen as an individual activity, the events and experiences surrounding it were not. Teachers expected children to join in discussions about stories, projects, descriptions of visits, and were consciously trying to help children to talk and share ideas

in an attempt to make the writing better, or to make the experience more meaningful. In several schools children planned their writing together. At schools 1b & 4 children reported that they do the planning together quite often, and check each other's spellings and tell each other what they think of the work. At school 4, the eight to eleven year-old children spoke confidently about their 'research', 'surveys', 'interviewing', as if these were everyday concepts for them: "There were five of us. We were all the editors. We sat round a table and thought what we were going to call it". They pointed to entries in their newspaper which had involved interviewing people (the headteacher, librarians, a youth trainee, teachers and parents, the police) so that they could find out about their school in years gone by, and compare it with what is happening in their area now. "We've done jokes to keep the little ones happy" ... "advertises for the tuck shop". It didn't seem to worry them that "We often get the first draft wrong".

6. Word-processing. The use of word-processors in developing writing was not common.

Had the schools had word-processors and printers, and expertise in using them, the questions about editing and collaboration might have been more familiar to the teachers. But in this respect the schools were

ill-equipped, so that even the expertise and knowledge amongst the children could not be tapped. In most of the interview schools there were children who reported that they had micro-computers at home and that they sometimes used them for writing stories. Three infant schools and one junior school had BBC micros but no soft-ware for word-processing; only one (junior) school had a printer attached. None of the teachers had been on a course to learn how to use word-processors.

Word-processors, had they been used in the interview schools, might have provided a school-based substitute for the DPS when it closed, had teachers been more familiar with their use. As it was, the attitudes to them varied. Some teachers were still wary of them and even found them frightening (school 5) or "too impersonal" (school 1b), but other teachers had begun to see advantages and were enthusiastic to try them out. One school had plans to make their micros into a substitute for the DPS, by getting local students in to help with the typing, and had already begun a course of lessons for the older children run by a parent.

School 2: "The children have worked out the front page of a newspaper, then each did an article and an advert - it could transform teaching when we get the hang of it".

Teachers in another school, however, found word-processors very laborious for children to use:

School 3: "They have to look for letters - only those who have them at home have become adept".

7. Audience. In schools where children did on occasion have a specific audience in mind as they wrote, there was a marked enthusiasm for writing.

Although so few of the children knew in advance that their writing would be printed, several were well aware that they were writing for an audience. The newspaper editors at school 4, the poets and letter-writers at school 1b, and the top infants who wrote stories for the reception class at school 5, certainly knew as they prepared their writing that it would be read by others. The defined audience in these instances may well have enhanced the writing.

When asked if they sometimes wrote for other people, the responses varied considerably from school to school. In two schools children said that they wrote only for their teacher. At another:

School 3: "No - well, sometimes the teacher tells us if she's going to let the whole school read it or something, or if she doesn't want to tell us, she wouldn't tell us that. Mostly she would tell us.

In the remaining schools it was apparent that an audience was defined on some writing occasions, and in these cases it seemed likely that the children may have been aware that they were 'making reading' (Calkins, 1983) as they wrote.

Some children were very conscious of writing for others. The seven year-olds at school 5, for instance, said that they had to go and talk to the little ones and find out what stories they liked and then they wrote stories for them.

In the schools where teachers consciously encouraged writing for an audience, (schools 1b, 4 & 5) the writings which had been displayed on the classroom walls served a different purpose from the norm. The lists and diagrams of work to be undertaken during the term, problems the children were encountering, had to be 'read' or referred to frequently, and were displayed alongside the usual handwritten compositions by the children. Significantly, teachers in these schools had been on recent relevant courses.

In the main, teachers said they did not define audiences when they set writing tasks for children, though many said they thought it sounded like a good idea and that maybe they should and would in future. The group of teachers at school 3 discussed the possibility that by displaying children's writing on the classroom walls or in a class book an added stimulus was provided, and several others felt that children must be aware as they write that their work might be read by other children.

It was apparent that many of the teachers interviewed did not always think it was necessary for children to be aware of an audience when writing: in story-writing for instance, all the teachers interviewed were agreed that the children became so immersed in the task that it was unnecessary. In this respect the DPS had largely failed. Except where teachers had been able to make the connection by going on a course, its existence had not of itself suggested either to teachers or to children that writing makes reading.

9. Teacher-assigned work. Most of the writing content of the work sent to the DPS from the interview schools was teacher-assigned.

As the evidence in Part 1 had suggested, the teachers rather than the children usually chose the writing topics. When asked directly, "Does your teacher let you write what you want to write?" only two children replied "No" (in schools 7 & 9). Most children said, "Sometimes", and added a qualification: "Usually she tells us what to write (schools 1a, 2a, 8) ... "Sometimes, if it's stories (school 4) ... "Not very often (school 2b) ..., "Yes (school 5) ... "It all depends. She likes us to write about stories she's already told us" (school 8).

However, although not directly child-chosen, much of the writing had come about as a result of class work on a

project or an idea. Recalling the contexts for the writing which had been printed, teachers mentioned project work, re-telling of stories, writing a newspaper, writing after a television programme, seasonal themes and poetry - almost all of which had occurred alongside or as a result of joint discussion. To this extent, much of the writing could be said to be 'negotiated' between teacher and child.

10. Preference for narrative mode. The children's preference for writing in narrative mode was encouraged in the interview schools.

Almost every child of the fifty children interviewed said without a flicker of hesitation that they liked writing stories best. (Only two - a ten year-old boy at school 1b and a twelve year-old boy from school 7, said they preferred writing poetry.) Most children also mentioned the type of story they liked writing: "witches, ghostly things" (school 8) ... "adventure stories" (schools 3, 4 & 9) ... "space stories" (school 4). Judging by the proportionately large number of stories found in the sample of texts analysed in Part 1, teachers were evidently encouraging the children's preference for story-writing.

There was no evidence, however, that the teachers interviewed preferred children to write in one mode rather than another for reading or writing purposes, although they

did claim that the narrative mode was easiest for children. Some teachers expressed concern that children should learn to write descriptively. Several teachers in the junior schools appeared to be developing other modes as a result of their concern for learning across the curriculum.

There were some interesting statements from individual teachers about mode:

School 1a: "I definitely have what I call a descriptive side in my writing, where they have to think of things - like the wind - in other terms, and when that's incorporated into narrative you get the best of both worlds."

School 1b: (not taped) The teacher here said he encouraged many different styles of writing: narrative, descriptive, poetry, brainstorming, lists, drafts, jottings, letters, diagrams, experiments. He said there was probably less evaluative writing, but that in a sense the children are thinking and evaluating all the time.

School 2b: I try to give them lots of different forms: reproduction, factual, imaginative, poetry.

School 3: Writing is just part of the total project, so they often have to get the tone of the writing right, for science experiments for instance.

School 4: The children do a lot of interviewing and follow-up reports, they conduct surveys, do research in library archives, write newsletters ... and a lot of imaginative story-writing, sometimes for the infants.

School 7: We do lots of creative writing, where good vocabulary is stressed.

When asked directly, all the teachers said that the narrative mode was the easiest for children. Several

referred to "creative writing" and the importance of children "using the right words", and "using their imaginations".

11. Teaching vocabulary. Some teachers appeared more concerned to promote good, descriptive vocabulary than to encourage appropriate modes for writing.

There was a marked contrast in attitude between the teachers with respect to the way they each perceived the language of the children in their classes. Three junior teachers at school 2b and 7, for example, expressed concern at the paucity of children's vocabulary nowadays and expected to spend time in the writing period enriching vocabulary and stimulating ideas. A teacher at school 7 said: "We do Hallowe'en every year. We like the subject, it must show. We get them to suggest ideas, put them on the board, so that all the children can use them, even if they're not very articulate". Teachers in schools 1b, 2a & 4, on the other hand, found children to be "overflowing with ideas" ... "full of interesting things to tell each other" ... "amazingly articulate when they had that sense of purpose" (to write a newspaper). These attitudes might well have had an effect on a teacher's desire to use the finished products as reading material, and even on children's writing aptitude.

12. Teaching by example. Few teachers had attempted to demonstrate different modes or uses by writing themselves with the children.

Most teachers said that they did not have occasion to write with children. The following is a representative sample of teachers' responses when asked whether children might see them writing:

"Marking the register"
"They might see me writing notices for the walls"
"Not nearly enough probably"
"They love watching me doing my charts"
"I once wrote a poem while they were writing poems, and I read it out and they applauded"
"Not a great deal - registers, comments on work"
"They see us writing our assemblies and display work, but that's lettering rather than creative"
"We tend to write very long comments on their creative work, but they don't see us doing the writing"
"Not a lot. Sometimes messages to other teachers".

Many teachers sounded apologetic, as if the question evoked some awareness that it could be useful for children to see adults write. It would appear that they felt under pressure to 'teach' writing, rather than to demonstrate what writing can do, or how to do it - the two main requirements according to Smith (1981, p.87) for "anyone who hopes to teach children how to write". The teacher in school 1b, on the other hand, was consciously and enthusiastically writing with the children: "I do quite a lot with them. Walls, registers, poetry, letters - there are so many things we need to write".

13. Metalinguistic understanding. Children in most schools did not appear to have thought very deeply about the uses and purposes of writing.

The children could all think of occasions when their parents wrote. Most commonly cited parental writing activities were letters, notes to teacher, lists, signing things. This sort of writing was more often reported to be done by mothers; very few children could think of occasions when they had seen their fathers writing, but when prompted said their fathers might have to write at work sometimes. "Sometimes my dad writes numbers down," said one child. Other adults, they said, write books and newspapers. At school 3, the children played with the idea a little longer: "In banks they write a lot" ... "Some people write computer games".

When asked what sort of things they thought they might write when they were grown up, the children looked thoughtful but rarely replied with anything other than "letters". Two boys said they would write stories, maybe for children, another said he wanted to be an author, "or if not an author an astronomer". Asked if they had thought what jobs they wanted to do when they were grown up, and whether they would need to write in this sort of job, a nine year-old said he would have to do a lot of writing if he became a banker, two would-be nurses said they would write prescriptions, and another child, who wanted to be a pop-star, would write songs.

When asked whether they needed or wanted to write at home, 11 children said they wrote stories sometimes, 3 using their computers to do so. An eight year-old girl kept a diary, and the two boys who were now attending comprehensive school said they had to write for homework sometimes. Many children could recall writing letters, but this response usually had to be prompted for, as if they did not think of letters as writing.

14. Context and sense of purpose. Where children in the interview schools had a clearly established purpose for writing there was a marked enthusiasm for writing.

In reply to a question about the context for particular DPS publications, teachers in five schools (schools 1a, 2b, 3, 4 & 8) said that the work had been part of project work. On two occasions (schools 1a, 2b) the stimulus for writing had been television programmes: the teacher in school 1a had used the programme 'Watch' because, she said, "They can see it visually as well as me telling them about it ... it gives them fuller concepts". In school 9, the children had been asked to re-tell the story they had watched on the 'Story-time' programme. All the schools had also sent stories to be printed, schools 5 & 9 sending stories exclusively.

A small amount of writing was set within a broad cross-curricular context where writing could be seen to be only part of the learning experience. Perhaps the most interesting writing occasions from the point of view of this study, were those which had involved children in writing for an extrinsic purpose. In school 5, for instance, the top infant children were writing stories as and when they were commissioned to do so by the younger children in the school; in school 4, the five newspaper 'editors' had taken on the task of interviewing people outside school hours, and would clearly have felt very restricted if they had only been allowed to write up their findings in a writing period:

"We did it all the term."

"It's all we wanted to do."

"I still want to do it, I want to be a journalist."

"I think we should have a monthly paper and editors and things."

IV

DISCUSSION AND CONCLUSIONS

In the discussion which follows and which concludes this study, my objective is to reflect upon the possibilities for future provision that are suggested by the research findings. These findings provoke thoughts about the DPS product and, by contrast, about the process of literacy learning in school which the service might have enhanced. The findings also provoke thoughts about the DPS' potential as an agent of change, and the desirability of building into the design of any future service a more overt and explicit plan to affect teacher models, classroom practice, and children's response to text.

These issues are discussed under the following heads:

1. The DPS product
2. The DPS as an agent of change
3. Future directions

1. The DPS product.

Both the analysis of the sample of texts and the evidence from the interviews with teachers indicated that literacy teaching in the schools using the DPS was not based in a language experience approach, nor in those current extensions of the approach described in the Review of the Literature. The majority of teachers interviewed did not claim to be using children's language and writing, or the printed booklets produced by the DPS, as a means of developing literacy. Only a minority of teachers were making use of the service to enhance a sense of authorship, or to promote writing for particular purposes or audiences. The chief reasons for using the service were found to be directed toward giving children the personal satisfaction of seeing their work in print: teachers reported that the printed books gave children instant pleasure and feelings of self-worth, and, in some cases, provided motivation for children to write on subsequent occasions.

The DPS product, then, was rarely seen as the significant long-term resource for literacy teaching that the DPS operators had envisaged. There may have been many reasons for this mismatch of purpose: differing educational beliefs; lack of up-to-date in-service training; the pressures of teaching over-large classes of mixed ability or mixed age; the DPS' remoteness from classrooms, and its concern with perpetuating its own operation.

A printing service, by its very nature, emphasises product. The finished product becomes 'it'. Once printed, all the thinking and grafting that goes into a piece of writing is known only to the author. In an educational setting, the existence of an outside-school agency like the DPS might predictably lead to an over-valuing of product at the expense of process and learning, and to some extent this did appear to have happened. The delight in the product, experienced by both children and teachers alike, was affirmed in each of the schools used for the interviews in this survey. In this respect, the DPS' purpose had been fulfilled, albeit inadvertently: the teachers' rationale for using the DPS to reward children and to motivate them to write further had succeeded, according to the children's testimony, both in providing books that children wanted to read and in helping children to feel like authors. The educational contribution to process that the service offered, however, had not been fully understood or exploited by the schools.

Had the DPS been known as a 'publishing' service, it is possible that teachers would have responded to it rather differently. Publishing has certain connotations, not least that there will be some drafting, editing and proof-reading before the writing is submitted for publication. Publishers do not accept all the material offered to them, having to consider such matters as costs, profits and readers' interests, an appreciation of which may in turn

affect a writer's choice of subject and the treatment of it. Emphasising the publishing aspect of the DPS might have provoked teachers and children into thinking more carefully about the variety of purposes for writing. In 'real' life, and in the world of publishing, writing is used in a multitude of ways and performs a variety of functions. If numerous purposes were established for writing in the classroom, young writers would no longer be required to learn the skill of writing for anomalous readers: a range of audiences would be assured. Children's attention would be directed to the variety of modes that would be required to fit different writing purposes and the audiences for whom the writing was intended. The greater variety of products that would result might then have given schools the range of extra reading materials the DPS had hoped to provide.

In fact, the variety of writing types found in the DPS sample reflected the broad pattern found in previous classroom research, with narrative writing dominating, a substantial amount of description and recording, and little evidence of evaluative or instructional writing. The resulting range of printed products did not allow for literacy to be developed as a 'tool in learning', as the Bullock Report advocates, but rather maintained the status quo, where occasions for reading and writing remain at the level of practice sessions and artificial exercises.

With hindsight, it can be seen that the DPS' new title - 'Books by Children for Children' - would not have helped to promote such change and might instead have inhibited it. Books are only one outcome of printing and publishing. The DPS' new title was not acknowledging the trend in the world outside school toward publishing more and more non-book products. Contemporary reprographic writing developments have created an inter-world between the more formal book culture and the ambient literature of home and street, through the weekly and monthly publications that can be bound together to form recipe books or DIY manuals, for instance, and the plethora of printed material directed at the consumer. An enterprise like the DPS could well have exploited these developments in schools, and thus helped to dispel the counter-productive mystique of writing and publishing of which non-readers and non-book readers are sometimes the victims. It might also have helped to preserve continuity of literacy experience for children, and encouraged more imaginative links with contemporary developments in the field of graphics.

In these respects, the operators of the DPS had not kept up with recent thinking. In attempting to promote the idea that children can become authors, it had become pre-occupied with the book, and whilst the commonly held notion of the author as writer-of-fiction might have been productive if teachers had used it to reinforce and develop children's predilection for narrative writing, it would not

helped children to appreciate and internalise other modes of writing. Imaginative examples in the National Writing Project newsletters show that children's experience, language and thinking can be developed through a variety of writing activities, and can produce excellent reading material which is instructional, say, but not in book form.

2. The DPS as an agent of change.

The DPS was perhaps typical of many schemes in that it did not put enough energy into the communication of the idea. It had assumed that teachers would be familiar with the underlying rationale, that marketing the product would be sufficient. The results of the enquiry, however, showed that most of the schools using the DPS were unable to exploit the full potential of the service because they could not incorporate the rationale into their existing language policies. Many of the teachers were unfamiliar with the idea of using children's writing for teaching reading, and seemed genuinely surprised and interested by the concepts of literacy teaching that were being introduced by the interview questions. The idea of children choosing what to write about, of discussing their purposes for writing, of writing collaboratively, or in different modes, or across the curriculum areas, the importance of planning, editing, reflecting, reading through, the place of graphics in literacy learning - such matters had been attended to on isolated occasions in most of the schools, but often randomly and inconsistently, and without strong conviction or pedagogical bases.

The organisers of the DPS were themselves somewhat ambivalent about whether or not the service could or should act as an agent of change. The director, as noted in the introduction, had not set out with the intention of

transforming literacy teaching in local schools, preferring that the DPS should be seen to be facilitating literacy development through teachers' existing models of teaching. The evidence from the findings suggests that the DPS did augment existing teaching practices, but it is possible that the aims were too modest. Other agencies have confidently set out to bring about change and have apparently achieved it without threatening the autonomy of schools. The Schools Council and the National Writing Project, for instance, successfully integrated philosophy and practice by looking at examples of good practice and using teacher input and discussion to help formulate policy. Such integration was clearly needed in the DPS initiative, where, the findings of this study suggest, opportunities were often wasted because teachers had not fully understood the potential of the service.

To have attempted to organise for such change within the existing service a major rearrangement of priorities and duties for directors and supervisors of the YTS would have been required. But to an extent some integration of policy and practice had begun to occur. Those teachers who had taken part in the School of Education courses and workshops, for instance, were noticeably more confident during the interviews when expressing their rationale for using the service. They had begun to use the service in imaginative and dynamic ways, with whole classes and schools communicating their ideas and plans and exchanging

their written products. Teachers who had not had 'inside information' of this kind, on the other hand, whilst very willing to consider new ideas when they were introduced during the interviews, had not adapted their models of literacy teaching in response to the service. They were often uncritical of the products that were returned to them, and apparently unconcerned when they received a batch of near-identical writings on 'Hallowe'en' or 'Bonfire night' that must long since have ceased to have relevance in the classroom.

Such comparative elements had not been specifically built into the research design, but the findings here do perhaps indicate that a scheme which does not incorporate an appreciable in-service training element might actually be encouraging an un-thinking response. Yet the lack of in-service training does not explain why so many teachers failed to see the potential of the service for developing reading. Whilst many teachers recognised that the finished products provided an extra reading resource, only one teacher in the survey rated the children's printed writings highly enough to include them as part of the school's 'reading scheme' (and published reading schemes were used by all the teachers interviewed as their main tool in teaching reading). Nor did the teachers interviewed use language experience techniques to explore the opportunities for reading the texts as they were being created. The processes involved in producing a book: identifying purpose

and audience, choosing writers, writing first drafts, holding editorial conferences, proof-reading and selecting work for publication, could involve children in many important kinds of reading, but these activities were rarely engaged in. The current preoccupation in the school curriculum with writing in language development may in part be to blame for this; even the National Writing Project has neglected to observe and record the extent to which children might learn more about reading as they write.

If the content of the writing had received more attention at the writing stages, the children's printed books might well have been seen by their teachers as more useful in developing reading. Too often the content indicated that what children had been learning as they wrote was 'what teacher wants me to write about', or 'what is required of me as a writer', at the expense of learning about anything. In such circumstances, where writing is being used at least in part as 'social control', it could be argued that encouraging children to read their own and each others' writing could be counterproductive: yet another sterile exercise that may or may not promote development and positive attitudes to print.

If future initiatives attempting to fill the gap left by the demise of the DPS fulfilled a set of clearly-defined criteria, this might bring to a welcome end those features of the literacy programme which Britton (1970) described as

'dummy runs'. These would be replaced by a process which was rich in authenticity. In reading, children would be responding to real needs of their own, often dictated by the task; in writing they would be assessing and responding to demands made by others. A blanket condemnation of practice is not intended, but it is often the case in schools, and it was certainly suggested by the findings in this research, that many writing activities are 'dummy runs' - are still-born. In this sense, writing has a unique place in the creative arts: both music and drama in the curriculum, for instance, are likely, at least on some occasions, to lead to a performance for the benefit of an audience.

Research into the use made of the DPS suggested very little involvement of children in decision-making, or in the kind of process outlined above. If future initiatives did involve children, the development of certain forms of metalinguistic knowledge might be anticipated. Groups of children composing passages on a word-processor have been observed to argue and confer about the function of such aspects of writing as punctuation, sentence order and paragraphing. Less well documented is the possibility that meta-knowledge might be acquired when children discuss the layout of their publications, the appropriate graphics, and, in the last analysis, all those features of writing which the authors recognise as failing or succeeding to convey the message they wish to convey.

3. Future directions.

Evidence of an enthusiasm for the printing service amongst the teachers interviewed for this research provides a foundation upon which a future service could build. But the findings suggest that any future service which has at heart the aims of the DPS should be underpinned by a comprehensive philosophy concerning the acquisition of literacy, and should be prepared to carry out a more extensive in-service training programme which would ensure that the schools realised the full potential of such a service. The degree to which such factors would be necessary would depend upon where the initiative was based. If the service was classroom-based or school-based (as recommended by Allen, 1976), a measure of collegiality could be assumed: the service might be a direct expression of a teacher's or a school's philosophy only. But where a service is set up outside school, perhaps in an advisory centre or college of further or higher education, then some policy would need to be devised. The following suggestions might be taken into consideration when formulating such a policy:

(i) The service should set out to encourage reading as well as writing development in schools.

(ii) The intentions of the service should be clearly publicised from the outset. Materials designed to

promote the use of the service should be circulated not only to schools but to other institutions in the community, so that a large potential readership for children's writing is created.

(iii) The service should be set up in such a way as to enable it to enhance the process as well as the product. Writing conferences, the selection of material for publishing, the re-drafting of texts, proof reading: all need to be viewed as a part of the total process. This would result in meaningful and authentic reading of texts even before the written material is finished.

(iv) Attention should be drawn to the selection of material that is suitable for reading. This would involve developing in children a concept of audience. The process of writing and publication outlined above would include the identification of a 'market' - of a need amongst other children, other classes and schools, for certain items, or certain kinds of reading material. It might include also some 'division of labour', which could result in the need for each child to have a writing portfolio, or in groups of children undertaking certain assignments (rather than producing many items on the same topic which then have to compete for publication, as was often the situation confronting the DPS).

(v) The importance of child choice, decision making and initiative in the reading-writing process should be acknowledged. If the editing process, for example, is to be enhanced to make better use of a publishing service, then children's control over subject-matter and selection would need to be developed. This might require some adjustment in teachers' models of literacy teaching.

(vi) A further dimension in which teacher models might need to change in order fully to exploit a future service, concerns the purpose and form of writing, so that the proportion of writing and reading is not related only to a traditional creative model but incorporates a greater proportion of writing of other kinds. This might result in a considerable increase in non-book and learning-related material, and writing of an informative or evaluative nature, which could be equally well related to curriculum requirements.

(vii) Teacher's models might also change to accommodate an expansion of the concept of reading to respond to developments in writing, and to include more reading for information as well as the traditional reading of prose and poetry of aesthetic stature.

(viii) New models might also make allowance for the more frequent integration of writing with graphics.

- (ix) Regular in-service courses and workshops, designed to encourage the exchange of ideas between teachers and to promote new developments, would also help to establish a bank of reading resources that could be used across classes and schools.
- (x) Members of the service's staff should be encouraged to attend the courses and workshops. This staff - drawn perhaps from trainees on government schemes, parents, volunteers, or students from local schools and colleges who are learning typing or graphics skills - would ideally need to be acquainted with the language experience rationale, so that continuity of purpose was maintained.
- (xi) Exchange visits between schools and service should be arranged and the policy of operating the service within schools continued wherever possible, to promote better understanding and communication.
- (xii) The publications could be widely distributed: to other schools, to children in other countries, to libraries, hospitals, homes and shops, or to any audience that was considered appropriate to the writing task.

V
APPENDICES

APPENDIX 1a

Letters of thanks from teachers and children.

Dear staff,

Thankyou very much indeed for the beautifully printed books you published for us. The children think they are wonderful. The Headmaster is really pleased too and would like to order some copies.

I am enclosing £1.53 for the work already done, some thankyou letters from the children and some orders.

The WORK NO is 598
FILE NO is 64

There were three lots of work. LOT 1 was called "OUR VISIT TO THE MOTORWAY" SERVICE STATION - I would like to order 6 copies please. LOT 2 was "MONSTERS" - another 6 copies of that. ~~plus 6 copies of LOT~~ SORRY! So - 6 copies of LOT 1 and 6 of LOT 2 please. If you send the invoice with the copies I will pay the balance due by return of post. Thankyou once again.

Sincerely ..

16th April 1986

Dear Paula

Thank you for sending me my printed book. I liked the Pictures that you made in the book thank you for your letter I enjoyed reading it, I will send you some more work later. I liked the Picture of the cat hanging on the line.

Yours Sincerely,

Michelle Searman.

5th March, 1984

Dear Printers

I was glad to come to see you typing and drawing when I grow up I might be a typist or an artist please could I ask you to draw me a clown because when you were going to draw me one we had to come back. If you have to do something else it does not matter have a nice time.

Love From

Amanda McKay

Dear Miss Gollie and Miss Farness,

I must apologize for my delay in writing to thank you both for the work you have done for us in school.

It was a pleasure to have two lovely typists "on hand" for the printing. The children thoroughly enjoyed visiting "the printer".

Your display board is wonderful, already a visitor to the school has commented on it.

Would you both do me a favor please? I have mislaid the last two bills will you send me an account of any monies outstanding?

I do hope we see you again soon. Please call in and visit us.

Many thanks,

L. M. Sewell.

APPENDIX 1b

Letter of request to DPS and trainees' reply.

Dear Durham printing Service.

Please can you publish our book for us.
It is called Clumsy the Clown
it is 60 cms long by 40 cms wide
How much will it cost?
from Emma Barrow and Dinna Dolphin
Rowland age 8

University of Durham

School of Education

Leazes Road, Durham DH1 1TA
Telephone: Durham 64466 (STD code 0385)

Professor G R Batho MA, FRHistS
Professor F J Coffield MA, M Ed

20th May 1986

Dear Emma and Divina,

Thank you for your letter of May 7th. If you send us your book of "Clumsy The Clown" we can certainly publish it for you. Unfortunately the size you quote is bigger than we can manage as our photocopier will only take up to A3 size paper (42cm x 30cm). So please mark clearly the size you would like us to make your book on the order form we have enclosed.

The price will depend on how many pages you have written. We charge 3p for every photocopied side of A4 paper (6p for A3) and 10p for the card cover.

We are also sending you a copy of our booklet about the Durham Printing Service which your teachers may be interested to see. You will notice that we do not usually take work from outside the Durham area, (if you have a look at a map of England you will see that Durham is a long way from Melton Mowbray!) but we are making an exception in your case.

We look forward to receiving your stories very soon.

Best Wishes,

Karon and Anjela

Karon and Anjela
(YTS Trainees)

APPENDIX 2

Trainee-devised list of stages in the book-making process.

HOW TO MAKE UP A BOOK

1. Collecting the post
2. Enter in post book.
3. Enter into the red book if it is work.
4. Label every page. e.g. 876A
5. Put in brown envelope.
6. On a blue sheet write the instructions.
7. Work out how you are going to do the layout.
8. Type the work up.
9. Get one of the supervisors to check it.
10. Do any corrections.
11. Illustrate the work.
12. Paste up on A4 flimsy paper.
13. Photocopy correct number of copies.
14. Staple up into an A5 book.
15. Trim the edges.
16. Do an invoice.
17. Enter invoice on computer.
18. Enter in red book the date sent out and sign your name.
19. Take it to be posted.

APPENDIX 3

The DPS invoice.

UNIVERSITY OF DURHAM

UNIVERSITY OF DURHAM

NAME

DURHAM PRINTING SERVICE

ADDRESS

School of Education, Pelaw House,
Leazes Road, DURHAM DH1 1TA

Telephone: Durham 64466 ext. 7221/2

Mrs. Margaret Bradshaw

DATE	DESCRIPTION	£	p

CHEQUES MADE PAYABLE TO UNIVERSITY OF DURHAM
Please help us to help you by paying promptly

FOR OFFICE
USE ONLY:

COMPUTER 1
(Inv. entered)

COMPUTER 2
(Inv. paid)

INVOICE No.

FILE No.

WORK No.

APPENDIX 4

The DPS order form.

Durham Printing Service

ORDER FORM

School: Address:

..... Tel:

Teacher: Age of Author/s:

NB. Scripts must be edited and corrected by teacher and child before sending to the DPS as the work is typed exactly as received.

WORK INSTRUCTIONS:

No. of items to be printed: (For more than 10 items please telephone first to ensure that there will be no delays).

No. of copies required:

Items printed as individual booklets or in one book?

Illustrations: (Please tick as required)

Copy child's drawing	<input type="checkbox"/>
DPS to illustrate	<input type="checkbox"/>
Space left for illustrations	<input type="checkbox"/>
No illustrations	<input type="checkbox"/>

Typeface:

Conventional	<input type="checkbox"/>
Orator	<input type="checkbox"/>

Paper size:

A4	<input type="checkbox"/>
A5	<input type="checkbox"/>

(Other paper sizes available on request).

Special Instructions / Comments: (Please write over page)

DPS publicity leaflets.

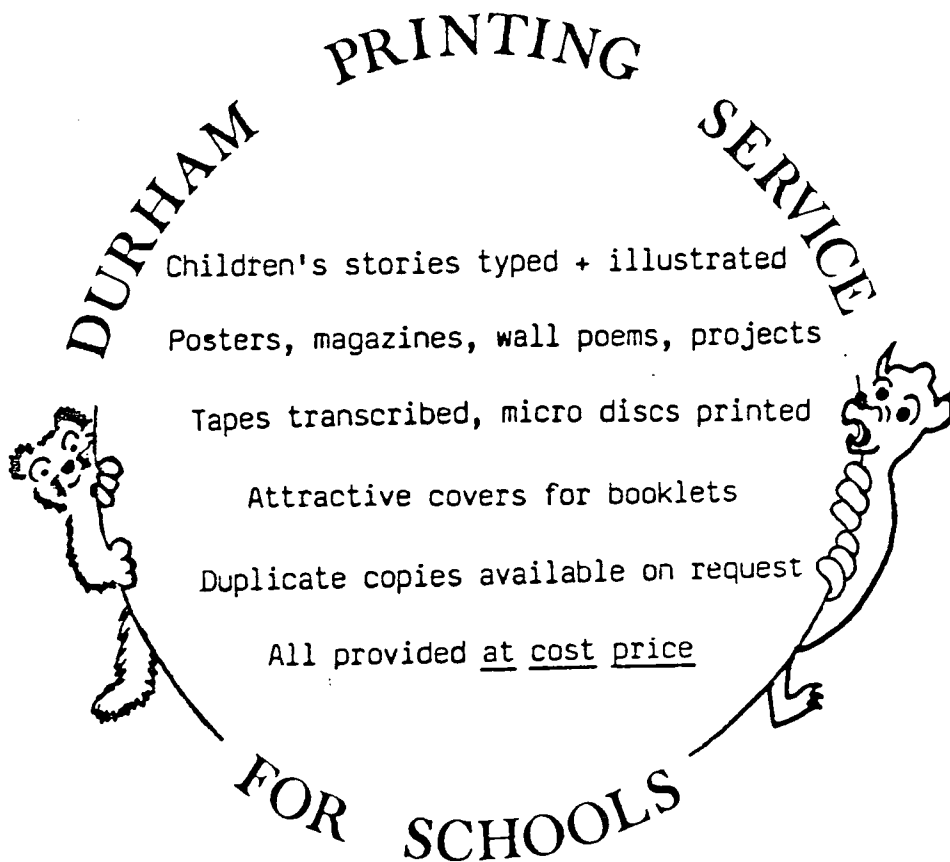
DURHAM PRINTING PROJECT

We are a Literacy Service encouraging children to read and write their own stories.

We have a wide range of typing facilities including orator (this typeface) and conventional

We also have graphic facilities including many artistic materials, reprographic facilities and now screen printing equipment. We can produce originals into book form, posters, wallcharts or even games.

Come and see us at the **STOCKTON READING CENTRE** FROM 27th Feb



This service is designed to encourage children to learn to read, using their own language + experience as a basis. The work is carried out by trainees on the University of Durham Youth Training Scheme.

For further information please contact
Mrs M Bradshaw
University of Durham
School of Education
Pelaw House
Leazes Road
Durham DH1 1TA - Tel: 64466 ext 7222

APPENDIX 5b

The DPS' publicity booklet, final year of scheme.



University of Durham
Youth Training Scheme



BY CHILDREN

BOOKS

FOR CHILDREN

DURHAM PRINTING SERVICE

BY CHILDREN

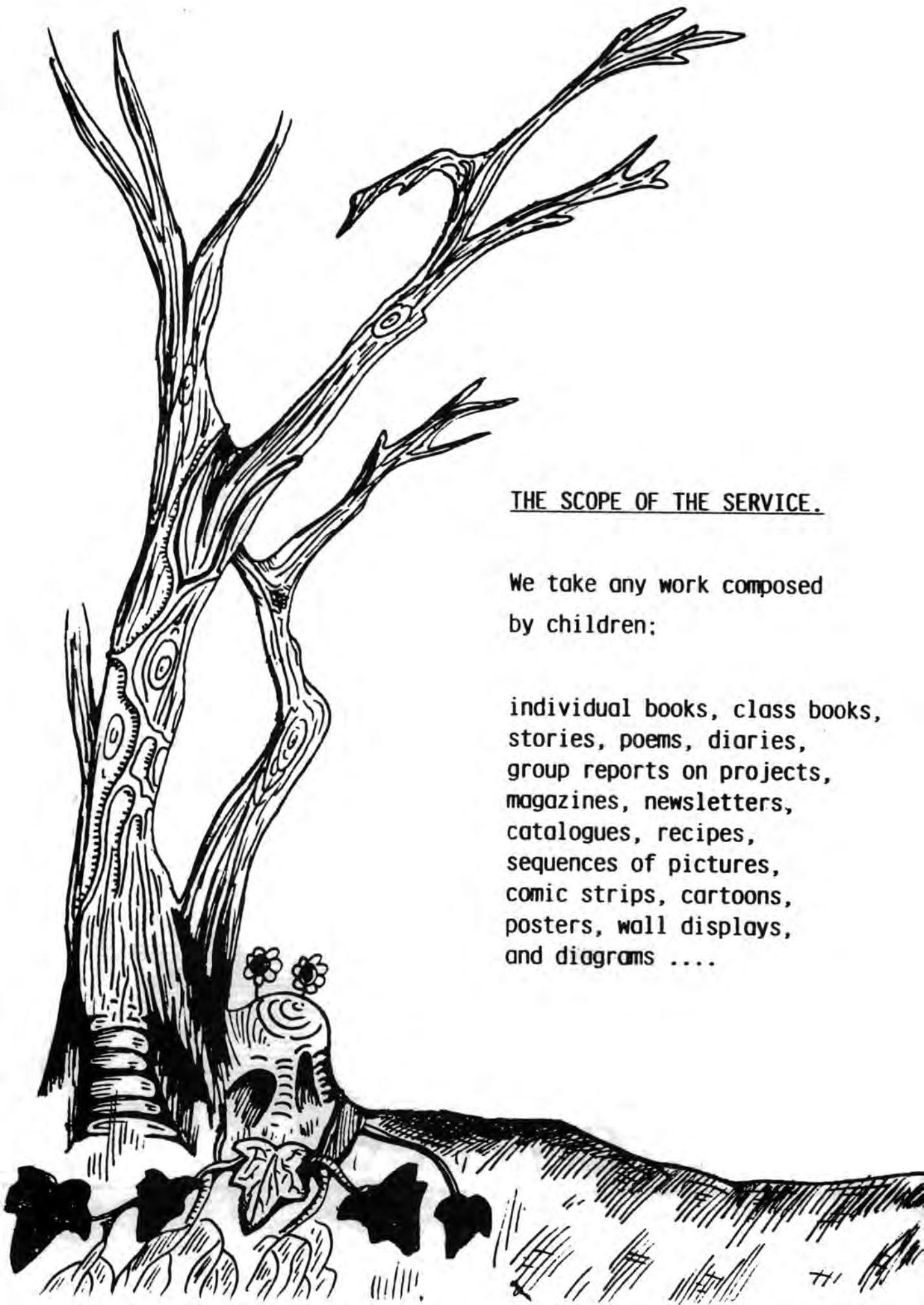
BOOKS

THE DURHAM PRINTING SERVICE is operated by young school leavers on the Durham University Youth Training Scheme. The Scheme is based in the School of Education and serves schools in the Durham area.

Our brief is educational. We aim to promote the use of children's language and thinking as a main resource in the teaching of reading and writing by typing and illustrating children's work and returning it for use in schools.

BOOKS

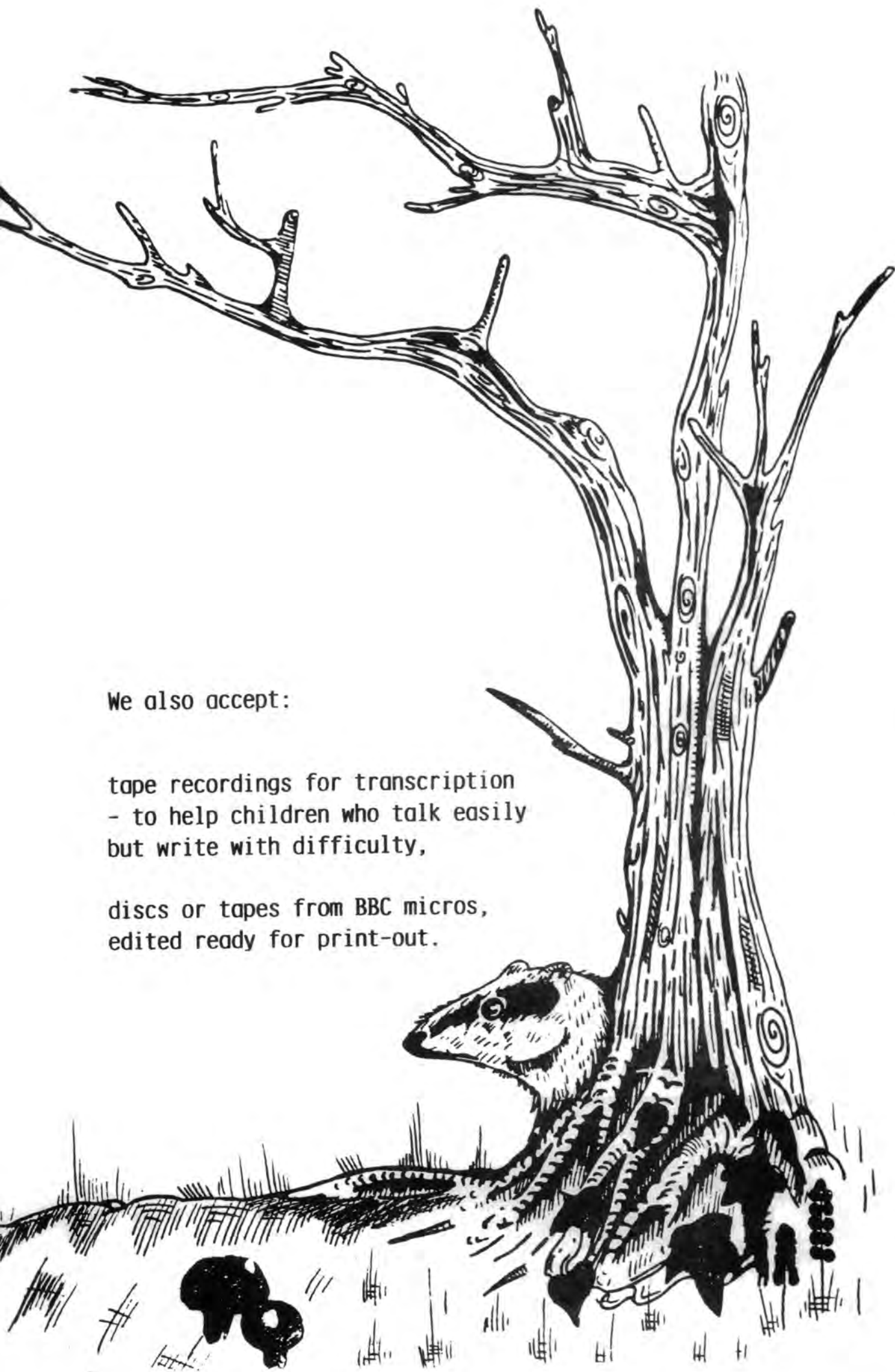
FOR CHILDREN



THE SCOPE OF THE SERVICE.

We take any work composed
by children:

individual books, class books,
stories, poems, diaries,
group reports on projects,
magazines, newsletters,
catalogues, recipes,
sequences of pictures,
comic strips, cartoons,
posters, wall displays,
and diagrams



We also accept:

tape recordings for transcription
- to help children who talk easily
but write with difficulty,

discs or tapes from BBC micros,
edited ready for print-out.

**OUR SERVICE CAN BE USED AS A
BASIS FOR INTERESTING EXCHANGES:**

BETWEEN SCHOOLS:

Children can use the service to exchange information about the geographical areas and communities they live in, or to swap stories, magazines and projects.

HOME/SCHOOL LINKS:

Recent research indicates the enormous value of parents' involvement in children's learning, and especially reading. Copies of books prepared by the service can be purchased and read at home. Parents can write with or for their children, native languages can be printed - perhaps alongside the English translation, and so on.

BETWEEN THE SCHOOLS AND DPS:

You are welcome to visit us in Pelaw House and see the stages involved in the book-making process. Our trainee staff will also set up their typewriters or BBC micros in local schools so that children can watch and learn from the process at first hand. Both groups of learners benefit from telephone conversations and exchanges of letters in connection with the work.

BY CHILDREN

BOOKS

FOR CHILDREN

SOME EDUCATIONAL ADVANTAGES

For children, seeing their work in print helps them:

- to share their ideas and experiences
- to develop a greater sense of purpose in writing
- to appreciate the link between being a writer and being a reader
- above all, to feel themselves and their experiences valued by being given status as real authors.

Teachers will readily appreciate that this approach to literacy integrates writing, reading, speaking and listening. It brings into focus the mechanisms of language:

- children are better able to predict, memorise and recognise words when they are reading from texts that recall their thoughts and experiences in their own language
- punctuation and other writing conventions are being acquired in a real situation, so the need for accuracy can be stressed as the children prepare their work for 'publication'
- editing, re-drafting and reflecting become necessary to ensure that the work is of the highest possible standard for reading by others
- different writing styles - for reporting, presenting an argument, writing plays or imaginative stories - are seen to be an important aspect of learning to write.

BY CHILDREN

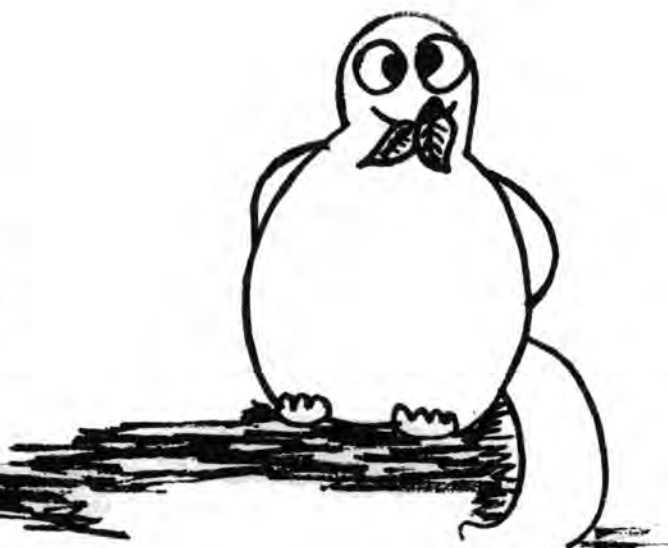
BOOKS

FOR CHILDREN



GRAPHICS

Our graphics staff will provide illustrations or trace children's drawings and incorporate them in the texts.



Alternatively, spaces can be left for the children to do their own drawings when the books are returned.

All illustrations are in tones of black and white and can be coloured in by the children.

We hope that colour facilities will be offered by the service in the near future.



PREPARING THE WORK FOR PUBLICATION:

1. Editing. The authors are asked to do their own editing and correcting, perhaps with the help of older children, teachers or word processors. Our staff will not change the language structures or grammar without the author's permission, but if spelling or punctuation errors appear to have been overlooked they will be corrected.
2. Selecting. It is essential that teachers and children are selective about the work they send to the DPS for publication:

- a) to ensure that the finished products will be useful as reading material and
- b) to maintain a manageable quantity of work for our trainee staff and to ensure a reasonable turn-round.

Selection may depend on a variety of factors: a one-line story from a child who needs particular encouragement may be as useful as the 'best' work from a class or an elaborate group project. On the other hand a large number of stories on the same topic would have limited use in the classroom, take an enormous amount of time to complete and are unhelpful for our training programmes.

3. Order Forms. All work sent to the DPS should be accompanied by an order form to indicate the typeface, paper size and type of illustration required.
(See back page)
4. Duplicate Copies of the books can be requested by quoting the DPS number on the inside cover.

TURN-ROUND OF WORK:

Every effort is made to return the work within one month, and in the case of very young children, children with learning difficulties or small quantities of work, within a fortnight.

NB. By the Summer term many of the trainees have left the scheme to take up full-time employment. **TO AVOID DISAPPOINTMENT PLEASE TELEPHONE TO ASK IF DELAYS ARE LIKELY SO THAT CHILDREN CAN BE FOREWARNED.**

COSTS:

The DPS is non profit-making - prices are designed to cover the costs of paper, card covers and photocopying (at 3p per printed A4 side). Small books (A5) start at 20p each and large books (A4) at 30p each.

FUTURE DEVELOPMENTS:

In response to growing demand we are building up a collection of books which may be loaned or purchased from travelling libraries or the DPS. Authors will be asked for their permission to make their work available to this wider reading public.

A pamphlet will shortly be available for children telling them about the work of the printing service.

RESEARCH/FEEDBACK:

All our efforts for this enterprise are geared to providing useful and enjoyable learning experiences for the children and trainees who take part in it. Evidence of possible benefits, criticism or advice are therefore welcomed.

If you have any suggestions for any aspects of our work please send them or phone them to us:

DURHAM PRINTING SERVICE

**University of Durham,
School of Education,
Pelaw House,
Leazes Road,
Durham. DH1 1TA**

**64466
ext. 7222/7221**

**M. Bradshaw
15.3.86**

Durban Printing Service

ORDER FORM

School: Address:
..... Tel:
Teacher: Age of Author/s:

NB. Scripts must be edited and corrected by teacher and child before sending to the DPS as the work is typed exactly as received.

WORK INSTRUCTIONS:

No. of items to be printed: (For more than 10 items please telephone first to ensure that there will be no delays).

No. of copies required:

Items printed as individual booklets or in one book?

Illustrations: (Please tick as required)

Copy child's drawing	<input type="checkbox"/>
DPS to illustrate	<input type="checkbox"/>
Space left for illustrations	<input type="checkbox"/>
No illustrations	<input type="checkbox"/>

Typeface:

Conventional	<input type="checkbox"/>
Orator	<input type="checkbox"/>

Paper size:

A4	<input type="checkbox"/>
A5	<input type="checkbox"/>

(Other paper sizes available on request).

Special Instructions / Comments: (Please write over page)

Leazes Road, Durham DH1 1TA
Telephone: Durham 64466 (STD code 0385)

Professor G R Batho MA, FRHistS
Professor F J Coffield MA, M Ed

APPENDIX 6

4 February, 1987.

Letter to schools requesting
interviews for the research.

Dear Colleague,

DURHAM PRINTING SERVICE FOR SCHOOLS: RESEARCH PROJECT

I am currently undertaking a study of the Durham Printing Service to try to determine the value it had for the people who used it during the last three years. I have surveyed a sample of children's writing and would now like to meet some of the authors and their teachers to talk to them personally about the work.

I should be very grateful if you would show this request to teachers who were involved in the project, and allow me to visit your school to explain and discuss the research. If more than one teacher was involved, I should be happy to interview them either together or individually, depending on their availability and time. I shall be endeavouring to keep the time for each interview down to about half an hour. Children would probably feel happier to talk to me in groups, perhaps three at a time.

I hope to be bringing a friendly ex-trainee/typist to help me with note-taking, though this may not be possible on all occasions.

To save you having to reply in writing to this letter, I shall telephone the school in the next few days to see if it is possible for me to visit - and if it is we can then arrange a convenient date and time.

Yours sincerely,

M. Bradshaw

pp. Margaret Bradshaw,
Formerly YTS Supervisor,
Durham Printing Project.

APPENDIX 7.

The original teacher interview schedule.

1. RATIONALE: Tests teachers' perception of DPS rationale.

S: We feel that perhaps we didn't give you very much information about the service before you sent work in.

Q: So why did you think we set the service up? You must have had some thoughts, speculations....

S: Perhaps we didn't communicate as well as we might have; we may not have been very clear about the uses of the final product.

Q: So what do you think the booklets should be used for?

Q: How do you think the DPS should have been used?

Q: Does this differ from what we led you to believe?

Q: Did you read the pamphlet we sent out in the final year? Was it helpful?

2. SELECTION:

S: When selecting work for the DPS, one might choose work because it was good compared to others in the class; or because it was good compared to a particular child's previous work; because it was important to reward a child at that moment; or maybe because other children might enjoy reading it.

Q: If the DPS were revived, what selection of work would you send in?

Q: Is this so different from what you did send in?

Q: Next time round, would you involve the children in the selection process?

3. CONTEXT: finding out if the writing was ever done specifically for DPS:

Q: What kind of interval was there between the writing and the mailing?

4. PURPOSE: Attitude to books, and use on return.

S: We don't know much about what happened when parcels actually arrived back in school.

Q: Who unwrapped them? Where? To whom were they given?...

Q: How did you know what to do with them? Had you your own purpose or were you concerned about our purpose?

5. EFFICACY OF THE INSET COURSES:

S: You came on our course.

Q: Did your procedure change as a result of this?

6. CONSULTATION: Tests space between child and teacher, invites contradiction.

S: People worry that many of the reasons for what goes on in the classroom are a mystery to children.

Q: Do you think you should have told the children about the DPS before they started writing?

Q: How much did you tell them about the DPS and the printing process? Did you tell them after?

7. CONTEXT: Explores occasion for writing.

S: I'm interested in the context in which this work was written.

Q: The material you sent us - did it emerge from any particular curricular contexts? Is any of it 'free-standing'? Was any of it written with the DPS in mind? in your mind or the children's minds?

8. PURPOSE: Any concern over delay would be a measure of the teachers' understanding of DPS purpose.

S: We were not always as quick as we would like to have been in turning the work around --

Q: What do you remember to have been the maximum interval?

Q: How much do you think this delay mattered?

Q: Did the children recognise the work as their own? Did they appear to read it through?

9. CONTEXT: writing occasions again.

S: This is one of the pieces of work you sent to us --

Q: Can you remember the occasion for it?

10. PURPOSE: Further uses for the DPS books.

S: You ordered further copies of some items

Q: Can you remember what was the reason? for what purpose?

11. IMPACT: Effect on the planning of the writing curriculum; and RATIONALE: Tests teachers' thinking and commitment. Tests teachers' thinking about the importance of writing. Evaluation of DPS - reputation and satisfaction with:

S: We are a little concerned that outside agencies like ourselves may interfere with curriculum decisions in the classroom. We wonder how much the DPS may have done this.

Q: Did knowing what would happen spur the children on to write more, or more often?

S: If the DPS is not revived, maybe schools will have to think of other alternatives ...

Q: Could you think of ways of making it school-based, or area-based? Would you have to have trainees, or could it be run without?

S: I sometimes feel everything could have been achieved, and more, with microwriters/ word processors

Q: Did we do anything that could not have been done with microwriters?

12. PRIORITIES: Explores teachers attitudes to writing.

S: That was all about the DPS. Now I'd like us to share some thoughts about reading and writing in general. HMI reports talk about writing taking up about two-thirds of the primary school day.

Q: Would this be true about your class?

S: Apparently American school children are asked to write far less frequently.

Q: What do you think would be reasonable?

13. MODE: Explores teachers' thinking about story mode.

S: When I was looking at the DPS writings, I divided the different ways the children seemed to be organising their writing into four different types or modes: for instance, they sometimes wrote in descriptive ways.

Q: Which style do your children use most do you think?

Q: Do you consciously teach them to organise their writing in this mode?

S: There's a notion, in the literature, that the narrative mode of writing may have much more significance in a child's cognitive development than we have given it credit for. About 60% of the items submitted were narrative (63% infants, 57% juniors).

Q: Is this a reflection of the examples that are available on your school shelves? Does this reflect the state of affairs in your class? Is it what you want?

Q: With regard to modes of writing, were you using us to re-inforce any priority you have in the teaching of writing?

14. AMBIENCE: Explores teachers' thinking about the literary environment.

S: Communication within a school can be very formal and far removed from a child's understanding --

Q: How much in the way of written communications or adult writing do you think the children are likely to see / be aware of in your school?

15. MODE and AUDIENCE: Other children, classes, schools or parents.

S: One way of developing a sense of mode would be to suggest to children that they were writing for someone else.

Q: In the writing your children do, how often is the audience defined?

Q: Was any of their DPS work shown to other children, to other classes, to other ages, to other schools, to parents?

16. PURPOSE and CORRECTION: Another check on audience / purpose.

S: There's much talk nowadays, isn't there, of the importance of process, and a general depreciation of product.

Q: Has this had a lot of effect in your class? Have you always encouraged a lot of re-drafting? How often was the work you sent us a second or third draft? How much do you want children to be involved in this editing process?

S: Some teachers corrected the work that was sent to us. Some teachers didn't.

Q: What do you think of the wisdom of using the uncorrected version as a model if, for example, it is placed in the reading corner?

17. CONTEXT: Collaborative writing.

S: Collaborative learning seems to be the in-thing nowadays.

Q: Next time round, if there is a next time, would you like to try encouraging and submitting items written in this way? - collaboratively written?

18. IMPORTANCE OF DRAWINGS.

S: Some of the work submitted instructed us to leave spaces for the children to put in illustrations when the work was returned to them.

Q: Was this useful?

Q: What did you think about the illustrations we put in? Next time round, do you think this is something we should continue?

APPENDIX 8.

Revised teacher interview schedule.

1. RATIONALE: To test teachers' perception of a DPS rationale:

Q1: Did you know why the DPS was set up?

Q2: How did you hear of the DPS?

Q3: Did your use of the DPS change over the time you used it?

Q4: Did coming on the course change the way you used the service?

Q5: If the DPS was revived would you use it differently?

Q6: Where do you think the benefits mostly appeared? (or: how did you see the booklets being of use - to the children who wrote them, and to other children?)

Q7: How were the booklets of use to you in developing language?

2. SELECTION CRITERIA:

Q1: If the DPS re-started, how would you select work for printing?

Q2: Is this so different from what you did send in?

Q3: Next time round, would you involve the children in the selection process?

3. CONTEXT:

Q1: Was any of the work written with the DPS in mind?

Q2: Did it enhance or hinder motivation to know in advance?

Q3: Did it provide any other sort of motivation?

Q4: Can you remember the occasion for this piece of work?

4. COLLABORATION:

Q1: Next time round, would you like to submit items written collaboratively?

5. USE OF WORD PROCESSORS:

Q1: Did we do anything that could not have been done with word-processors?

6. CONSULTATION WITH CHILDREN:

Q1: Do you think the children understood what the DPS printing process was?

7. TRAINEES IN SCHOOL:

Q1: What about when trainees came into school?

8. GRAPHICS:

Q1: Did you ever ask for spaces to be left in the printed text:

Q2: What did you think about the illustrations we put in?

9. PURPOSE:

Q1: What happened when the parcels arrived back in school?

Q2: Did you ever order multiple copies?

Q3: Did the children recognise the work as theirs? Could they read it?

Q4: How much do you think delay in turn-round time mattered?

Q.5: Was there any evidence that children were dreaming of writing a book?

10. MODES:

Q1: Are you consciously trying to teach different modes of writing?

Q2: Which mode do you think children find easiest?

11. AUDIENCE:

Q1: In the writing your children do, how often is the audience defined?

Q2: Was any of the work shown to other children? to other classes? to other schools? to parents?

12. RE-DRAFTING / EDITING:

Q1: Is re-drafting, editing encouraged?

Q2: Should uncorrected work be printed?

Q3: Our trainees quite often left unchecked errors. Did children notice and comment?

Q4: How much adult writing do you think the children are likely to see / be aware of in your school?

APPENDIX 9.

Information chart: teacher interviews

<u>School</u>	<u>Type</u>	<u>No. of staff interviewed</u> <u>female/male</u>		<u>Tape-</u> <u>recorded</u>	<u>DPS</u> <u>use</u>	<u>Course</u>
1a(inf)	Primary	1f		Yes	29	No
1b(jun)		1m		No		Yes
2a(inf)	Primary	1f		Yes	19	Yes
2b(jun)		1f	1m	Yes		Yes/1m
3	Primary	3f	2m	Yes	10	No
4	Primary	1f		No	1	Yes
5	Primary	3f	1m	Yes	15	No
6	Junior	1f		Yes	3	Yes
7	Junior	2f		Yes	1	No
8	Infant	6f		Yes	5	No
9	Infant	5f		Yes	5	Yes/1f
Support Centre		2f		Yes		Yes

APPENDIX 10.

The original schedule for the discussions with children

1. CONSULTATION BETWEEN TEACHER AND CHILD:

S: When we started the DPS, we wrote to tell your head teacher about it. We didn't write to you. Maybe we should have done.

Q: Did your teacher consult you before sending your writing to the printers?

Q: Was it all right by you? Can you imagine that you might write anything in school that you wouldn't want printed?

S: I'm interested in how much you know about the printing service.

Q: Did you know this was going to be printed before you wrote it? Did you know after you wrote it?

2. RECEPTION AND EVALUATION at the time of delivery:

Q: Can you remember getting the book back? Did you recognise it as your own? Did it feel like something of yours? Did you read it through? Who did you show it to? Did you take it home? What happened to it in the end?

3. CONTEXT: When was it written? in what circumstances?

S: I'd like you to help me by trying to remember when you wrote it.

Q. Can you remember the occasion for writing this piece? Had it to do with something else in the day's work?

Q: Did you ever want to write something especially for the Printing Service?

4. MODE: Do children select the mode?

S: I'd like to know something about your writing.

Q: Does the teacher let you write what you want to write? Did you want to write this?

Q: What sort of things do you like writing best? What sort of things do you like reading best?

5. PURPOSE: what do the children know about audience?

Q: Can you think of any times when you need to write when you're at home?

6. CONTEXT: Collaboration.

S: Reading is something you usually have to do by yourself.

Q: What about writing? Do you ever do it together? Do you ever help anyone else? Who's good at spelling in your class? Whose handwriting is good? Who tells good stories? Do you read the other children's stories?

Q: Can you read people's handwriting? Does the printing make it easier to read?

Q: Did you like our illustrations?

APPENDIX 11.

The revised schedule for the discussions with children.

Opening statement: "Your teachers have been showing me the books you've written. Could you show me them / tell me about them?"

1. CONSULTATION AND EVALUATION:

Did you ever know your work was going to be printed before you started writing? (or: when you wrote this piece?)

Did your teacher consult (ask) you before sending it in? - Was it all right by you?

Who chose the work to be printed?

Can you remember what you felt like when you got it back?

Did you know where it was sent to? anything about the printing service?

When the work came back, did you recognise it as yours?

Did you read it through?

Do you remember if anyone else read it?

What happened to it in the end?

Did you take it home? or did it stay at school?

2. CONTENT:

Does your teacher let you write what you want to write?

Did you want to write this?

What sort of things do you like writing best?

What sort of things do you like reading best?

Do you have special books for reading at school? (ref. to reading schemes)

Have you read any of the other children's books?

Can you read people's handwriting?

3. GRAPHICS

Did you like the drawings when the printers did them?

4. CONTEXT

Can you remember the occasion for writing this piece?
Had it to do with something else in the day's work?

Did you ever want to write something especially to be published?

5. COLLABORATION, AUDIENCE, PURPOSE

Do you ever write with others? Do you ever help anyone with their writing? Who's good at spelling in your class? Whose handwriting is good? Who tells good stories?

Do you ever write for other people, not just the teacher?

Can you think of times when you need to write when you're at home?

Do your Mum and Dad ever write? What do they use writing for?

APPENDIX 12

Information chart: discussions with children

<u>School</u>	<u>Type</u>	<u>Boys</u>	<u>Girls</u>	<u>Tape- recorded</u>	<u>Trainees in school</u>
1a(inf)	Primary	2	2	Yes	Yes
1b(jun)		2	2	Yes	No
2a(inf)	Primary	2	2	Yes	No
2b(jun)		2	2	Yes	Yes
3a(inf)	Primary	2	1	Yes	Yes
3b(jun)		2	2	Yes	Yes
4 (jun)	Primary	1	1	No	No
		1	3	No	No
5 (inf)	Primary	1	2	Yes	No
(jun)		2	1	Yes	No
(jun)		1	1	Yes	No
6	Junior	4	2	Yes	No
7	Junior	2	0	Yes	No
8	Infants	2	1	Yes	Yes
9	Infants	1	1	Yes	Yes

APPENDIX 13

Teacher purpose x written outcome x age.

<u>Teacher Purpose: To Describe</u>	<u>Infant</u>	<u>Junior</u>
Description (prose or poetry) of person, animal, place, time of year, object	19	30
Description & expression of feelings toward what is being described	1	6
Projection - what it would be like if.. (eg. if I was a policeman)	1	5
Description of imaginary person, place, object, etc.	4	12
<u>Teacher Purpose: To Narrate</u>		
Imaginative narrative (prose or poetry) based on characters & setting	35	66
Original end to story	--	1
Story, written in first person	6	10
Telling of known story in own words, narrating a joke	3	6
<u>Teacher Purpose: To Report/Record</u>		
Autobiographical account of event experienced: my house, my family, etc. (when reported rather than described)	21	26
Verifiable account of an event	2	2
An account of something learned	5	10
Book review, (non evaluative)	--	2
Newspaper / magazine article	--	3
<u>Teacher Purpose: To Persuade</u>		
Persuasive writing	1	0
<u>Teacher Purpose: To Inform/Direct</u>		
Informative writing	1	3
<u>Teacher Purpose: To Request</u>		
Letter to person in public place	1	3
<u>Teacher purpose: To Explain</u>		
Explanation of and reflection on a convention or regulation	4	5

APPENDIX 14

Child purpose x written outcome x age.

<u>Child Purpose: Expressive</u>	<u>Infant</u>	<u>Junior</u>
Diaries, journals (including young children's accounts of self, family, my house, fears, feelings, etc.	26	27
Protests	--	--
Conversation	--	--
Dreams, fantasies, projections	1	7
Letters, eg. to Santa Claus	--	2
<u>Child Purpose: Literary</u>		
Stories	41	80
Poetry, songs	12	28
Jokes	1	2
Imaginary events, eg. my trip in space	3	7
Descriptive account of people, places, objects, etc.	3	1
Plays	--	1
<u>Child Purpose: Persuasive</u>		
Argument	1	--
Advertising	--	1
Debate	--	--
<u>Child Purpose: Referential</u>		
Informative, eg. record of something learned from reference books	18	30
Scientific	--	2
Exploratory	1	2
Book review - straight reporting (non-evaluative)	--	2

APPENDIX 15

Mode x teacher purpose.

<u>MODE:</u>	Narr	Des	Class	Eval
<u>PURPOSE</u>				
to narrate	128	1	0	0
to describe	12	67	1	0
to report	36	19	15	1
to explain	0	0	9	0
to inform	1	0	3	0
to request	0	0	3	0
to persuade	0	0	0	1

APPENDIX 16

Audience.

<u>Identifiable categories</u>	<u>No. of items</u>
All (whole class or school)	13
Other (some audience apparent)	3
Parents	1
Unknown	280

APPENDIX 17

Responses at teacher interviews.

RATIONALE: To test teachers' perception of a DPS rationale:

Q1: Did you know why the DPS was set up?

Teachers in schools 3,5,7,8 & 9 said they did not know why the service had been set up. Two teachers who had heard about the DPS through the Durham Schools Newsletter (December 1986) remembered that it aimed to give young people work experience.

The 7 teachers who had been on courses in the School of Education (from schools 1b,2a,4,6 and the learning support centre) gave answers which approximated fairly closely to its stated aims: to encourage children to read, and to give trainees work experience.

Q2: How did you hear of the DPS?

Schools 1b,2a,4,6: Through course at the School of Education.

School 1a: Knowing someone else who had been on course.

School 5: Seeing examples of the work in another school.

Schools 3,8,9: When DPS asked us to have trainees in school.

School 7: Through the Durham Schools Newsletter.

Q3: Did your use of the DPS change over the time you used it?

School 1a: I used it first to encourage a slow learner; then I realised all the children would benefit. (Now all children contribute to a book on same topic.)

School 1b,2: No.

School 3: No, I still use it the same way - for stories and records of project work.

School 4: I would have done but the DPS closed. (Came on School of Ed. course, used it to publish class newspaper.)

School 5: Not really: we mostly sent stories ... personal accounts sometimes.

School 6: No. (Sent records of class experiences, visits, etc. Came on first course.)

School 7: No. (Only used it once before closed.)

School 8: No. (Used it when your trainees came in, to type work that was already done.)

School 9: No. (Aim was to let each child have something in print.)

Q4: Did coming on the course change the way you used the service? (Applicable only to schools 1b,2a,4,6,)

School 1b: (Not taped) Always very interested in writing because personally found it a much easier way of communicating than talking, but course clarified a lot - now wanted children to see themselves as authors, and to share ideas, to see the connection between what they write and real books. Not using it for teaching reading.

School 2a: Yes, most teachers in this school are now working very differently as a result of the course I should say (Head teacher). There are more shared experiences across the age groups ... we see literacy as part of the things that are going on in school, or out of it, its not just for learning to write. Infant teacher: It gave me lots of ideas, we've got a lot of DPS books now, it was becoming a real resource. (Also developing micro writing, collaborative work, experience exchanges with other schools, the church, etc.)

School 4: Yes. It completely changed my teaching. The encouragement I got enabled me to be much more adventurous, to link all sorts of subject areas. There's the project they're doing now ... the children have researched it and written it up .. we're going to have it published by a Free Press.

School 6: I wouldn't have done anything as adventurous without the course (1984) - (teacher had been a Secondary PE teacher). It provided a lot of stimulation .. I don't know why I didn't go on with it. None of these need remedial help now. I feel I've gone backwards a lot since then, without any support from the other staff. You lose faith when you're working on your own...

Q5: If the DPS was revived would you use it differently?

School 1a: Haven't really thought about it.

School 1b: Maybe to do more writing together - like newspapers.

School 2a: Yes, I'd like to have built up a library of resources. I'm more aware of what I'm doing now.

School 2b: Would like to extend my use of it ... more research work particularly.

School 3: Yes .. Would select work more carefully ... If trainees could come into school for longer periods, I wouldn't feel every child had to have something printed.

School 4: I'd just USE it! Your ideas would grow because it's there!

School 5: I'd have liked to have extended the use to writing plays together.

School 6: Yes ... much more often! Could have used it more for developing reading.

School 7: We only used it once. (for specially good work.) We would certainly have used it more ... I have liked all the children to see their work in print.

School 8: (Teachers took up the discussion we had on collaborative work and word processing and said they'd love to have heard of these things before and used DPS this way.)

School 9: Well, I'd never thought before about writing for an audience ... We'd like the trainees in school more often - I found it was very motivating for them.

Q6: Where do you think the benefits mostly appeared?
Or: How did you see the booklets being of use - to the children who wrote them, and to other children?

School 1a: Self-esteem, encouragement to write. They got tremendous enjoyment.. They read each others' - got a broader idea of how others told stories.

School 1b: Being valued. It shows them that what they have to say is important, meaningful. If it comes from them, if it's really what they think and believe and feel, then it's valid - I'd want EVERY child's work printed for this reason ... They share information and feelings about things through their writing ... I reads aloud from children's writings as much as any other book.

School 2a: When they get that book in front of them, with their names on, their drawings, their writing, that to me is magic, it's indescribable how much

pleasure they get out of it. They take them home you see... It gave a lot of reading material. Classes that come after them can see what they've been doing, and of course it's written their own way. The children have looked after them because they belong to them. It encourages reading: one gets the other one's book and they sit down together and they read together. It's invaluable their reading together. They'll even go and fetch an author from another class. They sit and read them with their parents. They've got a little book that they've actually written.

School 2b: Sending the best work acted as a carrot for the rest to do better.

School 3: It enhanced motivation, made them very interested in what they were writing (ie. they wrote with printing in mind when trainees were in school). We didn't use them for hearing reading .. I thought it was useful for them to take a copy home though ... I still use them now in the school library, so they can look up what David Bellamy said on his visit.

School 4: To encourage them to think about what they write. It encouraged different types of writing, like reporting, and they did adverts. They used their imagination more ... Well, the authority it gave their work in print. I try and teach a reverence for books. It's not useful just for reading, but for showing them what they have to say is valid, important. They certainly read each others' .. I always encourage that now, since the course - with all their work.

School 5: They felt like real authors, they could see that all their books were just like the others in the book corner ... Sending things to the publishers helped this .. It also helped the slow learners, but it gave all of them more confidence I think ... It gave them great pleasure, they always liked to read them, they could take them home to their parents which always reinforced the fact they'd done well. They read each others' - in fact they preferred these books to others in book corner ... Reading each others' work gave them a broader idea of how others told stories.

School 6: (remedial teacher): Confidence. Very useful for reading of course, but also it gave them confidence. A great morale booster - that they could write a book. They always read each others (small groups of remedials).

School 7: Self-esteem (Only used the service once, for 2 boys who'd done excellent work.) It was nice for them to see their work in print - it was like writing a book, and that was special. The other children asked to read them as well.

School 8: It certainly encouraged them. They loved reading each other's stories. We put them in the library. They'd be taken into classrooms for specific work - they used them like reading research for new ... A real boost for writing and reading ... It gave the poorer writers self-esteem.

School 9: They all read the books, they love each other's. It really encouraged them to think about what they write ... To see their work in print transforms it, no-one knows any more who can write best - it all looks good.

Q7: How were the booklets of use to you in developing language? (Already answered in part by above responses)

School 1a: I kept them as a record. And of course they were read by authors and other children.

School 1b: It was very useful - for validating their writing, their feelings and experiences, and their language.

School 2a: (See answers above, Q.6)

School 2b: Not asked.

School 3: Writing is just part of a total project. The printing helped to get the tone right - perhaps for recording science experiments.

School 4: Everything we talked about on the course - developing writing, communicating ...

School 5: Story-writing mainly; and sharing things throughout the school.

School 6: It gave us a record of visits, and was part of a bigger experience and language development.

School 7: We do lots of creative writing. I always stress good use of vocabulary - the books would have helped for this if we'd known about the service in time.

School 8: It took away the handicap of the poor writer, who can perhaps put it down in hieroglyphics, but then it's very difficult for other kids to read.

School 9: For story and report writing mainly, and to give encouragement and motivation.

Learning Support Centre: Teacher 1: "It was a motivator, helped them to settle down to write - most of the children I use it for were very very reluctant to write you see. I used to bring in other books that children had written, and ask if they could do one - 'oh yes' - so that got them going, they started to put some effort in. Having other examples never put them off.

Teacher 2: Working with children of low ability, their work always looks a mess - they've got this terrible problem of presentation, so it was never really suitable for other children to look at, to go on the wall or anything like that - so producing it in typed form was a motivation.

SELECTION CRITERIA:

Q1: If the DPS re-started, how would you select work for printing?

Schools 1a & b, 4, 6, 9: (Teachers said they would use the service in the same way.)

Schools 2a, 3, 4, 8, 9: (Teachers said they would use it more selectively, not necessarily sending a piece of work from every child, but for individuals, for classwork, projects, magazine contributions, etc, as appropriate.)

School 2b: For project work, themes: to offer a prize for best work - those children should have their work typed, a copy would be kept as a lovely resource for groups in other years.

(In most schools teachers also said they would also use the DPS far more.)

Q2: Is this so different from what you did send in?

Schools 1a, 1b, 2a, 3, 6, 8, 9: (Previously had tried to give everyone a chance because the experience so novel, seemed only fair, others wouldn't understand, etc...)

School 7: Yes, I always used to send just the best, now I'd want to have every child in print, having seen pleasure it gave those three.

School 5: Not really, I used it to encourage a child with learning difficulties sometimes, but mostly I read out work and children chose stories they liked

best. They did this very fairly, they really used to think about it.)

School 4: No. (Used it for group project - newspaper.)

Q3: Next time round, would you involve the children in the selection process?

School 1a: Maybe.

School 7: (Teachers looked surprised at notion.) Well I suppose you might...

Schools 6,9: Yes, that seems a good idea .. Yes I'm sure I should..

Schools 1b,4,5: (Always did)

School 2a: I ask the children to read through all their work and choose their favourite pieces, not necessarily the best, to be printed.

CONTEXT:

Q1: Was any of the work written with the DPS in mind?

Schools 1a,6,7,9: (Never.)

Schools 1b,4: (No, but they were writing for each other anyway.)

Schools 2a,b,3,8: (Yes, if trainees in school.)

Schools 3,5: (Sometimes.)

Learning Support Centre: (Often.)

Q2: Did it enhance or hinder motivation to know in advance?

(The teachers who used it this way all said it enhance motivation, and usually writing style and desire 'to get it right'.

Q3: Did it provide any other sort of motivation?

Schools 5,6: (To read with more expression - since recognised their language.)

Schools 1a,9: (Enjoyment in reading each others' and own work.)

Schools 1b,3: (To think more carefully about what they wrote, and how they expressed themselves, spelling, etc.)

School 2a: It really encouraged imagination, story writing particularly, when they know their writing is going to be read.

Q4: Can you remember the occasion for this piece of work?

School 1a: It was project work - centering round TV programmes ("Watch" mentioned several times.) They can see it visually as well as me telling them about it, it gives them fuller concepts.

Schools 3,4,8: (In broad context of project work - writing only part of learning - eg. communication theme, caveman times, Chinese visitor who told them about Chinese writing.)

School 6: Witch stories for Hallowe'en. We do that every year. WE like the subject, it must show ... I get them to suggest ideas, put them on the board, so that all the children can use them, even if they're not very articulate.

Schools 2b,6: (Several references from junior teachers about paucity of children's vocabulary.)

School 4: (Newspaper: fully described huge event with reporters, journalists, interviewers, researchers.)

School 9: (TV programme story time - children re-told story.)

AUTHORSHIP:

Q1: Was there any evidence that children were dreaming of writing a book?

School 1a: I used it for projects rather than book-writing.

School 1b: Frequently. Some children more obviously than others.

Schools 2a & b: Not asked

School 3: Yes, a lot of them love writing stories. But they seem to write for themselves, once they get started they just get stuck in. It's very personal.

School 4: (Not applicable)

School 5. Well I think that's what many of them thought they were doing .

School 6. (Not applicable)

School 7. (Not applicable)

School 8. They weren't. They didn't know they could.

School 9. Paul clearly was. He used to take children to the book corner to read his stories to them.

COLLABORATION:

Q1: Next time round, would you like to submit items written collaboratively?

(All work from the interview schools had been written individually. Many teachers said they thought collaborative writing would be a good idea, as if the question itself had provoked them to think about it for the first time. The five teachers at School 3 said they had tended to think of writing as an individual, personal thing. The infant teacher at School 2a encouraged shared reading but hadn't thought of shared writing. Teachers at School 5 considered they might be able to encourage collaborative writing among older infant children.)

Exceptions:

School 4: Since the course I do get them to write together sometimes, they really do it quite well.

School 1b: The children do write together sometimes if it's appropriate. (But hadn't done for the DPS. The teacher showed me a lot of the planning, brainstorming of ideas all over classroom walls.)

School 2b,4,6: (In these schools, teachers reported that the children interviewed people, researched a project together in groups, conducted surveys, read together - but then wrote up separately. Apparently it hadn't occurred to any of the teachers that it might be useful to continue the process by writing together.)

School 7: They did write plays together but we didn't know about the service then, so they weren't printed.

USE OF WORD PROCESSORS:

Q1: Did we do anything that could not have been done with word-processors?

School 1a: (No word processing chip.)

School 1b: A bit frightened of word processors, they're technical, impersonal. I can see the advantages though, I'll have to give it a try.

School 2a: They're excellent and could be a substitute, especially if get local students in to help, but I don't know how to work school one yet.

School 2b: One of the children's parents is giving a course of lessons to groups from the top class. They've worked out the front page of a newspaper ... every child did an article and an advert. It could transform teaching when we get the hang of it.

School 3: Yes, word-processors are very laborious. You have to look for letters ... Only those who have them at home have get adept.

School 4: You need the service as well, definitely. The printers add another dimension, make it real, something special for them as writers.

School 5: We've only just got a printer. The children seem to know more than we do! (Most staff here expressing dismay that they'll have to learn.)

School 6: Yes, you need a DPS - these children are very slow writers. Anyway the Printers are special, sending work away makes it feel more special.

School 7: We have micros in school but no word-processors ... so wouldn't know.

School 8: Children do occasionally write on the BBC, and they love it. (But no word-processing chip yet. Staff amazed to hear what it can do, and how little it costs.) I'm too busy hearing children read ... No chance, too many other things to do.

School 9: (Fear of modern technology expressed by several here.) I wish I knew how to use one ... (When told that the junior school across the playground had a printer the staff said they'd buy a chip and start their own BBC.)

(N.B. Equipment and training inadequate:
3 infant, 1 junior school: Micros in school but no word processors. 4 infant schools: No printer. None of the teachers had been on a course to learn how to use word-processors.)

CONSULTATION WITH CHILDREN:

Q1: Do you think the children understood what the DPS / printing process was?

School 1a. Probably not. I suppose it must have seemed like magic to them.

School 1b: We talked about it indirectly: Why are the books taking so long? Shall we ring them up? ... But in a way the mystery was good, it made it real - like publishers.

School 2a: No. It was just magic! (Implying this was good. Trainees had later come in to this class, and teacher saw this as very beneficial.)

School 2b: Yes, they saw it in school.

School 3: Not much idea at all, nor had we! ... until they saw it in school.

School 4: I tried to tell them a bit about it. (Had visited DPS whilst on the course.) But I found the children just wanted to get the work printed. I would have taken the newspaper reporters on a visit if you'd stayed open.

School 5: No, but that was useful. It felt real to them, there's some excitement in not knowing, like real publishers.

School 6: No, but did that matter? They knew it was going to come back as a book that they had done, that was the exciting part.

School 7: (Not applicable.)

School 8: They saw it happening. They were absolutely delighted at the transformation.

School 9: They didn't have any understanding of it - that's why it was so good to have trainees in school.

TRAINEES IN SCHOOL:

Q1: What about when trainees came into school?

School 1a: Oh, they were very interested, because until then they hadn't really known how the books were made, all the hard work that went into it. They sat and watched and talked to the trainees.

School 2a: The children thought it was a marvellous idea, seeing the books being made, and of course it gave them a new interest in doing work because there was always this carrot.. Certainly they were very interested in how the drawings and everything was done, amazed at how their little piece of paper at the end of the day was typed - and then came as books a week later.

School 3: Absolute delight. They all wanted to write when they saw it, and wanted to do the typing.

School 8: Much excitement. They all wanted to go and have work done. It was very motivating.

School 9: They loved it. It was quite difficult to persuade them to take turns. Ours wanted to type of course. The trainees were very good with the children very patient... very good at drawing.

GRAPHICS:

Q1: Did you ever ask for spaces to be left in the printed text?

School 1a: I sometimes ask them to write first, then read through and draw afterwards, it's like a comprehension exercise.

School 9: I don't think this would be a good idea: drawings are so much a part of the whole writing thing, I don't see how you can separate them.

School 4: Children tend to have a lot to say in their drawings. For the newspaper, they chose artists, good drawers, to illustrate everyone's work.

School 2a: No, because by the time you've sent the story away and it's come back they're on to something else. I often encouraged children to draw first, it's easier to describe something when you can see it.

Q2: What did you think about the illustrations we put in?

(All positive comments except from School 7.)

School 7: The children thought they could have done better actually. (N.B. Children repeated this sentiment when interviewed!)

(Several teachers thumbed through the books to find and show illustrations they'd been particularly pleased with.)

School 3: Great, because children stood by trainees and told them what they wanted.

School 1b: I preferred the children to do the drawings, it's part of writing, part of the whole creation.

School 6: The children mostly did their own, but the trainees probably draw better than they could do.

PURPOSE:

Q1: What happened when the parcels arrived back in school?

Teachers in all schools displayed the books them in library or book corner.

Schools 1a,1b,5,9: (Teachers read the books out aloud to class.)

School 2,5: (Head-teachers read some out to whole school in Assembly.)

Schools 1a,2b,3,5,6,7: (Teachers unwrapped DPS parcels in staffroom in most cases, then gave out books in class.)

School 1b: The parcels were great. We all wanted to see how they'd come out - me as well!

Schools 9: I wanted to prolong the excitement, expectation together.

Q2: Did you ever order multiple copies?

Schools 1a,9: (Sometimes, if child wanted a copy for home.)

Schools 2a,6,8: (Always two copies - one for parents / grandparents, etc.)

Schools 2b,5: (Always 3 copies - one for class book corner, one for school library, one for child to take home.)

School 7: No, I didn't know we could (Hadn't had order forms, had telephoned.)

School 4: I didn't like to get one for everyone who'd written for the magazine - it would have made these children too special, and the younger ones hadn't had the chance to have their work printed yet.

Q3: Did the children recognise the work as theirs?
Could they read it?

(All except the Learning Support Centre teachers emphasised that children recognised their own work, if only because it had their name on the front, and could read it with very little if any help. Teachers in schools 2a,5 & 9 read the work out to the class.)

Q4: How much do you think delay in turn-round time mattered?

Schools 1a,2a,4,6,9: (Never long enough to matter - always recognised their work, or could be reminded of exact content. Never more than 2 weeks, so always recognised their work.)

School 1b: Not particularly - I told them publishers always take a long time! - made it more real for children of this age.)

School 2b: Yes, it made the whole exercise very disappointing - the trainees began the work in school, then took it back to type and didn't finish it by the end of term - the children left the school, so they couldn't read the stories to the infants they'd designed them for.

School 4: Yes, it took away immediacy of experience.

School 5: Not really: they often asked when it was coming, which seemed to add to their excitement. If the little ones had forgotten what they'd written I read it out.

School 7: Yes, it was a long time -the three children often asked when it was coming back.

School 8: (Not applicable - trainees completed work in school.)

Learning Support Centre: Teacher 1: I do feel very strongly that the sort of children we teach, which is the slower ones or those who have reading difficulties, do need almost immediate return, feedback. By the time they'd got the book back they couldn't read them - even if they had known it all before it was sent.

Teacher 2: I think really all children need to see a quicker return. After 2 months, they've moved onto something different, and it becomes kind of meaningless to get back Hallowe'en poems. They're not really all that interested then.... But in terms of impact and actual educational value I think it probably helped, because they got a great deal from it.

Teacher 1: Oh yes, an awful lot. There's a lot of pleasure isn't there? They took the book home, they read it with their parents, they read it with the children in school, they showed it to their teachers, they take it in the playground, and show everyone in the yard.

MODES:

Q1: Are you consciously trying to teach different modes of writing?

Infant schools:

School 1a: I emphasise description particularly ... but it all turns out to be narrative in a way ... The older children find description easier ... They find poetryhard.

[Modes in sample sent to DPS: N,N,C,RC,D,D,Dp,N,N,D,RC,CR]

School 2a: I definitely have what I call a descriptive side in my writing, where they have to think of things (like the wind) in other terms, and when that's incorporated into narrative you get the best of both worlds.

[Modes in sample sent to DPS: N,D,D,CD,D,D,D]

Schools 3 and 8: (Teachers in these schools emphasised recording, and descriptions of visits. They also encouraged story-writing.)

[Modes in sample sent to DPS: School 3 = D,N
School 8 = C,N,DC]

Schools 5 and 9: (Both these schools sent only stories to the DPS. They hadn't thought of using the DPS for other types of writing. At school 9, one of the teachers said she told a story and asked children to re-tell it, to encourage knowledge of story form.)

[Modes in sample sent to DPS:
School 5 = N,N,N,N,N,N,N,N,N,N,N,N
School 9 = DC,N,N,N]

Junior schools:

School 1b: I like to encourage many different kinds of writing. For instance, we've just finished brainstorming our own curriculum. (Made lists for walls, diagrams, scientific experiments, letters to people outside school, etc. When asked about evaluative writing:) Probably less of that, but in a sense they're thinking and evaluating all the time.

[Modes in sample sent to DPS: N,NR,Dp,CR,N,DC,Dp]

School 2b: Yes, I try to give them lots of different forms: reproduction, factual, imaginative, poetry. I think the idea of writing for an audience of younger children was very demanding for them, perhaps too difficult.

[Modes in sample sent to DPS: N,N]

School 3: Writing is just part of the total project, so they often have to get the tone right - in science experiments for instance.

[Modes in sample sent to DPS: DC,N,D,N,DC,N]

School 4: The children do a lot of interviewing and follow up reports ... they conduct surveys, which might involve letter-writing, research in library archives, evaluation of findings ... they write newsletters, draw up advertisements ... we do a lot of imaginative writing and story-telling.

[Modes in sample sent to DPS: CE]

School 7: Mainly lots of creative writing, I stress the vocabulary ... We do lots of imaginative stories and description.

[Modes in sample sent to DPS: ND]

Q2: Which mode do you think children find easiest?

Infant teachers:

School 1a: Narrative, because they hear and read stories most.

School 2a: It's a natural thing, story-telling.

School 3a: Some like describing things, others prefer telling stories, I don't know why. They find poetry hard.

School 5: They write about themselves first, but we encourage stories from the very beginning: maybe I'll tape them or just write a line or two about their picture.

School 8: I often ask them to draw first, it's easier to describe something you can see.

School 9: Narrative. By top infants, they can use their vocabulary and their imaginations because they've begun to get the skill of writing: they've read so many stories it's expanded their imaginations.

Junior teachers:

School 2b: They still like narrative best at top junior stage. Only a very few children nowadays enjoy using their imagination - prefer facts to be given to them for other sorts of writing. Many of them will just be reproducing, you have to be careful not to give them too much.

School 3b: Probably narrative, but they seem to manage all forms I give them.

AUDIENCE:

Q1: In the writing your children do, how often is the audience defined?

School 2a: They tend to write for themselves when they're writing stories - I don't think they're really writing for me. But a lot of writing is recording things they've discovered, so they know that'll be read by others.

School 5: The older children are very keen to write stories for younger ones.

Schools 3,7: (Teachers said they very rarely state an audience, but since they talk about the fact that a lot of the work will go on the walls or into a book for the rest of the school "to see what we did" when reporting about visits, projects, etc., children might write knowing others will read it. One thought it might be a hindrance to a child -somehow inhibiting - to know there would be readers.)

All four of the junior teachers who'd attended the School of Education courses, said they frequently defined the audience:

School 4: What we're trying to do is get them to exchange ideas through writing, so they're often writing knowing that the rest of the class will listen and discuss they're ideas at different stages.

School 1b: (Showed examples of children's letters to people outside school.) It does make a great deal of difference to the style or tone of the writing to know who they are writing for, though sometimes

its difficult and they need many attempts. But I think it's important they write for themselves even more.

School 7: There's a danger of pushing it too far and losing spontaneity, isn't there?

Q2: Was any of the work shown to other children? to other classes? to other schools? to parents?

Infant teachers:

(i) Shown to other children:

School 1a: Some of them will but mostly like to read their own.

Schools 2a,5,9: (Teachers emphatic that children enjoyed reading each other's work.)

(Further talk showed that the first three employ tactics which actively encourage the children to read each others', by displaying them alongside other books, reading them out to the class on their return, etc. At school 2a the reader is encouraged to ask the author's permission or even to read it alongside the author the first time it is read.

(ii) Shown to other classes: occasionally.

School 2a: Children come back to my class to re-read the books, the head-teacher has read some of the work out to the whole school when it comes back from you.

School 5: We always ordered three copies, including one for the school library.

(iii) Shown to other schools: None

(iv) Shown to parents: All teachers said the parents would have seen them displayed in school.

Schools 2a,5,8: (Always ordered extra copies for parents; schools 2a and 9 did if they thought it appropriate.)

Junior teachers:

(i) Shown to other children: All teachers said the children had read each other's DPS books.

(ii) Shown to other classes:

School 7: Only if it's displayed somewhere outside our class.

School 3: They always showed the books to the next class to encourage them.

(iii) Shown to other schools:

School 4: We did that when I was on the course.

(iv) Shown to parents: (All junior teachers said parents likely to have seen them at some point or had bought copies.)

(v) Shown to others:

School 2b: I had some exquisite stories/descriptions of God reproduced - one a month - in the Parish Magazine, and an RE lecturer used them at the School of Education, so these children had a very large adult audience.

EDITING/REDRAFTING:

Q1: Is re-drafting, editing encouraged?

Infant teachers:

School 1a: No, but older children do some of that I believe.

School 2a: I wouldn't push that, they're a bit young.

School 3: It's important they write to enjoy it: get their thoughts down any way at first ... It's discouraging if they have to keep repeating it.

School 5: Not much, they're a bit young, the infants.

School 8: Try to do a bit, but very difficult with infants - depends on child - and you can't be everywhere at once.

School 9: Yes, as much as you can with 6 year olds. I read their work out to them before sending to printers and ask "Is that how you want it?" They sometimes want to make changes.

Junior teachers:

School 1b: I probably do too much! I love the whole process myself and I suppose I want them to. Some do. Some work doesn't lend itself to drafts, can be done straight off.

School 3: Yes, it's so much part of the language programme.

School 4: Yes, I don't push it, but if it's appropriate they seem very keen to get their work sounding just right - especially if the audience really matters, like the letters they wrote to library.

School 6: We did some for the service station book - it was going to some children in another school, so it was important to get it sounding right. I don't usually.

School 7: Not unless writing is to go on wall after we've corrected it. We don't want their natural enthusiasm for writing to be slowed down.

Q2: Should uncorrected work be printed?

School 1a: No, they'd have picked up bad habits when reading the work if it wasn't corrected.

School 1b: The children corrected it, and checked it with me.

School 2a: No. Being accurate for the printers was really good exercise for them.

School 3: No, that's part of the point of printing, they knew they'd have to get it right.

School 4: (Clear understanding of this: but not taped)

School 5: No, I always helped them to get it as near right as possible.

School 6: No.

School 7: No. It's like if work goes on the wall. We'd always correct it first and children would copy it out, so it was as near perfect as possible for others to read. We wouldn't display it uncorrected.

School 8: Yes, but sometimes your trainees didn't correct it when they were in.)

School 9: No, the spellings should be correct, and basic punctuation.

Q3: Our trainees quite often left unchecked errors. Did children notice and comment?

School 2a: There were occasional errors which I could correct before the children saw them.

School 2b: Yes, the children knew their work by heart, to the minutest detail.

School 2b: They went through it with a toothcomb, against their handwritten originals.

School 3: There weren't enough to bother with.

School 4: We didn't notice any.

School 5: They didn't like it if the printers had left out words, or added anything.

School 6: (Remedial children): They loved finding mistakes.

School 7: There were several mistakes, including the re-spelling of someone's name, and re-punctuating of a poem - it was rather disappointing.

School 8: (A teachers here had sent children to tell stories to a group of trainees who had typed them in the third person:) It rather spoiled it for me, because the children didn't recognise what they'd said when they came to read them afterwards.

Q4: How much adult writing do you think the children are likely to see / be aware of in your school?

School 1a: Marking the register. They might see me writing notices for the walls.

School 1b: I do quite a lot with them. Walls, registers, poetry, letters...

Schools 2a & b: Not asked.

School 3: Not nearly enough probably. ... they love watching me doing my charts ... I once wrote a poem while they were writing poems, and I read it out and they applauded.

Schools 4 & 5: Not asked.

School 6: Not a great deal. Registers. Comments on work.

School 7: They see us writing our assemblies! Display work - but that's lettering rather than creative... We tend to write very long comments on their creative work, but they don't see us actually doing the writing.

School 8: Not a lot. Sometimes messages..

School 9: Writing for the walls...

RATIONALE/PRIORITIES/PURPOSES

Q1: We know of no other schemes like this in the U.K.
What sort of developments, along the lines of the
DPS, would you like to see locally? or nationally?

Schools 1a,7,8: (Wanted some sort of service in school.)

School 1b: Every school could benefit. It would change
the way people teach.

School 2a: A marvellous resource to have, especially with
the cost of books now.

School 4,9: (Said there should be DPS-type units all over
the country.)

School 3: There should be good printers available in the
Teacher's Centre, then when the children have typed
their work we could send it to be printed properly.

Q2: Would you have to have trainees, or could such a
service be run without them?

Schools 1b,5: (Suggested parents could provide the
service.)

School 2: (Head Teacher) I'm very keen to get everyone in
the school trained to use the micros. There are
groups of top junior children & teachers already
working with a parent who is teaching them on
several sessions a week, and I want a Publishing
Area, serviced by trainees, parents, staff and
children.

Schools 7,9: (Would not have wanted parents involved.)

School 6: I don't think parents should be in the same
room as the slow learners, it would be unsuitable.

School 8: The support teachers or auxiliaries could be
trained to do the work that the trainees had done.
Older children might help, using micro-processors
and printers, and maybe the School Secretary.

Q3: If the DPS were to be revived, are there any ways
in which you would like us to change our
procedures?

School 3: It was much better when the trainees were in
school. Children need to see it happening.

School 7: It's a pity we didn't have more information
about what you were trying to do. We could have
used it for publishing plays and newspapers and all
sorts.

APPENDIX 18

Responses at discussions with children.

CONSULTATION AND EVALUATION:

Q1. Did you ever know your work was going to be printed before you started writing? (or: when you wrote this piece?)

90% of children said they had not known their work would be printed before they started writing.

School 9: (8yr-old, aged 5 at time of writing): We never knew. We thought it was just going to be our writing. Not until we'd wrote the originals did we finally know we were going to be published.

Exceptions:

School 1a: (7 yr-olds): The teacher told us it was going to be made into a book, so it had to be good.

School 6: ('Remedial' group had written for a readership of children in another school.)

Schools 3 & 8: (Children had written for the trainees whilst they were providing the service in their schools.)

Q2. Did your teacher consult (ask) you before sending it in? Was it all right by you?

Most groups said they had not been consulted beforehand.

Schools 1b & 5: (Children said they had chosen the items to send, in keeping with what their teachers had said.)

Q3. Who chose the work to be printed?

Names of teachers were given in every case except in Schools 4 & 5:

School 4: We planned what to do for the newspaper, then all the work went.

School 5: Sometimes we did, sometimes the teacher did.

Q4. Can you remember what you felt like when you got it back?

Infant groups (some now in junior schools):

"I remember liking it"

"Dead good"

"Like, very special"

"Proud"

"Very pleased, because I thought it was nice to have my name in the school library - I was finally published"

"I was very glad"

"I was glad too" "I could hardly believe it".

Junior groups:

"It was a very good feeling"

"Very excited"

"Great"

"It was brilliant"

"It was real"

"It made it much better".

Juniors, now in Comprehensive school:

"Miss, it was good"

"Miss, I was very pleased".

Q5. Did you know where it was sent to? anything about the printing service?

"No"

"No idea"

"We thought Mr E. did it"

School 2a: No, but there's a label on the book at the back which will tell you where to go. You could try ringing the typist, Sarah her name was ... she had black curly hair and like dangly earrings.

Q6. When the work came back did you recognise it as yours?

All children said Yes.

"It had our names on"

At Schools 3 & 8 they'd watched the books being typed.

Several took this question to have wider meaning and said it looked better than handwriting.

Q7. Did you read it through?

All children said yes.

"Yes, I still do"

"Every night"

School 5: If we couldn't read it our teacher did and then we did.

School 8: We all read them all. Some of them were good.

School 6: ('remedial' group): We couldn't read a lot of books then, but we could read these ones. (Why's that?) Because we wrote them ... so we knew what it said.

Q8. Do you remember if anyone else read them?

Parents, relatives and friends were mentioned.

School 9: (8 yr-old): Since I've been away from the infants, I think a few people have read it. If it actually stays in the library longer, they'll actually have a memory of when I was there. (So you've become an author?) Uhhuh ... Well, a mini author.

Q9. What happened to it in the end?

Many said they had copies at home, and still read them. Four of group of six remedials at School 6 kept them by their beds (three years on). Several said, "It's in the library" or equivalent.

School 5: You have a copy for home. You get it for 20p.

School 2a: There's a large class book for everyone at school, our own little book is at home.

Q10: Did you take it home? or did it stay at school?

Some children who hadn't had copies said their parents had seen them when they'd come to school or Open Day. All said their parents had been very pleased with them.

School 9: "I've got the original (ie. untyped version) at home."

CONTENT:

Q1. Does your teacher let you write what you want to write?

At most schools response was "Sometimes"

Schools 1a,2a,8: Usually she tells us what to write

School 4: Sometimes, if it's stories

School 2b: Not very often

School 5: Yes

School 9: It all depends. She likes us to write about stories she's already told us.

Schools 7 & 9: No.

Q2. What sort of things do you like writing best?

Almost every child of the 50 interviewed said they liked writing stories best. (Only two - a 10 yr-old boy at school 1b and a 12 year-old boy at School 7 Comprehensive, said they liked writing poetry best.)

Many children also gave the type of story they liked writing:

School 8: Witches, ghostly things

Schools 3,4,9: Adventure stories

School 4: Space stories.

Q4. What sort of things do you like reading best?

Mostly story-books mentioned:

General: Adventure books, space, stories in comics, Enid Blyton.

Specific favourites: Huckleberry Finn, Worzel Gummidge, Thomas the Tank Engine, Sam Goes Shopping, Asterix, Paddington Bear ("I've got his wallpaper"), Little Lord Fauntleroy, Ginn books.

Q4: Can you remember how you learned to read?

School 2b: It was me sister, she read us all these stories. I just learned to pick them up.

School 3: (9 yr-old): They (teachers) told us what the letters were, and you had to build them up. It were dead boring.

School 9: (8 yr-old): My Mum and Dad learned me. They read stories to me.

Q5. Do you have special books for reading at school? (of reading schemes)

School 2b: (9 yr-old): When you've finished the silver and gold you can choose any book you like. Sometimes I choose them (the DPS ones) but you have to ask them (the children who wrote them) first.

School 3: (10 yr-old): We had to read all them daft books (reading scheme) before we could choose - it's much better choosing your own.

School 5: You can choose any book ... you read to each other ... there's a list on the wall - names of children who will go and read to the younger infants each day. Every day the little ones come and ask me to read again and again.

Q.6 Have you read any of the other children's work?

Almost all said they had, or had had them read by teachers. Some looked for ones they'd particularly enjoyed and showed them; several using Contents Pages to look up a particular favourite.

Q7. Can you read people's handwriting?

School 6: ('remedial' group): We can read the work on the walls now because it's printed ... But it's better in the books like we did, Miss. ("Why?") Because you can have it in your hands."

GRAPHICS:

Q1. Did you like the drawings when the printers did them?

All children said yes, except for two at school 7, who, in keeping with what their teachers had said, would have preferred to do their own if they'd known they could - thought they could have done better (not taped).

CONTEXT:

Q1. Can you remember the occasion for writing this piece?
Had it to do with something else in the day's work?

Schools 1a,3a: (Connected to TV programmes watched at school.)

Schools 1a,2b,3b,8: (Part of a project.)

School 4: (Compiling a newspaper): We did it nearly all the term ... It's all we wanted to do ... I still want to do it - I want to be a journalist ... I think we should have a monthly paper and editors and things.

Schools 5,8: (Freely chosen story.)

School 6: (After a visit - 'remedials')

School 7: (English lesson)

School 9: (After hearing a story told by teacher.)

Q2. Did you ever want to write something especially to be published?

Most children said they would have liked to but didn't know they could. In Schools 3 & 8 children had written specifically for the trainees.

School 5: (7 year-old): Sometimes we did write for the printers, but my work wasn't chosen, the others didn't think it was good enough.

COLLABORATION, AUDIENCE, PURPOSE:

Q1. Do you ever write with others? Do you ever help anyone with their writing? Who's good at spelling in your class? Whose handwriting is good? Who tells good stories?

Children could always name the 'best' and 'worst' handwriters, spellers, but not because they had worked together on writing. Some spoke of isolated examples of helping and being helped:

School 3b: I help Sandra - she's from another country, so we all help her".

School 1b,4: (do the planning together quite often: check each others spellings, tell them what they think of the work, but don't actually try to write together.)

Q2. Do you ever write for other people, not just the teacher?

School 2b, 6: Letters

School 3: No - well, sometimes the teacher tells us if she's going to let the whole school read it or something, or if she doesn't want to tell us, she wouldn't tell us that. Mostly she would tell us.

School 4: There were five of us. We were all the editors. We sat round a table and thought what we were going to call it ... We interviewed people (Mr. Jones for the sour puss, the librarians, a youth trainee, teachers and parents to tell them about school in the past, the police to find out what's happening in Birtley now.) We did advertisements for the tuck shop ... jokes to keep the little ones happy.

Q3. Can you think of times when you need to write when you're at home?

"Letters" (the majority reply)
"Stories"
"Notes"
"On the computer"

Q4. Do your Mum and Dad ever write? What do they use writing for?

"Letters" (every school gave this reply first)
"Notes to the teacher"
"Messages for someone in the family"
"Signing things"
"Numbers" (dads only).

Q5. What sort of things do you think you might write when you're grown up?

(Usually greeted by silence.)

"Stories, maybe for children."
"I want to be an author, or if not an author, an astronomer."

Q6. Do you think you might need to write in the jobs you do when you're grown up?

"I'd have to write prescriptions" (to be a nurse.)
"Writing songs" (to be a pop-star.)

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