

Supporting Children's Narrative Composition: the
Development and Reflection of a Visual Approach for 7-8
Year-olds

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Statement of Original Authorship

The work contained in this thesis has not been previously submitted for a degree or diploma at any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

Signed:

Date:

Dedication

This thesis is dedicated to the memory of my mum's uncle, Jose Miguel Aldabaldetrekú. He taught me the values that have shaped my whole life and showed me the importance of living with compassion, humility and generosity. This thesis is also dedicated with gratitude to 'my' dear children (class 3B), and to all children, who continue to inspire vocational practitioners like myself to seek the intellectual and emotional potential within every human being, and who help us learn and become better practitioners and human beings.

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Abstract

At the heart of present literacy, and narrative, learning paradigms are the “literate behaviours” usually associated with aspects of learning to encode and decode print. These paradigms have been criticized for placing written and verbal language in a privileged position. Furthermore, whilst an increasing number of theorists and educators are asking for the inclusion of multimodal approaches to learning narrative, current curricula, and the research that informs it, continue to be founded on “verbocentric” approaches and linear forms of narrative expression. Through the development and evaluation of a curricular approach to narrative learning for 7-8 year-olds based on the visual arts, this study aims to ascertain whether there is a need for broader conceptions of narrative as well as for complementary modes of narrative composition than those currently being used in primary schools. Documentation in the form of the children’s painted narratives and transcripts of the children’s oral accounts of their narratives was the major component of data collection. Individual and small group interviews and participant observation were supplementary sources to assist in the interpretation of the narrative paintings the children composed. The children’s narratives were analysed using a narratological semiotic model, which divides narrative into ‘discourse’ and ‘story’ and distinguishes between the ‘content’ and ‘form’ of each of these elements.

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Abbreviations

AfC	Alliance for Childhood
CH	Character
DfEE	Department for Education and Employment
I	Implied
L	Left
LH	Literacy Hour
M&F	Mood and feeling
NC	National Curriculum
NP	Narrative Painting
NPP	Narrative Painting Programme
NQT	Newly Qualified Teacher
NLS	National Literacy Strategy
P	Painting
PNS	Primary National Strategy
PoS	Programs of Study
QCA	Qualifications and Curriculum Authority
R	Right
S	Stated
SAT	Standard Assessment Test
TF	Time frame
Text	Text
ZPD	Zone of Proximal Development
W/	With
WN	Written Narrative

* Abbreviations in the coded spreadsheets in Appendix B.

Notes on the text

For the sake of clarity, and in an attempt to avoid the bias of language, in this thesis the masculine pronoun 'he' will be used to refer to any child and the pronoun 'she' will identify any adult.

Further, throughout the thesis I shall use the term 'narrative' in the sense of fictional pieces of work originating in the imagination of the child, and 'narrative painting' as a painting which tells a story but which shows only a little window of the narrative time.

CHAPTER 1

Introduction and Rationale

1.1 Introduction

The purpose of this chapter is to outline the rationale behind my interest in the issue of narrative composition and visual arts/media as narrative pedagogy. It begins by providing an explanation of the experiences from which this research interest springs and of the issues and context in which it is rooted. It then goes on to outline the purposes of this study and what it could represent in terms of an original contribution to knowledge. Finally, the chapter explains how the thesis is organised.

1.2 Personal experiences and research

The roots of my interest in narrative composition pedagogy in and through the arts stemmed from my personal experiences of teaching composition to primary school children, and my experience as a photography student. These dual experiences as practitioner/learner during my undergraduate studies in which I was indoctrinated into the philosophies and methodologies underpinning the National Curriculum (NC) (DfEE/QCA, 1999) and the former National Literacy Strategy (NLS) (DfEE, 1996-2006), and my time as an NQT (newly qualified teacher) year, in which I was required to adhere to them in my teaching practice made me question the adequacy of the curricula and pedagogy proposed in these documents. These programmes offered particularly narrow definitions of literacy, and consequently of narrative, and their methodologies arguably failed to help primary-age children to fulfil their potential as authors as they paid no attention to the full range of the children's languages (Malaguzzi, 1987) and means of communication (Albers & Murphy, 2000; Anning, 2003; Kress, 1997). An additional growing concern stemming from my practice was the view that the narrative composition practices associated with the NLS and the Literacy Hour (LH) were excluding children's personal encounters with exemplar literature and giving them no opportunity to work with media other than written and oral.

With this in mind, and in an attempt to enrich children's narrative learning experiences and to help them achieve their authorial potential, I devised and implemented a visual arts approach to narrative learning and composition which I called 'Narrative Painting Programme' (NPP). This approach is premised on the views that as all the arts have the process of composition in common and share many of the same structural elements, they can play complementary and mutually enriching roles in the development of this specific aspect (Eisner, 2002). Another influence on the

focus of the project was the relative minimal attention being paid to text *composition* in comparison with text *reception* (i.e., reading, viewing) within the fields of literary literacy by both researchers and policy makers (Leigh & Heid, 2008). This has resulted in classroom practice in which *composition* occupies a narrow place and teaching practices that are conceived in narrowly practical terms (Vygotsky, 1978). In general, children are directed to the mechanical aspects, or secretarial features, of writing but they are not nurtured to create or compose texts (Vygotsky, 1978; McCutchen, 2000). Further, the mechanics of reading what is fixed in the various media are so emphasized that they overshadow a text's communicative function (Wyse, 2008, 2010). In redirecting attention to this important aspect, I intend to draw attention to and acknowledge the creative role of the author, and the significant role his 'art and craft' plays in producing effective narrative texts.

The second significant influence on my choice of study emerged from my experience as a student taking a course on photography composition. In and through the experiences provided during the course (i.e., observation, creation and analysis of my work, re-working on my compositions at the printing stage, etc.) I learnt not so much about rules but about using my senses to discover things worth 'talking' about. Looking for detail, and for (striking) likeness, and then using the observed similarities as background for contrast, helped me to 'notice,' to 'perceive,' to 'see'. As a result of my improved observation and perceptual skills, and my increased understanding of the elements and principles of photographic composition, I was able to compose (produce unusual and original ideas) and communicate more effectively. From the art of observation I learnt the power of expression. Further, the course enabled me to learn to appreciate the connection between composition, language and seeing; that is, (that) the way in which I selected and organized the various elements in my compositions depended to a great extent on the way I saw my own (human) experience. If one does not see anything, Leavitt & Sohn (1964) and Berger (2008) contend, it is most likely that one will have nothing to say.

The combination of these two educational experiences led to my interest in visual pedagogy as a potential tool to help children learn various aspects of narrative composition. I was particularly interested in considering whether the provision of experiences similar to those I myself had had might contribute to children's learning of narrative composition. This study was the means by which I could explore the potential and/or limitations of the proposed visual approach to help 7-8 year olds learn about and to compose narrative.

1.3 Political context of the research

My interest in the issue of narrative learning was deepened by political debate and literacy policy development about both the NC (QCDA, 2010) and the Literacy Strand of the Primary National Strategy (PNS) (DfEE, 2006), superseding the NLS. A tangle of arguments about the aims of education ultimately lends coherence to any curriculum (Barnes, 1993). Not least of these is the problem of whether or not education is for the 'person', 'work', 'life' or 'economic awareness' (Kelly, 2009). In the last decades the construction of (literacy) education has undergone numerous changes; it has turned from a continuous process which valued learners' emancipation, to the transmission of skills and facts and the 'production' of competent learners (Wyse, 2008). (Literacy) Knowledge is not longer valued for what it has to offer, instead it is being justified by "performativity" and turned into a commodity (Wyse, 2007). These are some of the outcomes of the dominant philosophy underlying the NC and PNS which reflect utilitarian assumptions and a view of children as competitive individuals whose primary value lies in their future ability to generate wealth (Kelly, 2009; Wyse, 2007). Another outcome is the view of schools as commercial enterprises, with an emphasis on efficiency and productivity (Wyse, 2008). This, according to the Alliance for Childhood (AfC) (2001), is not only hardly suitable for the education of young learners, but it also leads to making the automation of children and the elimination of such frills as creative writing and the arts seem perfectly rational. If every other workplace has been automated in the hopes of productivity gains, AfC (2001) argues, then why not the classroom?

There is growing concern amongst educators and educational researchers that, despite politicians and policy makers' favourable claims, the NC and PNS are still imposing a simplistic model of learning and a "reductionist" view of the process of teaching (Kelly, 2009, 1994, p.59). This is causing a downwards pressure for a subject-based approach and establishing a 'back to basics' tendency in thinking which presents itself as grounded in common sense but which conceals an "inadequate" view of human beings in general and children in particular (Hurst, 1994, p.57; Kelly, 2009). These documents, Wyse (2008) stresses, fail to demonstrate any kind of concern for children, they are not interested in the contribution learning makes to children's knowledge construction or to their development as humans, they are only concerned with the 'subject-content' children need to learn and with the attainment targets and levels they are to reach at the end of each year or stage (Wyse, 2008). The NC and PNS appear to be more concerned with what children are to become than with what they are here and now; they also focus more on product than on process (Wyse, 2008; Wyse & Jones, 2008). These initiatives have imposed a reductionist view of the process of 'teaching' which regards it as the transmission of subject knowledge in which there is no place for children as active thinkers (Bearne & Styles, 2010). Resultant curricula, driven by testing and shaped by the quantifiable knowledge, skills and understanding that are easy to test,

are considered to be limited and limiting (Wyse, 2008). As a result of this, in many schools teachers are 'doing' literacy and text composition, hastened by today's SATs (Standard Assessment Tests) crazed environment, and forgetting that they are supposed to be helping children realize their authorial potential (Fletcher, 1999). The aim of education, as argued by Eisner's (2002, p.90), "is not to finish something, but to start something. It is not to cover the curriculum, but to uncover it." Similarly, Egan (1986) contends that education is not only about gains but also about minimising losses.

The lack of appropriate pedagogy practice in the early teaching of narrative (composition) can, according to Wyse and Jones (2008), have detrimental effects and prevent children from achieving high standards of composition, though not necessarily those stated in the NC or PNS. Achievement of short term gains in composition does not mean that children will, in time, become accomplished composers (Kelly, 2009). On the contrary, it is thought that many of the strategies employed to achieve high composition standards in the early years can be counter-productive to some aspects of children's development (Fisher, 2000). Careful consideration of how educational practices other than those offered in the NC and PNS prepare children *for* and assist them *with* the learning of narrative composition is both relevant and necessary (Nicolopoulou, 2005).

1.4. Aims of the study and the Research Question

In the course of evaluating the potentialities of the proposed narrative programme, this thesis proposes to:

- identify the type of choices children make with regard to narrative "form" (discourse) and "content" (story);
- examine the effects of the children's compositional choices on the(ir) narratives;
- identify the aspects of the programme underpinning and informing these choices.

Moreover, this thesis aims to explore the pedagogical potential of this narratological approach to ascertain whether there is a need for broader conceptions of narrative in Year 3 children's narrative learning, or for complementary modes of narrative composition based on visual language. An additional purpose underlying this study is to examine what contribution the learning of visual language might make towards the development of children's visual communication.

My experiences of teaching and learning narrative composition, along with my professional knowledge of (visual) pedagogy, assisted in the framing of the research question(s). These are:

Main question:

To what extent is a pictorial approach to narrative learning useful in supporting 7-8 year-olds' learning of narrative composition?

Subsidiary Questions:

1. What type of choices do the children make with regard to narrative "form" (discourse) and "content" (story)?
2. What effects do these choices have on the children's narratives?
3. How does the programme support these choices?

To summarise, effective narrative learning education may rely upon the provision of narratives in media other than written and/or verbal and upon establishment of a (visual) language with which to decode and encode visual signs and narratives. It is the intention of this study to develop, implement, and evaluate such an approach to narrative learning for seven to eight year-olds.

1.5 Organisation of the thesis

The literature review, spread over **chapters 2 and 3**, aims to provide a detailed and comprehensive exposition of literary narrative theories, as well as the (narrative) learning and teaching theories underpinning the National Curriculum and the Literacy Strand of the Primary National Strategy. It also identifies some key areas for further investigation.

Chapter 4 begins by briefly discussing traditional approaches to research. These worldviews provide a frame of reference for the discussion of the pragmatist philosophical and methodological stance adopted in this study. It then examines Dewey's transactional framework which allows for an understanding of human interaction and communication in practical terms. The chapter ends with a brief discussion of the limits of pragmatism as a philosophy.

Chapter 5 discusses the research methods adopted in the research: case study, documentation, interviews and observation. It explores the practical uses to which these approaches were put within the context of the research and locates them theoretically through a consideration of relevant literature. Lastly, the ethical issues associated with conducting research in educational settings are discussed.

Chapter 6 examines the analysis process adopted in this study and how it was applied to the data. The challenges of the data analysis are then described and the analysis process presented. Finally, the main findings are presented.

In **Chapter 7**, the researcher reflects on her experience as a PhD student and on the research process.

In the final chapter, **Chapter 8**, the research findings are synthesized and general conclusions are presented. The chapter then reviews the research limitations and offers some recommendations for future research.

CHAPTER 2

Literature Review: Narrative and Narratology

2.1 Introduction

The purpose of this chapter is to review the currently available literature on narrative and to examine the theoretical framework advocated in this study for the study of narrative – ‘narratology’. Among other things, it identifies problems with definition, discusses different models for the analysis of narrative, and examines features of narrative interpretation which play a pivotal role in the reading, understanding and analysis of narrative.

2.2 Narrative

Interest in the phenomenon of narrative dates back several millennia, both in Western and non-Western cultures; however, it was not until recently that narrative as a concept became an object of study in a wide range of disciplinary fields and research contexts (Ryan, 2005; Herman et al., 2005). This ‘late’ emergence is a consequence of the long periods of philosophical denigration that narrative has been subjected to through the ages when it was viewed as mere fiction, as an imitation of reality, or as an artefact stemming from idle human consciousness (Rankin, 2002; McHale, 2004). The recent development in the study of narrative, often termed as ‘the narrative turn’, is the legacy of French Structuralists who from mid to late 1960’s developed a number of narrative theories. In 1969 the term ‘la narratology’ was coined by Todorov, this term was used to define what was regarded as a science of narrative developed from Saussure’s model of structuralist linguistics. This definition was also supported by structuralists such as Barthes, Bremond, Genette and Greimas. Arguing that narratives can be (re)presented in a wide range of media and genres, these scholars called for an interdisciplinary approach to the analysis of narratives that viewed them as facilitating varied communicative and cognitive tasks such as casual conversation, courtroom testimony, dance and visual art (Herman, 2004). Although Narratology has usually been associated with structural, or more specifically structuralist analysis of narrative, it was also greatly influenced by the newly forming field of Semiotics. It was this approach which served to recognize narrative as a “semiotic phenomenon that transcends disciplines and media” and to emancipate it from literary forms and literature (Ryan, 2005, p.1).

2.3 Describing vs defining narrative

Inquiry into the nature of narrative takes two forms: the first, is an attempt to describe it and looks at what a narrative can do for humans, the second is an attempt to define it and aims to determine the elements of narrative (Barnes, 2011; Ryan, 2005). A descriptive approach to narrative notes that in its fictional form, narrative, is a means of widening a person's mental universe beyond the actual and the familiar and of providing an arena in which to experiment with thought and entertain an infinity of new possibilities (Rosen & Rosen, 1973; Schaeffer, 1999); narrative is an invaluable source of education (Fisher, 1996) and of entertainment (Chatman, 1993; Rosen & Rosen, 1973); narrative helps develop the capacity to take the perspective of others and to discover what it means to be human (Smith et al., 2003). Whilst descriptive approaches and definitions are said to be able to live in peace with one another, definitional approaches have a tendency to conflict with one another, for different scholars view the nature of narrative differently, and they believe narrativity to be constituted of different aspects (Ryan, 2005).

Some of the features commonly used to define narrative are: event sequence and even relationships (Chatman, 1990); causality (Ricoeur, 1976; Kafalenos, 2006); time and temporality (Genette, 1979; Ricoeur, 1976); change (Rimmon-Kenan 2002). Narrative is also defined in relation to the internal dynamics of its (linked) events; for example, as a circular movement which goes from a state of (dis)equilibrium to another of (dis)equilibrium and ends in a new (dis)equilibrium (Todorov, 1977); as a 'four-phase cycle' which starts in a state of deficiency and ends usually in a satisfactory state (Bremond, 1970); as structure which centres and creates trouble and conflict (Bruner & Lucariello, 1989); as the interaction the following four elements: character, action, conflict and genre (Bielenberg & Carpenter-Smith, 1997). Further, Bordwell (1985) defines narrative as a means of communication, as a process, as a structure and as a representation. Any consideration of a narrative's high level nature and its numerous defining variables indicate why its analysis and evaluation are challenging in any media context (Mallon & Webb, 2005). This would suggest that the elements or characteristics of a narrative are complex components at the end unit level of deconstruction, rather than simple ones (Mallon & Webb, 2005).

2.4 Problems with definition

Changing the definition of what is being studied changes what is 'seen' and when different definitions are used to delineate the same territory, the results will differ (Wallace, 1986). This indicates that (narrative) theories are created for different purposes so their usefulness as well as their accuracy must be considered when comparing them (Wallace, 1986). Ideally, a narrative theory ought to contribute to the understanding of all narratives, regardless of when they were written. But narrative theories are seldom if ever ideal; their strengths and limitations arise from the

very same practical problems they are intended to solve (Wallace, 1986).

The definition of narrative is problematic because its territorial expansion makes it impossible to synthesize it into a single cohesive definition (Ryan, 2006; Rudrum, 2005). In order to circumvent the problems posed by any attempt at trying to incorporate into a definition all the different uses of narrative, Ryan (2006, p.337) argues for a narrative definition that is grounded in semantics and which is “sufficiently abstract . . . but flexible enough to tolerate a wide range of variations”. Rudrum (2005, p.67), on the other hand, contends that any narrative definition should be founded in pragmatics for “the more fiction eludes an ontological definition, the more unmistakably it presents itself in terms of its use”.

Another type of problem faced in the definition of narrative is the tendency of many theorists to provide circular definitions of the term, where the term being defined is part of its definition. For example, Bal (1985, p.3) sees narrative “as a corpus which should consist of all the narrative texts and only those texts that are narrative”. In a similar vein Rimmon-Kenan (2002, p.2) defines narrative as “the narration of a succession of fictional events” and Chatman’s (1978, p.31) definition of narrative regards it “as a structure made up of narrative statements”, Although such circularity is difficult to avoid, it is vital to do so in order to achieve a greater degree of clarity (Wallace, 1986).

2.5 Narrative communication

Attempts have also been made to define narrative as a communicative framework (Toolan, 2001). A communicative framework perceives a narrative as the interaction, or transaction, between addresser, addressee and message (Talib, 2007). A narrative for Chatman (1986) is a communication constituted by the sender and the receiver, and which can be envisaged as a left to right movement of arrows from the author to the audience:

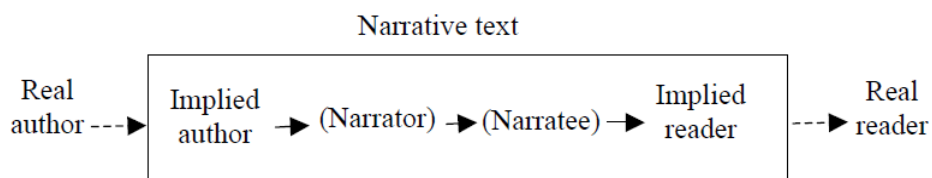


Figure 2.1 Narrative communication (Chatman, 1986, p.151)

What a narrative communicates is story, and it is communicated by the *discourse*. The former is regarded, in narrative theory circles, as the content element of narrative, whilst the latter is seen as its expression element. Of the same view is Rimmon-Kenan (2002) who defines narrative as a

communicative process in which a narrative message is transmitted from an addressor to an addressee. It is also possible to use a semiotic lens to the view narrative as a communicative framework; as such narrative has an addresser which encodes the intended meaning and an addressee who decodes and interprets the meaning (Talib, 2007). It must be noted that such a transaction can only take place if the meaning is interpreted according to the sign system in which it was produced, and a physical channel which connects encoder and decoder and which makes it possible for them to communicate (Jakobson, 1960). In narrative, communication can also occur on three different levels: (1) on the level of non-fictional transmission the writer communicates with his reader, (2) on the level of fictional mediations between the narrator and the reader/viewer, and (3) on the level of story between the characters (Jahn, 2005). For narratologists the first level is 'extratextual', however, the second and third levels are 'intratextual'. This is exemplified in Figure 2.2:

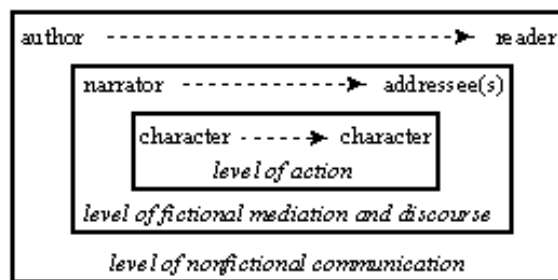


Figure 2.2 Fictional narrative communication – participants and levels (Jahn, 2005)

This recent trend viewing narrative as communication is a move from a linguistic to a communicative model of narrative (Jahn, 2003). Useful as such a framework can be though it ought to be used with caution as communication is also a characteristic of other areas of human activity. One should also be wary of the propensity to associate communication with the conveyance of truth, a conception of communication which has often been criticized for being restrictive (Lunde, 2004). When taking a communicative approach to narrative it is fundamental to remember that fictional narratives have no truth value and seek no truth (Talib, 2007).

2.5.1 Medium

Narratives live in and are influenced by their container, that is, the medium of their telling (Barry, 2000). A prevalent definition of medium sees it as the physical channel of communication through which a story is narrated (Carroll et al., 2004). Implicit in this view is the unreflective discussion

about media which sees communication as a transfer of material units, or information, from one place to another, and the conception of the human mind as nothing more than a box (Ryan, 2004). A person takes a unit of information from her mind, encodes it and puts it into one end of the pipe. From her end the information travels to the other end, where the receiver decodes it and puts it in her container (Jakobson, 1960). This view greatly contrasts with Ryan's (2004, p.20) notion of medium as the "material means of communication". Influenced by Ong (1982), she rejects the idea of medium as a hollow pipe or conduit and instead argues that for communication to happen the information units must fit the size and shape of the chosen conduit, or pipeline. Further, she posits that media can be simultaneously modes of transmission and means of expression (Ryan, 2004). This view is of critical import in this study as it allows one to see the medium as the material support for the form and content and, at the same time, recognizes the potential of the intrinsic properties of the medium to shape the form and affect the narrative experience.

Thus, medium as a category is pivotal to narrative theory since the choice of medium has an effect on how a narrative is shaped, presented, and received (Selden & Smith, 1996). These differences occur in the three grammatical areas known as semantics, syntax and pragmatics (Ryan, 2003). In terms of semantics, media may have an effect on the kind of narrative content evoked. In terms of syntactics, they may produce differences on how the content is presented. In terms of pragmatics, media may provide different opportunities and modes of involvement with narrative (Ryan, 2003). Important for narrative is also the premise that media differ widely in their efficiency and expressive power (Ryan, 2004). The possibilities and limitations of the different media which, according to Ryan (2005) are determined by their material substance and manner of encoding have led her and other theorists to concede that some media can be more easily categorized as 'being a narrative' (i.e. written language) than others (i.e., pictures, dance, or music) which can have narrativity without being narratives in the literal sense.

2.6 Narrative as syntagmatic and paradigmatic structure

Narrative has often been defined according to its syntagmatic and paradigmatic core features (Barthes, 1961, 1977). A definition of narrative as a syntagmatic structure assumes it to be a composite entity, it also suggests that one can analyze the events that constitute it, and these events, in turn, can be analyzed in relation to their position within the narrative - beginning, middle, and end - as well as with respect to each other (Selden & Smith, 1996). This definition sees narrative as a longitudinal structure of actions in time (Rimmon-Kenan, 2002). A definition of narrative as a paradigmatic structure, on the other hand, sees it as a composite of parts arranged vertically, in depth (Selden & Smith, 1996). On this plane, narrative units are likely to occupy the

same place or be substituted for one another in the same set. Syntagmatic relations are regarded as “possibilities of combination”, whilst paradigmatic relations, which involve opposition, are considered “functional contrasts” (Jahn, 2005). The ‘vertical’ approach to narrative analysis is concerned with levels of analysis and it leads from the sign to its signification. Theorists often differ in the way they define these levels: some distinguish two levels – *story* and *discourse* (Chatman, 1978; Todorov, 1977), while others speak of three levels – *text*, *narration* and *discourse* (Rimmon-Kenan, 2002) and *fabula*, *story* and *text* (Genette, 1980; Bal, 1985).

2.7 Two and three-level descriptions of narrative

Definitional approaches based on a dualistic nature of narrative argue narrative is composed of a ‘story’ (what) and a ‘discourse’ (how) (Barthes, 1977; Chatman, 1978; Todorov, 1977). The story is viewed in terms of narrative content or sequence of events (i.e., happenings, actions), and the existents (i.e. elements of the setting, characters) (Chatman, 1978). The discourse, on the other hand, is the manner in which ‘story’ is communicated and can include: the narrator’s voice, the character’s perspective, the manipulation of time; the arrangement, magnification/diminution and (de)emphasis of any of its elements – indeed, anything that is involved in conveying the story to the reader. Sometimes this delivery of the story amounts to a pronounced telling, and other times to a showing. Story and discourse are two arrangements of the same events, one chronological (story) and the other motivated (discourse) (Chatman, 1978). The binary classification of narrative is crucial to understanding the idea of narrative ‘transposition’ or, what is the same, the transformation of a given narrative from one medium into another: when a narrative is transposed, it is the story which gets ‘transposed’, rather than the discourse, which is inherently different in different media.

The transposability of the story is the basis on which the argument that narratives are medium-independent structures is based (Garcia-Landa, 2005). Bremond (1964) argues that there exists

“...a layer of autonomous significance, endowed with a structure that can be isolated from the whole of the message: the story [recit]. So any sort of narrative message, regardless of the process of expression (media) which it uses, manifests the same level in the same way. It is only independent of the techniques that bear it along. It may be transposed from one to another medium without losing its essential properties: the subject of a story may serve as argument for a ballet, that of a novel can be transposed to stage or screen, one can recount in words a film to someone who has not seen it. These are words we read, images we see, gestures we decipher, but through them, it is a story that we follow; and this can be the same story. That which is narrated [raconte] has its own proper significant elements, its story elements [racontants]: these are neither words, nor images, nor gestures, but the events, situations, and behaviours signified by the words, images, and gestures.” (p.4)

The following examples serve to illustrate at a basic level the difference between story and

discourse - mainly a difference between two kinds of time and two kinds of order, and to demonstrate some of their inherent features:

“When I woke up, I packed two loaded guns and a ski mask, drove to the bank, robbed it, and was back in time for dinner.

I was back in time for dinner, having robbed the bank to which I had driven with a ski mask and two loaded guns just after my nap.

He loved that old familiar, yet always strangely new, sensation of being someone else inside his ski mask, a pistol in each hand, watching the frightened teller count out a cool million. Nothing like it to wake a guy up. Nothing like it to give him a good appetite.” (Abbot, 2002, p.15)

The first example provides a chronological sequence of events in both the story and discourse. The second conveys both the timing and the chronological sequence of events in spite of it being told backwards. The last example presents a narrative in which the point of view is changed from the first to the third person and the narrative discourse is expanded to dwell on a moment in the middle of the sequence of actions, yet, it manages to communicate with fidelity the same order of events.

As these examples illustrate the ‘same’ story can be conveyed by different discourses. They also serve to evidence the malleability of discourse, which can, among other things, expand and contract time and leap backwards. In contrast, story has its own order of events and length of time, which follows a chronological order from the earliest event to the latest. It is important to note though that when one speaks of two narratives dealing with the ‘same’ story, ‘the same’ is being used in a relative manner (Garcia-Landa, 2005). The text is considered ‘the same’ but only for the purposes of analysis, for if ever two narratives communicated ‘the same’ story, there would just be one narrative not two (Garcia-Landa, 2005). While one speaks of two narratives having ‘the same story’, one understands that the stories and the texts by which they are communicated are not the same. When one says that two narratives have the ‘same story’ one is still suggesting that the texts are different (Garcia-Landa, 2005). It is also possible to say that a given work and its transposition are ‘the same’ text. Thus ‘the same’ text can appear in writing, in a recorded tape, or fixed in different media, that is, as long as the *mediatic* differences are not important to one’s immediate purposes of analysis.

Narratives can also be studied using a three-level model of analysis. The three-level divisions of narrative proposed by Genette (1980), Bal (1985) and Rimmon-Kenan (1986) are useful in terms of helping analysts identify and describe certain techniques of narration (Wallace, 1986). The distinction between ‘text’ and ‘narration’ they suggest amounts to an attempt to separate the layer

in which a narrative agent relates the text from all the other aspects of text manipulation. Thus *text* presents *story* in a certain manner, and in the *narration* an agent relates that presentation (Toolan, 2001). The conceptual clarity achieved by differentiating *story* from *discourse*, and *narration* from *text*, however, is achieved at a price: it indicates that what the narrator is recounting and what she is really telling is a sequential story, which the reader tries to reconstruct in the right temporal sequence, and that the elements of narration are departures from a simple tale that existed beforehand (Wallace, 1986). This has been criticised by some theorists who think that there is no reason, in principle or in fact, to reconstruct a hypothetical chronological *story* from which the given narrative deviates (Pfister, 1988). This is why in this study I favoured the dualistic story-discourse.

2.8 A minimalist view of narrative

An alternative way of defining narrative is by looking at it in terms of its minimal requirements (Labov, 1972). Todorov's (1977) minimalist definition of narrative considers it in terms of two states of equilibrium and the transition, or movement, between these states. Rimmon-Kenan (2003), on the other hand, views it in terms of any two events arranged in chronological order; in her opinion a chronological sequence of events is enough to claim that they form a narrative. Prince (1973) defines a minimal narrative as consisting of three conjoined events, in which the first and the third events are stative, and the second is active. Toolan (2001) defines it as the perceived sequence of non-randomly connected events. Similarly, Cobley (2001) contends that at the lowest level of simplification, narrative is a sequence that is narrated. At their simplest, he argues, all narratives are the movement from a beginning point to a finishing point, a sequence which starts and moves to its end (Cobley, 2001). Moreover, Jahn (2005) contends that "if one permits the limit case of one event then 'the quick brown fox jumped over the lazy cow', 'the king died', 'Pierre has come' and 'I walk'" can also count as minimal narratives. Similar examples are those used by Foster (1927, p.93) "The king died and then the queen died of grief", Genette (1972, p.75) who summarizes Proust's famous work "A la recherche du temps perdu" into the sentence, "Marcel becomes a writer", and Prince (1982, p.76) "Joan ate an egg and Peter drank a glass of milk, then they went to the theatre".

2.9 Narratology

At the heart of narratology is the idea that "narrative is part of the general process of representation that takes place in human discourse" (Cobley, 2001, p.3). In other words, humans do not take hold of the world as a pure form; rather the world is mediated or represented (Cobley, 2005). Theoretically, narratology examines the similarities and differences of narratives in different media such as oral, visual and written language, that is, it examines what makes them narratively similar and narratively different (Prince, 1982). Any narratological analysis, as argued by Cobley (2005,

p.677), "takes place with reference to some core concepts that could be translated across media and that all narratives have in common". For narratology 'story' and 'discourse' are the main aspects of narrative representation. This distinction is useful not only because it serves as a formative way of mapping narrative in narratology but also because it provides alternative modes of narrative analysis to those theories or readings that emphasize only the narrated, or 'what' of a given narrative, or those that favour the narrating, or 'how' a narrative is presented (Bertens, 2001).

Characteristic of narratology is also a "systematic, thorough, and disinterested approach to the mechanics of narrative" (Cobley, 2005, p.677). This is an aspect which has for a long time had the attention of authors who in order to compose a narrative must make a great number of decisions involving the way they are going to tell the story. This approach, as argued by Chatman (1990) and Cobley (2005), greatly differs from those narrative approaches that seek 'value' or those that produce narrative hierarchies based on artificial categories (i.e. the 'genius' of the author). As a rule, narratologists avoid valorising narratives because for narratology there are no great, or beautiful, or profound narratives but only well-formed ones (Prince, 1982).

One of the main criticisms faced by narratology, as posited by Cobley (2005, p.680), is that its models, like those of structuralism, "are reductive and fail to apprehend the richness of narrative in all its forms". Narratology has also been criticized on the bases that its approach to narrative is static and offers a limited synchronic viewpoint of narrative. This is a significant disadvantage as it pays no attention to the dynamism which occurs between the interactions of the narrative elements (Brooks, 1992). One such important element is plot and its representation of continuous 'causality'. The possibility of a narratology which effectively combines the study of the 'how' and 'what' has often been questioned by poststructuralist critics and theories. Their main criticism is the so-called double narrative logic (i.e. story-discourse, event-meaning) (Derrida 1981; de Man 1979). Moreover, Ricoeur (1988, p.88) faults narratology for in this view narrative is "dechronologized" and downgraded to a set of "paradigmatic' functions, leaving sequence to the mercy of the commonsense linear interpretation of time". Further, Rudrum (2005, p.202) has criticized the view of narrative as representation on the basis that such a view "offers a single conception of what narrative is that is simultaneously a prescription for what it does". He faults narratology for the foregrounding of signification, or semantics, at the expense of the pragmatics of narrative (Rudrum, 2005).

2.9.1 Discourse

Discourse is an abstract class containing only those features that are common to all actually

manifested narratives in whatever medium (Chatman, 1975). Discourse denotes all the techniques that authors bring to bear in their manner of presenting the story; the principal features of discourse are *order* and *selection* (Chatman, 1975). *Order* refers to the relationship(s) between the sequence of events in 'story' and the 'discursive' order of (re)presentation. The order of time in story, as mentioned earlier, is natural, and follows the normal rules of the physical universe. The discourse, on the other hand, may arrange the events in a great many ways without loss of logic (e.g. flashback, flashforward, ellipsis, digressions, omissions and repetitions) (Chatman, 1975). In discourse, *order* is not guided by temporal and causal considerations, but by artistic need (Tomashevsky, 1965); it can be used by authors to create a given experience in the reader, such as suspense, curiosity, sympathy, etc. Similarly, discourse order can have a significant impact on how a reader receives, comprehends, and interprets a story (Chatman, 1978).

'Selection' is the capacity of any discourse to choose which events and objects to state and which only to imply (Chatman, 1978). The discourse, as argued by Chatman (1975), selects those events that are sufficient to elicit the necessary sense of continuum. For example, if in one sentence a reader is told that 'John went to the restaurant' and in the next that 'he paid and left', the reader assumes that in the space between the events depicted by the sentences, there occurred a number of aesthetically inessential yet logically necessary events (i.e., entering the restaurant, looking for a free table, sitting down and so on) (Chatman, 1975). The act of selecting the mode of *representing* story is also an important feature of discourse (Chatman, 1966). There are two main modes: showing and telling (Chatman, 1966).

Telling and showing

In narrative theory the terms 'telling' and 'showing' are generally associated with the Greek words 'mimesis' and 'diegesis' credited to Socrates. These concepts have been used in overlapping, rather than identical, ways by various theorists, beginning with Plato and Aristotle. For Socrates, mimesis and diegesis are two ways of presenting a story. With diegesis, the author herself is the speaker and no attempt is made on her part to suggest that anyone but herself is speaking. With mimesis, she tries to give the illusion that another, who can be called a narrator, speaks (Sawyer, 1995).

In ordinary life, the distinction between showing and telling can be roughly aligned along the parts of the body used to receive the information: eyes for showing and ears for telling (Beasom, 2009). For example, showing is the act which consists of putting an object before someone so that she can see it with her own eyes (Beasom, 2009). Telling, on the other hand, is the act which consists of representing objects, persons, or events in such a manner that the hearer 'gets the

picture' without actually 'seeing' the actual objects, persons, or events (Beasom, 2009). In narrative, on the other hand, the issue boils down to how the text is being used in terms of direct ('telling') and indirect ('showing') transmission of bits of information. The following two examples illustrate the difference between these two modes of transmission:

"John was angry with his wife' and 'John looked at his wife, his eyebrows pursed, his lips contracted, his fists clenched. Then he got up, banged the door and left the house.'" (Rimmon-Kenan, 2002, p.109)

The second account (indirect presentation) provides more detailed information than the first account (direct presentation), it turns the narrator's role into that of a 'camera', and requires the reader to infer the man's anger; as a result of this the second account is the most dramatic and vivid account of the two (Rimmon-Kenan, 2002).

Further, in narrative the terms 'telling' and 'showing' are often used to refer to the functions of discourse known as 'narration' and 'description'. In description the story time is suspended and the narrative spreads in space. In narration, however, the chronology of events implies passing time. According to Pfister (1988) the choice between these two modes of presentation plays a key role in structuring narrative as well as in giving it its individual accent and profile. *Telling* provides data with a minimum of emotional involvement, and invokes pictures in a reader's mind. *Showing*, on the other hand, uses description to coax the reader into filling-in the blanks from her own experience base, and to evoke vivid images in her mind (Rimmon-Kenan, 1986). *Showing* is often regarded as interactive and participatory since it requires the reader to become involved in the story, rather than just take information in passively. Further, with *showing* what is lost in brevity is gained in impact (Pfister, 1988). The different ways in which these techniques affect the audience was evaluated by Horace (1978) in 'Ars Poetica'

"Less vividly is the mind stirred by what finds entrance through the ears than by what is brought before the trusty eyes, and what the spectator can see for himself." (p.464-465) (emphasis added)

Pictorialism – Envisioning and Evoking Images

In writing, pictures can be evoked in the reader's mind by various modes of verbal transformation: pictorialism, ekphrasis and iconicity (Heffernan, 1993). Pictorialism, as argued by Eliot (1954), is the effective realization of vision ('seeing with the mind's eye') in literature, as well as a necessary condition of the author's art. In Eliot's (1954) opinion the writer ought to

"paint' in the broad sense that her language must evoke vivid, concrete images and also in the narrower sense of providing some descriptive passages to assist the reader's visualizing of the story." (p.43)

(Detailed) description, also known as *evidentia*, is key to these two ways of painting (Plett, 2004). Description has the ability to express and set forth a thing in such a way that the mind of the reader is drawn to an earnest and steadfast contemplation of the thing described, as if it were before her eyes (Plett, 2004). This contemplation is possible because in *evidentia* the object as a whole is of an essentially static nature. In a written narrative the description of the image is held together by a framework of a more or less relaxable simultaneity. The simultaneity of the details, which determines the static character of the object as a whole, is the eyewitness' experience of simultaneousness (Lausberg et al., 1998), as if standing before a painting.

(Descriptive) detail is also indispensable to pictorialism (Marin, 2001). Detail makes a vivid appeal to the senses, in particular to sight (Zanker, 1981). As such, it helps the reader envision and paint his picture. Detail is also used to grab and direct the beholder's attention to the areas of greater importance allowing the painter to practice a visual persuasion or rhetoric (Scholes, 1979; Plett, 2004). Furthermore, detail allows the reader more grist for his emotional mill (Yanal, 1999). It is the way in which the picture is worked and its detail that pack much of the emotive force. Similarly, the sheer buildup of detail provides a cumulative emotional effect. Emotion, in Yanal's (1999) opinion, is made the more palpable the more detail is provided.

A distinction though needs to be made between two types of pictorialism, the verbal and the visual, and how each paints in its particular media. Visual pictorialism relies on the immediately sensual *evidentia* of its material for which verbal pictorialism has to compensate by taking the detour of mental images that instead suggest a direct access to sight and the other senses (Plett, 2004). That is, poetical *evidentia* invites the reader to paint the image in his mind's eye; it paints to the imagination so every reader forms the image to herself in her own way. It is perceived in temporal sequence and so it lifts up the curtain little by little achieving a gradual cumulative effect. Pictorial *evidentia*, on the other hand, is subject to ocular perception and offers an immediacy of visual sense impression, it opens up the 'scene' as one view so it is perceived in an instant.

2.9.2 Story

Story is the unshaped material of the narrative and it comprises the events in their natural sequential order and the existents (Kafalenos, 2006). In the description of story one neglects any temporal or perspectival distortions such as flashbacks, flashforwards or variations in point of view. Story focuses on the pre-artistic with scarcely any room for evaluative contrasts or discriminations (Garcia-Landa, 2005). Story is also a level at which authorship seems an unimportant concern

(Chatman, 1975). Narratology's conception of the story is action-scheme, an abstraction, not the concrete, full-blown action a reader constructs when reading or watching a narrative (Bal, 1997). Story represents the material used by the author and the chronological sequence as reconstructed in the reader's understanding (Kafalenos, 2001). The reader engages with the discourse and then reconstructs the story, or what is the same, he de-constructs the construction of the work as a necessary step in its understanding (Garcia-Landa, 2005). Elements such as story, action or plot are generally held to be dynamic aspects of narrative (Barthes (1977) would say the 'distributional') moving it forward in chronological order. Other elements such as character and setting on the other hand are considered static; since they accumulate into wholes in an additive fashion, Barthes (1977) calls them 'integrational'.

Crosscutting the distinction between story and discourse there is also that between 'structure' and 'content'; these are the lenses or filters through which one is able to view one particular aspect of, respectively, discourse and story (Chatman, 1978). The divide between structure and content is, according to Burton (2007), "always an artificial and conditional one" since any attempt to divide them indicates the indivisible nature of ideas and their expression. Similarly, in Burton's (2007) view rhetoricians often divide content and structure not to position the former above the latter, but to draw attention to "the interdependence of language and meaning, argument and ornament, thought and its expression".

The ensuing quadripartite array captures all elements necessary for narrative to communicate or tell a story.

	Discourse	Story
Structure		
Content		

Figure 2.3 Narrative Elements (adapted from Chatman, 1975)

2.9.3 Structure

It has been popular to argue monistically that structure and content are one, a position attributable to Plato, and which gained great support in the Romantic Period (Chatman, 1971). However, no narrative communication can avoid having a distinct structure, or form, as it cannot avoid having a

distinct content (Chatman, 1971). Form and content are indivisible “how something is said is part and parcel of what is said”, the message is in the content-form relationship (Eisner, 2002a). To acknowledge that a relationship exists between form and content in the language arts does not mean that form and content cannot be separated in other fields. For instance, in arithmetic the sum of two numerals, such as $1 + 1$ can be in a myriad of ways without affecting its meaning: 2, two, II, / /, 500 - 498 and so on. In spite of the form chosen to communicate the addition of the two numbers the outcome is the same in all operations - ‘2’. However, for narrative composition form-content relations do matter; in order to get it ‘right’ an author needs to create a structure whose content is ‘fit’ for its purpose (Eisner, 2002).

First described by Aristotle and Plato, the idea of narrative structure regained popularity as an object of inquiry from mid to late twentieth century thanks to structuralist theories and theorists, who argued that all narratives have a number of (deep) structural elements, also known as ‘universals’, in common (Fleckenstein, 1996). This argument, however, fell out of fashion when advocates of poststructuralism like Derrida and Foucault stated that the notion of universally shared deep structures was logically impossible. Although the ‘universality’ of narrative structure has been contested, narrative as a ‘structure’ is widely accepted (Biberman, 2006). In narrative, structure is the overall system of relations that can be perceived among the elements in the whole, the unifying principle of design in the work (Chatman, 1971). It is also the end product of an author’s countless decisions regarding the fashioning of the elements, techniques and so on. The basic organizing principles of structure are governed to a greater or lesser degree by purpose, hence its influence in conveying and determining meaning (Chatman, 1971) as well as in shaping a reader’s experience (Keen, 2003). However, not all structures are equally effective; some are said to communicate certain meanings or engage the audience better than others (Bertens, 2001). It is the underlying structure that makes a composition a narrative and not a list. Yet form does not mean ‘formula’. As stated by McKee (1998, p.3) “Anxious, inexperienced writers obey rules. Rebellious, unschooled writers break rules. Artists master the form.”

Further, from a perspective of a theory of narrative reception, structure is defined as the process of reading as it is taking place and the retrospective interpretation of that process once it has been completed (Rabinowitz, 1987). ‘Structure’ then can refer to the reader’s experience of an unfolding text during the act of reading and it can also refer to the total shape of the work, as perceived by a reader who has finished (reading) it and who has reworked its elements into a total pattern (Keen, 2003). In the first sense narrative structure is experienced through the temporal process of reading and responding to narrative or what is known as ‘narrative progression’. In the second sense, structure is not a process, but (rather) something already achieved (Phelan, 2007).

2.9.4 Content

In languages, the content of the discourse is the material nature of the linguistic elements (i.e., the actual sounds made by voices, or marks on paper) (Chatman, 1978; Hjelmslev, 1961); and the content of the story is “the whole mass of thoughts and emotions common to mankind independently of the language they speak” (Chatman, 1978, p.22). In narrative, on the other hand, the ‘content’ consists of the linguistic signs and the rhetorical forms employed to create the scene, action, setting, tone and atmosphere. It is the use of vernacular, dialect, and dialog, as well as all of the little things that give the reader a sense of reality, and that contribute to the verisimilitude of the text (Chatman, 1978). The ‘content’ simply put is the events told of (Chatman, 1978).

2.10 Narrative interpretation

Although narratology has little to do with any number of interpretations of narratives this does not mean that it has nothing to do with problems of meaning and context or that it systematically avoids or neglects semantics and pragmatics (Prince, 1982). Narratology provides researchers with the necessary instruments for the systematic description of narratives and it also helps critics arrive at many readings of a given narrative (Prince, 1982). However, to say that narratology assigns a meaning to any narrative does not mean that it assigns all the assignable meanings, nor that this meaning is the real meaning, the most profound or the most interesting one (Prince, 1982). For narratology there is neither deepest meaning, nor ingenious, farfetched, or perverse readings for a narrative; for narratology there are only different types of interpretation (Darby, 2001).

Does literary meaning reside in the text, or is interpretation the prerogative of the reader? Some literary theories claim that the text generates meaning, that is, meaning is ‘there’ in the text (Booth, 1984). Others suggest that meaning is something which is constructed from the text within the limits of the text, thus, texts have as many meanings as readers (Holland, 1968). Following Robles-Sáez (2001) this study situates itself between these two positions. In doing so not only does it acknowledge the fictional world-making activities of its writers and readers, it also supports the view of meaning construction as an activity in which one’s linguistic material and the reader’s knowledge of the world serve as guidelines to recreate the conceptual structure that underlies a text. The events depicted in a text are said to be like the fixed stars of the heavens, objectively available to all; the constellations, however, depend on one’s observations (Barr, 1995).

A narrative as argued by Chatman (1975, p.305) “is always a finite choice, represented by a limited

number of discrete statements among a continuum of actions". No such choice can ever be complete, since the number of possible narrative statements is infinite (Chatman, 1975). There is also a continuum of details between the represented incidents which an author never expresses and which therefore remain implicit (Chatman, 1978). The author selects the events she feels are sufficient to elicit in the mind of the reader the narrative continuum, and the reader, in turn, takes the narrative lines given to her and, if necessary, fills-in the gaps with the essential or likely information (Chatman, 1978). The degree to which such interpretative strategies, or filling in, is required is a matter of stylistic importance (Chatman, 1975). While some narratives are very explicit in their representation of events, traits or objects, that is, the discourse specifies the story in considerable detail; others leave much to the inference of the reader. The power of inference has, according to Chatman (1975), a special role in narrative structure; yet, narrative filling-in is all too easily forgotten, and to neglect it is a critical mistake.

Narrative texts are *products* of compositional *processes* (Lowe, 2000). How the elements of narrative are used or plotted makes a significant difference. How a narrative gets told depends largely upon the effect the author wishes to create (Chatman, 1993). It may be the case she is less interested in the drama of the character's external conflict, and more concerned with his internal conflict. What the story tells also has an effect. After all, some types of events do carry an intrinsic affective payload, irrespective of their structural context and narrative treatment. A punch on the nose, or a blow to the head, are intrinsically more charged events than a handshake or a hug. The author is the constructor of the text whose choices about the elements of narrative control the responses of the audience and determine the way they experience the narrative (Booth, 1983). It is in the reading process that the mind responds to textual cues which help a reader form her narrative, hence, the importance of the author's intention in determining the meaning of a text (Keen, 2003).

Although different text interpretations are possible, no single interpretation could possibly include all the details in a text (Rabinowitz, 1987; Crossman & Crossman, 1983). This view opposes present critical traditions grounded on two of Horton's (1979, p.5) "interpretive fictions": "the 'best' interpretation can avoid leaving out as much as it takes in" and "everything in the text means or ought to be forced into meaning". Anything in a text can be made to mean, even accidents of pagination (Rabinowitz, 1987). However, "giving meaning" is not synonymous with "finding it or construing it" (Rabinowitz, 1987, p.49). Since a narrative is a writer's attempt at conveying some specific meaning, not all of its features can be of value to narrative interpretation. The weight of textual features has to vary on account of the writer and reader's limitations. As a general rule interpretations start with the most noticeable detail(s); it is the emphasized features in a text that

create the structure on which one begins to build her interpretation (Rabinowitz, 1987). A text is able to direct a reader's attention because it has a hierarchical organization of details (Fleckenstein, 1996). Indeed, there are numerous and wide-ranging types of attention. Whatever the character of a composition's specific details, their weight in the reading experience varies, while some details are rich and evocative, others are strange, surprising and even evocative (Rabinowitz, 1987). Other devices used to direct the reader's attention are: the use of explicit markers of stress (i.e., repetition, syntax, semantic gestures) and conventional rules (i.e., rules of coherence, rules of configuration, rules of notice, and rules of signification) (Rabinowitz, 1987). But while it is possible that these rules may change with author, context and genre, audiences are expected to share them with the authors before they start reading a text (Fleckenstein, 1996).

Moreover, it has been argued that events have a 'logic of hierarchy'; that is, some are more important than others (Chatman, 1978). One factor which determines the relevance of an event is the effect it has on the characters and on the development of the plot. There are two main types of events: kernels and satellites (Barthes, 1977; Chatman, 1978). A kernel, or 'cardinal function', promotes the action by giving characters a number of alternatives to choose between; it can also reveal the results of such a choice (i.e. if a doorbell rings, a character can either answer the door or not open it). A satellite is a 'catalyst function' that accompanies and complements the kernel; however, the action it refers to does not open an alternative that is of direct consequence for the development of the story (i.e. before the character answers the phone, she perhaps turns on the light, unlocks the door, or wonders who is ringing.) (Fourie, 2001). Although satellites are inessential for the action sequence, they carry experiences and information crucial to the reading experience. Similarly, they may be necessary elements at the next hierarchic level of narrative organization, that of character (Barr, 1995). Kernels are bound by the laws of the story, time and causality, whilst satellites are bound by the laws of the discourse: artistic relevance (Tomashevski, 1965). Further, Tomashevski (1965) contends that

"although only the bound motifs [kernels] are required by the story, free motifs [satellites] (digressions, for example) sometimes dominate and determine the construction of the plot." (p.68)

2.11 Summary

This chapter has reviewed and discussed narratological definitions of narrative and 'narratology' as the lens that was employed in this research for the study of narrative. It has also identified the narrative elements which were part of the theoretical framework which was used for the children's narratives. Further, it has commented on narrative interpretation and its link to narrative reading, understanding and analysis. The theory of narrative proposed here, as will be seen in the next

chapter, is in stark contrast to the theories that inform the teaching and learning of narrative in the current Primary NC and PNS.

CHAPTER 3

Narrative Learning in the National Curriculum and Primary National Strategy

3.1 Introduction

The purpose of this chapter is to survey the theories and methodologies that inform the teaching and learning of narrative in the NC (QCDA, 2010) and PNS (DfES, 2007). This review starts by examining the theories of teaching and learning behind the methodologies proposed in these documents. It then examines narrative within the context of the PNS as well as the teaching and learning requirements for children in Year 3 (Yr3). This is then contrasted with the visual mode of narrative learning proposed and advocated in this study, which is derived from my critique of these strategies.

3.2 National Curriculum (NC) and Primary National Strategy (PNS)

The NC is an education initiative first introduced in 1988 following claims that standards were falling (Wyse, 2007; Wyse & Jones, 2008). The evidence for the alleged decline came from comparisons of research results in different countries which placed England in the middle group, and outperformed by countries like New Zealand, France, and Finland. Politically, this data was offered as one of the reasons for the need for higher standards. Related to this, and perhaps the true political rationale for this strategy, as suggested by Kelly (2009) and Wyse (2004, 2007), was Britain's declining international economic success. For a long time politicians and educrats have made connections between standards in education and future economic prosperity (Kelly, 2009), and since curricula are prescribed by government, the main purpose of the UK's educational system has been to serve economic competitiveness (Wyse 2004, 2007; Wyse & Jones, 2001).

Based on the notion that standards can be improved and pupils' performance raised, the NC was developed. Since 1988, the NC has set out the aims for the education of children aged five to sixteen, defined the content of what needs to be taught, and set attainment targets for learning (DfEE, 2006b). It has also determined how children's performance is to be assessed and reported. The main source of centrally-provided support for the delivery of the curriculum for the subject of

English is the PNS (DfES, 2007). PNS offers detailed guidance on planning and delivering the Programmes of Study (PoS) which determine the content of children's learning at the various Key Stages (DfES, 2007). PoS are also the foundation for the planning of "schemes of work"; these are the guidelines that support schools' medium and long term planning. At each key stage the requirements for English are structured into three aspects, 'Speaking and Listening', 'Reading and Viewing' and 'Writing'. The PNS framework details twelve strands of work for these three aspects: four for speaking and listening, and eight for reading and writing. The Framework also separates the aspect of writing into *composition* and *transcription* through its different strands. The four *transcription* strands are: Strand 5 – "Word recognition: decoding (reading) and encoding (spelling)"; Strand 6 – "Word structure and spelling"; Strand 11 – "Sentence structure and punctuation"; and Strand 12 – "Presentation". The two *composition* strands are: Strand 9 – "Creating and shaping texts"; and Strand 10 – "Text structure and organization" (Wyse & Jones, 2008). The five strands that correspond to writing, where 'narrative' is subsumed, are: Strands 6, 9, 10, 11, and 12. In addition to listing the learning objectives from Reception (YR) to Year 6 (Y6), the PNS also specifies how the daily literacy hour (LH) should be taught. The LH, designed to provide a practical teaching structure, is divided into four sections: (1) whole class shared writing or reading [10-15 minutes]; (2) whole-class sentence or word (e.g. spelling, grammar, phonics) work [10-15 minutes]; (3) individual or adult directed small group work [25-30 minutes]; and (4) plenary with the whole class [5-10 minutes], in which the children revisit the learning objectives of the lesson, reflect on their own learning and think about what they need to learn next (DfES, 2007).

3.2.1 NC and PNS supporting pedagogy: models of teaching and learning

The Department for Education and Skills (DfES, 2007b) asserts that information from research and practice strongly supports the idea that "pupils' attainment can be enhanced by the consistent use of specific teaching and learning models". On account of these claims several models of teaching were created. These models are "expressed as a tightly structured sequence that is designed to elicit and develop a specific type of thinking or response" (DfES, 2007b). The nature of the teaching and learning objective as well as a child's needs determine the model, or combination of models, to be used in classrooms. The three teaching models which DfES (2007b) claims to be effective in achieving the three types of learning objective found in the NC and PNS are:

1. "Acquiring and learning skills, procedures and academic knowledge"

Direct interactive teaching models, grounded in behaviourist theories, are employed for this type

of objective. The key features of this approach are: a structured teaching sequence which begins with whole class work in which the teacher's role is to demonstrate or model the reading and writing processes for children. After this, the children work individually or in small groups. The sequence ends with a plenary session with the whole class. These models view learning as the acquisition of new behaviour through conditioning, and teaching as the systematic shaping of a learner's behaviour (Chen, 2003).

2. "Developing and acquiring concepts, reasoning, processing information and thinking creatively"

Inductive pedagogic models, grounded on cognitive or information processing theories, are suggested for this type of objective. The key feature of this type of approach is a structured set of directed steps. The activities created by this type of approach require children to collect, sift and examine their data. They also entail them to construct categories, and to generate and test hypotheses. Learning is seen by these approaches as being developmental and involving the development of a learner's mental models and, therefore, the teacher needs to operate within the constraints of the levels of functioning possessed by the child at a certain level of development (Chen, 2003).

3. "Using, consolidating or refining skills and understanding"

Exploratory models, based on constructivist theories, are employed for this type of objective. The key aim of this approach is to teach children to test hypotheses based on their own understanding of concepts. Children not only decide what data they collect, they also collect it and analyze it. These models see learning as a child's (active) construction, or building, of new concepts and ideas based on his knowledge and experience – past and current (Chen, 2003). Learning is also a personal endeavour in which a learner's internalized rules, concepts and principles are put into practice in a real-world context (Chen, 2003). The teacher, on the other hand, is seen as the person who facilitates and scaffolds the children's construction of learning.

Arguably, these theories underpin the NC and PNS proposed pedagogic approaches (DfES, 2007, 2007b), though nowhere in the published documentation is this made explicit (Wyse, 2007; Wyse & Jones, 2008). Further, Wyse (2003, 2007) and Wyse and Jones (2001, 2008), among others, have challenged these strategies as well as the publications and studies cited to support them for the evidence they presented fails to back up their claims.

3.3 Criticisms of the NC and PNS

Since the introduction of these initiatives (as well as the former NLS) a number of criticisms have emerged. Wyse (2003, 2007) and Wyse and Jones (2001, 2008) have repeatedly criticized the strategies for not being based on theories or philosophies of learning and for their lack of sound research evidence base for the approaches they propose. Learning theories concern themselves with the ways in which children learn but as far as the NC and PNS are concerned there are two main influences (Wyse, 2007). The first concerns competitiveness in the global market place: underlying this is the political belief that a country's welfare is improved by higher standards of education (Wyse, 2007). The second relates to the idea that school effectiveness and school improvement research provides the most important evidence for improving the standards of education in England (Wyse, 2007). However, information from such research, as argued by Fisher (2002), Wyse (2007) and Wyse and Jones (2008), should be called into question for it was carried out by, or for, Ofsted (Office for Standards in Education) and its results only highlighted the importance of direct instruction and objective led learning. Similarly, in the early 1990s, Blenkin (1994, 2004) started arguing that it was fruitless to look for the underlying values of the NC or for reasoned explanation or justification of its form, for it had been established without recourse to informed argument or research findings. In Blenkin's (1994, 2004) view, the NC, like most educationalist reforms, is the outcome of politicians' preoccupations with money, accountability and child performance, and it does not adhere to any coherent or defensible educational philosophy. On the contrary, the dominant underlying philosophies of the NC and PNS reflect utilitarian assumptions, and their curricula are presented as part of a project of economic regeneration (Kelly, 2009; Ross, 2002; Wyse, 2007).

Further, the epistemological foundation of the NC, and consequently the PNS, is one that believes knowledge to be separate from the knower and 'out there', and what is to be learned 'a given' (Kelly, 2009). This results in a taxonomy model that lists traditional 'subjects' which consist of fairly static, finite bodies of 'facts' to be acquired. There are other conceptions of knowledge though which highlight the provisional, evolving, and personally created nature of human knowing (Bruner, 1986; Kelly, 1986; Vygotsky, 1978) and which lead to different forms of curriculum (EYCG, 1992; Kelly, 2009). Moreover, in the NC and PNS teaching is seen as being constituted by the written materials of teaching (e.g. curricular guides, lesson plans) and the teacher is considered the "executor" of curricular materials (Hall, 2001, p.159). This results in a process that reduces teaching to the transmission of subject knowledge and leaves no room for children as active thinkers (Napier & Sharkey, 2004). This view greatly contrasts with those conceptions of teaching which see it not as the transferral of knowledge, but as the creation of opportunities to produce it (Freire, 2000). The notions of knowledge, teaching and learning underpinning the PNS are based on a notion of literacy that sees it as nothing more than a set of unidirectional cognitive skills which

have to be passed onto a passive learner. Seeing literacy as something that has to be acquired rather than developed over time leads to a narrow, utilitarian view of literacy learning (Wyse & Jones, 2008) and to narrow learning experiences for children (Barnes, 2011). Insufficient attention to the nature of (literacy) learning can, in Smith's (1999) opinion

“lead to an impoverishment of (literacy) education not only because the process is less effective as a result but also because what passes for (literacy) education can actually diminish well-being.”

A number of researchers have also detailed the inadequacies of the PNS literacy learning curriculum (Kelly et al., 2004; Wyse & Jones, 2008). Curricula, according to Gillespie (2001), will be ineffective if they are based on a view of learning as a linear process, as it has been made clear that literacy learning is nonlinear, recursive, and interactive (Kelly, 2009). Curricula will also fail the learner if they fragment teaching and learning activities into different strands (Frater 2000). According to Wyse (2007) the theoretical basis on which the decisions to sub-divide learning goals into 'strands' are based is weak. Although some linguistic theories have used these levels to categorize language, such theories cannot be “generalised as an appropriate rationale for the organisation of teaching objectives in a national framework for teaching” (Wyse, 2003, p.910). Furthermore, the overriding emphasis on objectives, technical accuracy, outcomes and assessment can seriously harm literacy and literacy learning for they may become “rigidly constrained and atomised, particularly in relation to writing” (Messenheimer & Packwood, 2002, p.12).

The 'mechanical objectives-led approach' of the PNS has reduced writing to formula without meaning and/or purpose (Kelly et al., 2004; Wyse & Jones, 2008). In order for children to create 'successful' texts, they are taught formulas that help them produce the type of texts required by the tests (Messenheimer & Packwood, 2002). Further, the pressures caused by the PNS have resulted in a surface approach to (writing) composition which focuses on parts instead of the whole and puts a greater technical emphasis on form than it does on the awareness of function (Kelly, 2009). This technique, known as 'analytic reductionism' suggests that knowing the parts will lead one to understand the whole. Such a view greatly contrasts with a holistic approach in which the sum of the parts is believed to be exceeded by the text, or end-product. The attention given to technical accuracy to writing suggests this approach as a more reliable foundation to assess it (Messenheimer & Packwood, 2002). However, it is very difficult, if not impossible, to determine a child's creativity or imagination for it is he, as the author, who decides the form and content of his work, not the marker. The importance of having control over all aspects of the writing process (i.e., form, purpose, audience, etc.) has been recognized by Fox (1993):

“We [writers] choose our own topics, decide our own purposes, target our own

audiences, take our time, draft and redraft, talk over our work with trusted friends and colleagues, and publish our pieces if we're lucky." (p.1)

If children are to own and control all aspects of the writing/composition process they have to be empowered to make decisions about what to write as well as to what it is possible or acceptable (Wyse & Jones, 2008). They should also be able to choose if and how to transgress a genre's conventions so as to affect the reader. Learning to write includes not only the use of elements in a (given) semiotic system but also the invention of elements in the system (Albers & Murphy, 2000). The tension between convention and invention permeates the production of texts as well as the interpretation of them (Albers & Murphy, 2000). Many children, as argued by Rosen & Rosen (1973), not only possess the quality of using language freshly, their 'limitations' in language push them to invention enabling them to say things which the resources of the language have not provided for and thus extend their sign systems. Poor writers imitate the conventions, producing highly formulaic work; great writers, on the other hand, use the conventions as tools, to help in the creation of moving and meaningful works of art (Nodelman, 1988). This greatly contrasts with the PNS' early emphasis on the didactic teaching of writing conventions, which lead children to learn to reproduce conventional compositions (Anderson, 2003; Wyse & Jones, 2008). Assumptions that the learning of correct conventions results in the early growth of competence have been questioned (Clark, 2000). Similarly, Cam (1995, 2006) contends that good writing is an art rather than something accomplished by the routine application of conventions.

Further, the prescriptive nature of the LH format has resulted in the reduction of time for young children to learn in a variety of ways as it requires children to work with the teacher for at least sixty per cent of the time (Riley & Reedy, 2005; Hilton, 2001). Its structure has also imposed strict timings and a rapid pace of interaction which circumvent large parts of the process of (writing) composition and which reduce opportunities for extended interaction and tentativeness (English et al., 2002; Wyse & Jones, 2008). It also gives children little space and time for their own story-telling and story writing and no opportunity to make their own choices (Burgess-Macey, 1999; Grainger, 2004).

3.4 Children as learners

Much of the prevailing educational and curriculum decision making in the UK is still underpinned by the theories of - cognitive development psychologist - Piaget (Barnes, 2007, 2011). An underlying philosophical assumption of his theory is that children develop automatically as they get older; in other words, development is maturational (Murriss, 2000). In this view, it is also assumed that children's development goes through irreversible, necessary age-related stages. The different

stages describe what children of a particular age group are intellectually capable of, and this, in turn, prescribes the type of educational material that is to be taught to the child, so that it conforms to the particular intellectual capacities characteristic of his age (Murriss, 2000). Any attempt to hasten this process is regarded to be “a waste of time or an educational malpractice” (Gazzard, 1985, p.11). The unquestioned assumption in developmental theories and research is that the goal of the process is maturity – each stage is followed by one that is better, more mature than the previous one. This “evolutionary bias” is most inappropriate for education, for ‘better’ thinking, writing, reading etc., is not guaranteed by just growing up (Matthews, 1994, p.17). On the contrary, ‘maturity’ turns ‘fresh’ and ‘inventive’ children into ‘stale’ and ‘uninventive’ composers (Matthews, 1994). Dewey (1916, p.50) also argued against the concept of development as an aim of education for such a view regards “growth as *having* an end, instead of *being* an end” (original emphases), and it focuses on “what education is *for* rather than what it *is*” (original emphases) (Kelly, 2009, p.110).

Piaget’s work has also played a key role in firmly settling the belief that children think in a different way from adults and that some kinds of learning are beyond their capacity (Murriss, 1992). This notion, however, has been challenged for it underestimates children’s intellectual abilities (Burgess-Macey, 1999). Children, as argued by Hubbard (1989), Fisher (2000) and Murriss (2000), are not as intellectually limited as Piaget believed them to be, and while they may think differently from adults, those differences are simply quantitative, not qualitative. What many adults fail to see when they study the world of children is that they are outsiders learning about a world they are not part of, and that they are most likely pre-disposed to approach their task from their own adulcentric views and conceptions (Hubbard, 1989). This pervasive adulcentric perception of children has, as a consequence, distorted the world of children and continuously underestimated their true faculties (Hubbard, 1989). It is possible, as some contend, that children think differently from the way adults do but no one has disproved that they may do so only because they have been offered little access to adult thought patterns and because no one has tried to help them learn more (Nodleman, 1988). Thus children should not be treated as different kinds of being incapable of mature thought but as beginners at mature thought who need and can acquire experience of it; children are natural thinkers, though not yet cultivated ones (Murriss, 2000).

Two other theorists whose work has had a profound impact on children’s learning through classroom organization are Vygotsky and Bruner (Barnes, 2007, 2011). Their theories, which have influenced many current teaching practices, consist of ‘scaffolded’ learning, in which the more knowledgeable (adult and/or child) support the learning of the less knowledgeable. Vygotsky (1978) called the difference between the child’s level working alone and his level with some assistance the

zone of proximal development (ZPD). Originally, Vygotsky's (1978) theory points to the importance of appropriate interaction, cooperation and collaboration. However, in discussions about literacy teaching, Vygotsky's (1978) term 'scaffolding' has come to mean that teachers should 'model' aspects of writing. Such a didactic context for learning, Wyse & Jones (2008) argue, not only does not support Vygotsky's (1978) initial concept of scaffolding, it also produces an inaccurate view of children as passive learners. Similarly, current approaches to literacy learning, in Wyse and Jones' (2008) view, oppose Bruner's (1975, p.25) notions of a 'spiral curriculum' in which concepts are revisited at increasingly higher levels of sophistication over time, and language learning as occurring "in the context of use and interaction – use implying an operation of the child upon objects" (p.25). Further, Bruner (1975) believed first-hand experience of 'objects' (i.e. texts) to be important in supporting children's learning, and knowledgeable people to be valuable in supporting children's learning by encouraging them to discover principles by themselves, engaging in active dialogue and translating information into a format appropriate to the learner's current level of understanding.

"Minds unlike brains are not entirely given at birth; they are forms of cultural achievement" (Eisner, 2002a). The kinds of minds schools cultivate are to a large extent determined by the opportunities to learn that they provide (Eisner, 2002). To a great extent, 'how' the mind works is itself dependent on the tools at its disposal (i.e., the different languages and notational systems accessible to learners, the types of experience provided ...) (Bruner, 1996). Current literacy curricula, Kress (1997, p.9) complains, disregards the wide range of means of communication available, and instead concentrates exclusively on the medium of "lettered representation". Such a limited model, according to Millard (2003), is

"based on a re-affirmation of a standard written national language transmitted largely through a print-based linear pedagogy." (p.4)

If the 'limits' of a child's mental predispositions can be overcome by having access to more powerful symbolic systems, then it is a function of pedagogy to ensure adequate provision (Millard, 2003).

3.5 Privileging of the 'written' and 'spoken' modes of communication and expression

To be schooled in the current educational system is, as posited by Wyse and Jones (2001), to be

confined as never before to a scene of written and oral texts. The British educational system is limiting children's resources to make meaning by devaluing all but written and oral products and by privileging 'linear', uninterrupted prose (Corden, 2003; Millard & Marsh, 2001). Despite scholarly contention that written language is neither the only nor the most important means of communication (Arnheim, 1969; Gardner, 2006; Garrett-Petts, 2000) and the fact that children are living and growing up in an increasingly complex world (Bearne & Wolstencroft, 2007), literacy learning models continue to focus almost exclusively on written and spoken languages with little or no reference to other modes of communication and representation. The argument for privileging written and oral language over other forms of expression and representation is based on an implied hierarchy of discourses (Garrett-Petts, 2000) maintained by structural systems within education (Lankshear et al., 1997). As humankind moves from a culture dominated by spoken and written language(s) to one in which visual language is becoming increasingly important (Bearne & Wolstencroft, 2007; Kress & Van Leeuwen, 1996; Kendrick & McKay, 2004), it is imperative that current conceptions of literacy are expanded to include broader modes of communication (Jewitt & Kress, 2010).

In spite of the important role played by the visual sense and the fact that every discipline uses visual thinking, as a rule western culture assigns visual learning to disciplines such as architecture, art, and graphic design rather than incorporating it in (writing) learning programmes (Brizee, 2003). Visuals are the primary source of information for humans, yet, as natural as visual learning is thought to be most cultures split education into two distinct areas – numerals/text and visuals (Brizee, 2003). Mistrust of the visual sense, and other senses, "has left a deep-seated uncertainty which even now profoundly affects curricula" (Brizee, 2003, p13). The mistrust of ordinary perception, grounded in Plato's scepticism regarding images and imagery, has not only led to the separation of visual and written texts, but also to the devaluation of the former. The act of separating written and visual languages, as contended by McKim (1980), creates an unnatural boundary, since visuals are the primary source of information of humans (Brizee, 2003).

"Visual and verbal modes of thinking and communicating are complementary: one is not higher than the other. The thinker who has a broad command of graphic languages ... will find more complete expression for his thinking." (McKim, 1980, p.124)

Given the emphasis on a mainstream view of literacy and language within the NC and PNS, it comes as no surprise that oral and written texts have received far more attention within research than visual texts (Burgess-Macey, 1999; Wyse & Jones, 2008). While a growing number of literacy theorists and educationalists are asking for multimodal approaches to learning, much of the current literacy research and teaching practice continues to be grounded on a verbocentric approach and ideology (Ring & Anning, 2004; Wyse & Jones, 2008). The visual aspects of literacy and pictorial

forms of representation are, and have generally been, “under-valued, under-researched, and under-represented” (Anning, 2003, p.5). As a result, educational practices tend to gear children’s meaning-making towards narrow definitions and models of literacy (Anning, 2003). Further, school provision does not develop the visual modes of representation children often employ as means of communication; on the contrary, children’s pictures are normally regarded as a dispensable embellishment and their picture making is only valued for occupational or recreational purposes, thus demonstrating that visual texts are not to be valued as communicative acts (Anning, 1991; Marsh & Millard, 2000).

Moreover, the visual aspects of literacy are rarely given any status in schools where children’s transition from pictures to words is often regarded as cognitive progression (Millard & Marsh, 2001). There is a pervasive view in most educators minds that when young learners are first given writing tools they will begin by making random marks, move on to drawing recognizable forms, which will in time be turned into letters and then into words and sentences (Marsh & Millard, 2000). However, picture making is not for children who cannot yet write fluently, or part of rehearsal for real writing. Pictures are partners with words for communicating one’s inner designs and a mode of representation which offers opportunities for cognitive challenges at high levels (Hubbard, 1989; Jewitt & Kress, 2010). Dewey (1980, p.6) wrote,

“any idea that ignores the necessary role of intelligence in the production of works of art is based upon identification of thinking with use of one special kind of material, verbal signs and written words.”

In his seminal book *Children and Literature* Stewig (1988) asked:

“where in the curriculum do children learn to ‘compose’ or ‘read’ visual input – to examine it carefully part by part, extracting meaning and interacting with what is extracted?” (p.79)

This is a question still asked by many today who know that such processes are central to writing (narrative), and that few children learn to compose or read pictures and pictorial texts effectively (Evangelou et al., 2009). They do not do so because it is assumed that the making and reading of pictures requires no learning (Nodelman, 1988).

“Learning to see the qualities that constitute a visual field requires a mode of attention that is rarely employed in ordinary living” (Eisner, 2002, p.12). The ability to ‘see’ and not merely ‘look’ at the forms of nature and art is a factor that greatly affects an individual’s ability to produce visual forms (Eisner, 1972). When the visual sensibilities are developed so that individuals are responsive to visual form, it is then possible to use the information acquired through such perception as resources for one’s own creative work (Eisner, 1972). Creation and appreciation are complex

cognitive-perceptual activities that do not simply emerge full blown on their own; they are influenced by experience and learning (Eisner, 1972). The visual acts as a system of communication and so has to be learned (Anning & Ring, 2004). This is crucial because the more one knows about speaking the language of vision the better he will be at communicating through it. In general, little thinking has been done in this area and, as a result, the view held is that visual language develops naturally and that images are expression of feelings or emotions but not explicit communication (Anning & Edwards, 1999).

Furthermore, visual cueing systems are not part of the reading requirements in the NC and PNS barely mentions visual texts (Grainger, 2004; Wyse & Jones, 2008). Although the literacy framework acknowledges that many powerful narratives are told using only images, children's narratives are only to be presented in spoken or written form (DfEE, 2006). Images, such as illustrations, can be used but only to present 'partly', 'augment' or 'supplement' narrative. Images can also find their way into narrative composition but merely as drafting tools: "When written descriptions are complete, return to the visual images used to support children's drafting" (DfEE, 2006). Because story telling through pictures is not part of the NC or PNS requirements, it is also not part of teachers' planned literacy activities. The power of visual media for creating and representing narratives is impressive amongst young children but, because curricula and teachers orient children's narratives into very narrow realms of expressions, their communication power declines as they "lose their natural gift for narrative expression" (Gallas, 1994, p. xvi). The energy and artistic expression of young children dramatically turns into formulaic expressions and mediocrity during the first years of schooling (Gardner, 1980; Arizpe & Styles, 2004). There is a lack of recognition by most adults of the power of the visual as a language and medium for communication and expression through which children can compose and externalise their narratives. Images are a vital part of making meaning; however, literacy learning "is all too often a matter of spinning words about words, without looking back to the images that precede words" (Lionni, 1984, p. 732).

3.6 Print and visual literacy

Albers and Murphy (2000) have defined literacy as the

"facility in the process of creating or interpreting the signs of one or more semiotic systems used in agreed-on ways in a social collective" (p.10)

Each of the elements in a semiotic system is a sign (Albers, 2007). In a painting the signs with which the painter works are line, shape, colour, space, perspective (Albers & Murphy, 2000). In a

written text, on the other hand, the signs with which the writer works are graphic letters and characters, the words of language and their presentation on the page (Albers & Murphy, 2000). The common foundation of visual and print literacy is that they are representational creations of signs (Bloome & Bailey, 1992; Goodman & Kulka, 1994; Kress & van Leeuwen, 1996). In, or when, working with representational elements artists and writers demonstrate one aspect of literacy: the process of using and sometimes extending the conventions of a semiotic system at a particular point in time to represent meanings. Pictures as well as words are of value to human beings in their communication (Hubbard, 1989); hence, the need to expand the prevailing narrow definition(s) of literacy to include visual dimensions and in so doing answer the call of researchers for the recognition of multi-media literacies and the ways in which these literacies work to complement each other (Anning, 2003; Bearne & Wolstencroft, 2007; Jewitt & Kress, 2010).

An analogy can be made between the genesis of a visual text and the creation of a written text. Making allowance for the different symbol systems involved, composition is a concept commonly used in the visual arts and writing (Langer, 1953; Bruner, 1986). The similarities abound between composing in both arts, especially if the process by which the image emerges on the canvas or the words appear on the page is considered instead of the artistic artefact itself. Further, pictorial composition offers many benefits to other forms of narrative composition (Kress, 1997). Before a painter can depict the image she wants to show she has to decide what she wants to show, and in what arrangement. This requires the double action of analysing the image she wants to represent, giving her a sense of *what* is to be represented; and the action of deciding *how* to best represent it. It must be noted that although many painters plan their compositions ahead of time and do preliminary studies, others gain much valuable experience from finding the right composition while working on it. Painting is also an invaluable medium in which to compose as it requires one to think (Steiner, 1998). However, although (narrative) painting and (narrative) writing are closely interconnected, they are not alike, this is why they can complement and enrich a child's learning (Nodelman, 1988). Their similarities and differences are the result of the intrinsic characteristics of each mode – painting and writing - as media and the types of aptitudes, techniques and knowledge they require and cultivate (Nodelman, 1988). For example, the structure of the language of painting complements the structural limitations of verbal language particularly the ontological depth of visual imagery and the agency of enactive imagery (Fleckenstein, 1996). Nonetheless, different languages are not like different windows that let one see the same 'reality', each one refracts and colours the world in a particular way (Wallace, 1986).

Many researchers and educators have long wondered why curricula and school provision deny to children the very tools and languages that many men of letters have found helpful in their work. E.

B. White's drafts and manuscripts for 'Charlotte's Web' were full of sketches (Neumeyer, 1982), in a similar vein, John Dos Pasos and William Faulkner filled their notebooks with pencil sketches, and D. H. Lawrence found in oil painting a way to work out visual images which he later transformed into metaphor. In an account of his writing process, Updike (1989) highlights the significance of drawing and painting as tools for writers:

"The subtleties of form and colour, the distinctions of texture, the balance of volume, the principles of perspective and composition – all these are good for a future writer to experience and will help him visualize his scenes, even to construct his personalities and to shape the invisible contentions and branchings of plot. A novel, like a cartoon, arranges stylized versions of people within a certain space; the graphic artist learns to organize and emphasize and this knowledge serves the writer." (p.8)

The Leweses (George Eliot and G. H. Lewes) also believed that one's best thinking is generally done through images. "Vigorous and effective minds habitually deal with concrete images," Lewes (1865, p.190) wrote

"This is notably the case with poets and great literates. Their vision is keener than that of other men. However rapid and remote their flight of thought, it is a succession of images, not of abstractions." (Lewes, 1865, p.190-91)

Similarly, Eliot (1855, p.267) spoke of "the picture-writing of the mind, which it carries on concurrently with the more subtle symbolism of language."

3.7 Why learn narrative?

According to Barthes (1975) narrative is universal, it

"is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative...all classes, all human groups, have their narratives...narrative is international, transhistorical, transcultural: it is simply there, like life itself." (p.237)

The narrative impulse is said to date back to the very beginnings of literature (Barthes, 1975). The desire and the ability to tell stories are said to begin at an early stage in a person's development (Brooks, 1984). A child's world, according to Engel (1994), is filled with stories. Long before he can recount his own tales, he hears stories told to and around him, much of his play is also based on an implicit narrative or generates a narrative in the form of a line-by-line account of his actions. Not only are narratives pervasive in terms of the quantity and variety that unfold in the daily life of humans – children and adults alike, narratives pervade their inner life as well (Engel, 1994). A

person's life is continuously intertwined with narrative(s), not only with those she hears or she herself tells, but also with those she dreams, imagine or wishes she could tell. A person, according to Brooks (1984) lives

“immersed in narrative recounting and reassessing the meaning of past actions, anticipating the outcome of future projects, situating herself at the intersection of several stories not yet completed.” (p.3)

Moreover, human beings are predisposed to organize their experience into a narrative form or, what is the same, to make meaning in terms of narrative (Bruner, 1990). This capacity is an invaluable instrument as meaning-making dominates much of a person's life in her culture (Bruner, 1990). Narrative is therefore an invaluable individual and cultural meaning-making instrument. The apparently humble activity of narrative creating differs from activities done for practical purposes in that it is a satisfying activity in its own right (Chatman, 1993). This does not mean it does not play a vital part in helping one to understand the world or that it does not affect one's beliefs and actions very profoundly, it does so but in a more oblique way (Chatman, 1993). It could be argued that in the long run the way a narrative affects a person's understanding is more profound, for narrative is the way one makes a totality of her experience (Rosen & Rosen, 1973). Narratives, as argued by Chatman (1993, p.144) “express how experience tastes to us as individuals and invite others to share this taste”.

The long established tradition extending from Plato down to Freud which regards narrative as the antithesis of thought and as a natural, unreflective and uncritical form of discourse has resulted in narrative frequently being overlooked while enormous amounts of pedagogical effort is devoted to teaching the methods of science (Olson, 1990). Whilst there is nothing wrong with the mode of knowledge and discourse traditionally associated with scientific inquiry, a significant problem in most cultures arise from regarding it as the supreme achievement (Bruner, 1996). The ‘narrative’ and the ‘scientific’ represent two distinct but equally valuable currents of human cognition. They both make important contributions to the rich variety of human thought, and a de-emphasis or lack of nourishment of narrative, in Bruner's (1984) opinion, can only lead to an impoverished cognitive landscape. In a similar fashion Tolkien (1964) argued that

“fantasy is a natural human activity. It certainly does not destroy or even insult reason; and it does not either blunt the appetite for, nor obscure the perception of, scientific verity. On the contrary, the keener and cleaner is the reason, the better fantasy will it make.” (p. 50)

Another reason often proposed for the teaching of narrative is that narrative is intrinsic to human

development and that every individual has the right to have his intellect developed (Costa 1991). The development of one's thinking is part of what it means to be educated because it is part of what it means to be human (Fisher, 1996). This view would suggest not only that a key function of education is to help children learn to think critically and reflectively but also that narrative is one way of doing so (Dewey, 1933). Narratives also create what the Russian Formalists used to call *ostranenie*, "the capacity to make the all-too-familiar strange again" (Bruner, 1996, p.99). Further, in Bruner's (1996, p.99) opinion, whilst the narrativizing of "'reality' risks making reality hegemonic, great narratives reopen it for new questioning", that is why narratives are needed in democratic classrooms, to help humankind see again, afresh. Humankind, as contended by Bruner (1992) forgets at its peril that the greatest advances in history were achieved not so much by scientists or mathematicians but by poets, playwrights, philosophers, music teachers and the like. What characterizes human beings like Nelson Mandela or Václav Havel is their philosophical depth and human wisdom (Bruner, 1992).

3.8 Narrative development

Drawing upon models of development research the PNS claims that narrative learning is a developmental process, occurring in a relatively orderly sequence (DfES, 2007). The concept of narrative is said to 'grow' as the child matures and his narrative productions progress from simple, loosely organized, action-event structural sequences to more mentally-driven, intricately woven narrative accounts (Bergman, 2001; Bruner, 1990). Piaget (1967), and developmental researchers in general, have found that, as children (advance in) age, they build cohesion into their stories by first linking discrete chunks of information together into a singular event. These events are then consolidated into episodes. Episodes are strung together to form complex story units, and story units are then integrated into story forms that have depth and dimension reflecting a more global frame of reference (Bamberg & Damrad-Frye, 1991; Viney, 1994). The hierarchical integration of increasingly complex story elements into a cohesive story account appears to parallel a similar, age-related shift in the development of story plot (Applebee, 1978; Genereux, 1997; Stein & Glenn, 1979). The shift from action-based event descriptions to intention-based plotted stories appears to signal a growing awareness of story characters as having internal mental states such as goals, motives, feelings, and needs that propel the story action (Applebee, 1978). By 7 years of age children are thought to be able to elaborate and extend their stories by linking together and coordinating two or more problem-based episodes (Applebee, 1978).

The narrative teaching methods in the PNS are also informed by cognitive research on narrative development, which focuses on children's acquisition of 'story grammars' (SG) or 'story schemas'

(Bloome et al., 2003). A story grammar is a hierarchical network of story nodes, or constituents, and logical relationships connecting these units (Riley, 1993). Although story grammars vary somewhat in their nomenclature they share many of the same basic properties. In the terminology of story grammar, the simplest complete story consists of a setting and an event structure (Mandler & Johnson, 1977). The event structure consists of one or more *episodes*. The minimally acceptable characteristic of the structure for an episode is: a *beginning*, a *development* and an *ending*. The beginning presents the protagonist with a conflict. The development section can be of two principal types: (1) a *simple reaction* to the beginning on the part of the protagonist, usually in the form of an internal response; or (2) a *complex reaction* consisting of a *simple reaction* and a *goal* and appearing with a *goal path*. The goal path involves an *attempt* that results in an outcome, and subsequently a resolved ending. Since, the structural quality of the story depends on the completeness of these episodes, all the constituent parts have to be present, in the specified order, and they also have to be causally and temporally related (Davis et al., 2003).

However, many of the stories children compose when viewed through the story grammar lenses 'fail' for they lack some of these constituents (i.e. an internal response, reaction, sequential order etc.) and do not conform to the story grammar conventions (Orton, 1995). Story grammars have been heavily criticized for using a fixed set of grammar units to measure quantitatively, what is qualitative (i.e., narrative well-formedness and narrative ability), and for employing methods which hide powerful narratives behind their numbers (Franzosi, 1998). There are many powerful and simple stories that cannot be created by means of story grammars and which would erroneously be rejected as stories (Black & Wilensky, 1979). Further, story grammars can often accept non-story texts such as procedural expositions as stories (Black & Wilensky, 1979). There are a number of elements required by story grammars which can be omitted from well-formed stories. For example, in narrative theory, 'ellipsis' is a technique which allows an author to condense time by omitting a portion of the sequence of events; it is also an stylistic method which encourages a reader to fill in the missing gaps of the narrative with her imagination (Chatman, 1978). In any narrative, what is relevant is not whether a portion of the story has been left out but whether what has been omitted can be inferred from the remaining story statements (Chatman, 1978). In the following example, "John needed a book from the library and it was soon in her possession" (Black & Wilensky, 1979, p.221), getting the book required him going to the library so the unimportant details that describe his visit to the library are omitted. There are also many statements which can appear in well-formed stories in different orders than those specified by the grammars (i.e. chronology, anachrony) (de Beaugrande, 1982). Story grammars also limit their story features to one character, or protagonist, pursuing a single goal. Thus, they do not consider stories in which a character has multiple goals, nor do they take into account stories with several characters striving to reach different simultaneous

goals. Story grammars are also limiting by offering narrow and restrictive views of reader and writer purpose, and by paying undue attention to what children include or remember of a story, ignoring the more important question of why is it that they include or remember it (Smith et al., 2003).

3.9 Narrative in the NC and PNS: a critique

Through KS2 children have the opportunity to write many different types of narrative (DfES, 2007). These are divided into five units: (1) – “stories with familiar settings” [3 weeks]; (2) – “myths, legends, fables, traditional tales” [4 weeks]; (3) – “adventure and mystery” [4 weeks]; (4) – “authors and letters” [3 weeks]; and (5) – “dialogue and plays” [4 weeks], and defined by DfES (2007c) as “exemplar materials on which to model good practice.” Composition of oral or written (fiction) narratives, according to DfES (2007), involves children acquiring a set of skills and authorial knowledge in order to learn to write particular narrative texts. The general narrative features, structures and knowledge children in Year 3 need to acquire are specified in the learning objectives and target statements discussed below.

Creating and shaping texts:

1. Make decisions about form and purpose

PNS requires children to learn to make decisions at various stages in the writing process using knowledge and experience of the various text types as the basis for their choices. The choices children need to make are as regards structure, organization, sentence construction and vocabulary. However, making these choices is an impossible task for children as it is the curriculum and teachers who determine the purposes and audiences for all of the children’s writing(s). Further, in the PNS much of the focus on narrative composition development consists on children re-working texts the teacher has chosen and which they have previously read and analyzed with her; for example, “to write a different story in the same setting”; “to write a story in which the setting and details are altered but which retains the main events in the plot”, “to write character profiles using key words and phrases that describe characters in the analyzed text” (DfES, 2007). This implies a deliberately imitative process of creating narratives which gives children a restricted task and, to a great extent, does not encourage children to exercise their imagination (Wyse, 2007).

2. Text structure and organisations

Children have to write narratives with a ‘beginning, middle and end’, in which the events are presented in chronological order and which ends on a resolution of the narrative’s problem(s). This

structure is generally constituted by:

- an opening in which the setting and characters are introduced
- rising action
- a complication (s)
- falling action
- a resolution.

DfES (2007d) contends that although the three stage *story* structure (beginning - middle - end), also known as Freytag's Pyramid, can be discerned in many stories this structure can be adapted, expanded and/or modified. Effective authors, DfES (2007d) posits, "are not constrained by predictable narrative structures", they often modify or adapt these generic structures by changing chronology through the use of time shifts i.e. flashbacks and flash-forwards. Further, PNS claims children can add these anachronic narrative structures to their narrative writing repertoires. However, judging from the learning objectives and target statements in its documentation, they are not to use them for the only structure that is permitted is that which presents events in an orderly chronological sequence (i.e., "well-structured narratives are organized linearly along a purely temporal axis, where one event follows another in sequence") (DfES, 2007d). 'Well-organized' narratives which consist of a clearly demarcated beginning, middle and end though can more often than not be dull and uninteresting, and fail to include the interpretive points of view which are the essence of maturely proficient narrative telling, thus failing to engage the reader and thereby achieve the communicative goal of narrative (Berman & Katzenberger, 2004). They, however, will be logically and coherently organized as well as canonically structured (Berman & Katzenberger, 2004). The PNS justification for the prescription of this type of *story* structure is that it helps to make the narrative easy for children to imitate in oral and written form (DfES, 2007). Using imitation as the vehicle to help children learn about narrative, as posited by Bruner (1996), entails the assumption that children are incompetent. Moreover, it presumes the children's minds are *tabula rasa* and passive. In this view, knowledge of the structures grows as habit through practice (Bruner, 1996).

In the daily LH and during shared writing one of the teacher's main role is to focus attention explicitly on writing text and to model, as the expert writer, how to punctuate, join and structure sentences, select effective vocabulary, and making precise and explicit meaning. During the lesson familiarization with these features takes place through narrative at three levels: text, sentence and word. Later on, during independent work, the children are expected to experiment with the given text type and to replicate the text, sentence or word level features explored during whole class

work. This 'modelling' is the basis of apprenticeship in the PNS, which leads the novice child into the skilled ways of the expert teacher. The teacher's aim then is to transmit a skill to the learner who must practice the modelled skill and act in order to succeed. An important underlying assumption of this 'modelling' approach is that the child can be taught by showing and that he has the ability to learn through imitation. Moreover, the basis of shared class work is said to be based on the Vygotskian principle that the learner is being supported by the more experienced adult as he cannot yet operate independently (DfES, 2007). However, although demonstration can have a useful purpose, it should not be termed scaffolding, as it emphasizes direct-instruction and does not encourage children's independence as part of the learning, and given "dubious theoretical authenticity by inaccurate reference to Vygotsky" (Wyse & Jones, 2008, p.31).

3. *Selection and use of a wide range of descriptive and technical vocabulary:*

Children are asked to "use interesting vocabulary, vary use of adjectives and verbs for impact, and select nouns that are specific, e.g., poodle rather than dog" (DfES, 2007). Adjectives, as contended by DfES (2007), provide useful descriptive information about the noun they modify and are effective if used sparingly. As a rule, the use of more than two adjectives to modify a noun is discouraged in narrative composition; yet, DfES (2007e) argues, the use of rich, evocative vocabulary often with layered adjectives (i.e. the great big enormous turnip ... a wise old king ...) is an invaluable stylistic feature used in most types of traditional tales (DfES, 2007e). In narrative theory, adjectives are valued because they serve other important purposes, i.e., repetition of a given adjective can be used to highlight important information and thus draw the reader's attention to a specific piece of information (Rabinowitz, 1987). DfES (2007f) favours the use of *interesting* verbs that describe how a character speaks, e.g. 'shrieked', 'murmured' over that of *mundane* verbs such as 'went', 'got' and 'came'. However, the vagueness of the information these so called 'mundane' verbs provide can be used to withhold key information from the reader (Bryer, 1990). Their lack of specificity can, in some cases, be effective as it leaves their meaning more 'open' to interpretation and can evoke greater emotional responses and reactions than specific verbs do, for these verbs cause the readers to exercise their imaginations more (Toolan, 2001).

Moreover, PNS encourages children to use detail to *embellish* their narratives but, at the same time, they are expected to be careful not to include too much detail for it can sidetrack the reader from the narrative's main events and/or interfere with the story line (DfES, 2007f). This conception of detail does little to acknowledge the valuable role it plays in narrative (Rimmon-Kennan, 2003). Descriptive detail is key to engaging the reader's imagination and making texts appealing to her (Plett, 2004). Detail allows an author to re-create the experience for the reader and to bring incidents alive for her, making the story 'real' (Plett, 2004). Further, description, a rhetorical strategy

using sensory detail, is a telling mode which belongs to the durational aspect of 'pause' (Chatman, 1978). In a descriptive pause the narrative slows down by bringing the story time to a standstill, so no action takes place, while the discourse time dwells on description or comment; a pause makes 'story' time stand still (Genette, 1980; Rimmon-Kenan, 1986). Description can oftentimes be used to highlight or foreground important information (Toolan, 1988). By highlighting particular details, the author can 'evaluate' their significance or importance to the story.

Text structure and organisation

1. "Signal sequence, place and time to give coherence"

The narratives children are required to write throughout KS2 and KS1 have to be written in the past tense, and only occasionally can they be written in the present (DfES, 2007f). Similarly, children are instructed to not shift person and to use consistently the first or third singular person (DfES, 2007f). In narrative, though, *tense* can perform a variety of functions, not all of which are temporal or aspectual (i.e., suggesting the passing of time, sequentiality, chronology and the expression of subjectivity) (Fludernik, 2003). Tense does fulfill the invaluable textual function of foregrounding and backgrounding events (Fludernik, 2003), which is accomplished through tense shifting.

PNS has also set specific requirements with regards to story elements such as character and setting. Children need to establish characters at the beginning of their narratives through the addition of detail such as background, history or interests (DfES, 2007f). Children have to create characters that develop and change over time as a result of the events that take place in the narrative or the dilemma they face and the resulting action (DfES, 2007f). Characterisation is considered essential to narrative (DfEE, 2006b) but characterisation is not a key element of all narratives. Characterization is only well suited to narratives about personal and inner conflict because this type of narrative demands complexity of character, for simplicity would rob the reader of the insight into human nature (McKee, 1998). Action and adventure narrative genres, favoured by many young children, on the other hand, demand simplicity of character because complexity would distract the reader from the "derring-do or pratfalls" required by those genres (McKee, 1998, p.107). Moreover, PNS limits the numbers of characters in children's narratives to one or two typical main characters (DfES, 2007f). The use of archetypes is recommended for it adds to the familiarity and predictability of the plot (DfES, 2007). The simplicity of characterisation and the predictability of traditional archetypes' actions are valued for they make them accessible to children, especially for the purposes of imitation in their own independent writing or retelling (DfES, 2007f).

Altman (2008) contends that what is important in a narrative is not so much the number of characters as the process of 'following'; this is the sense of the narration following an individual

from action to action or scene to scene. A narrative's 'following' functions in the same manner as the focus of a camera and it is important for it concentrates attention on a particular character or group of characters, thus foregrounding their actions. Alternation of the following between two characters or groups of characters is employed to establish a zigzag pattern that construes a given text not in terms of temporal development but as a spatial balance of opposing forces. The spatialization of time serves the important purpose of underlining the conflict between the opposing characters or forces in the narrative. This alternating and symmetrical presenting of information supposes a dual-focus story structure (Altman, 2008). This structure greatly contrasts with that proposed in the PNS and, at the same time, avoids the Aristotelian pitfalls of describing a text's structure as that which necessarily has to contain a 'beginning,' a 'middle,' and an 'end' and a sequence of events that is both linear and causative (Altman, 2008).

Setting, another valuable narrative element, is presented in PNS as consisting of the time of day, weather and season and needing to be established at the beginning of the narrative (DfES, 2007g). The setting, however, does not necessarily have to be presented at the beginning of a narrative. Elements of the setting can run through an entire narrative and new settings can also be introduced as a narrative develops (Talib, 2009). McKee (1998) distinguishes setting as a four-dimensional element of narrative. The four dimensions he identifies are: level of conflict, duration, location and period (McKee, 1998). Level of conflict refers to the position of a story's conflict within the hierarchy of (human) conflicts (i.e. personal conflicts, struggles against forces of nature, battles with institutions in society). Duration concerns the story's length across time. Location is the space/place where the story takes place. Period is the time of the story. From this point of view, setting includes not only a temporal, but also a physical and a social domain (McKee, 1998). Setting is also closely linked to narrative structure. A setting delimits the possible actions in a narrative, and the delimitation of actions has an important part to play in the nature of the possible plot (Talib, 2009). Further, the setting can have a close connection with character. A character's actions, or the nature of his actions, are determined or made possible by the setting or what is available in a given setting (Talib, 2009).

3.10 Narrative Painting

Narrative painting, the mode of narrative composition advocated in this study, can have as many functions as 'narrative' writing or telling (Welton, 1994). It might seem that painting is less suited to narrative composition than to other subject matter, since a narrative painting (re)presents a single image and is described as a 'spatial' art form, as opposed to written narratives which by their nature happen in sequence, and are considered temporal (Welton, 1994). The similarities and differences

between the temporal and spatial arts have been endlessly discussed (Glen, 2004); however, for narrative painting time is not absent. A temporal sequence can be discerned in a picture in spite of its synoptic nature (Biberman, 2006). Narrative paintings can unfold their content in many ways: they can focus on one significant moment (synoptic and monoscenic narratives), or deliberately obscure the central point; some show a number of events simultaneously (continuous and cyclic narratives), while others present individual episodes in a kind of comic-strip sequence (Shih, 1993).

A narrative painting, as presented in this study, is the cross-section of a given story, a visual text which represents a transient moment as well as important elements of the overall narrative. Such a view of narrative has been criticized by Ross (1982) who contends that the re-presentation of a single point in time cannot be considered a narrative as it limits the meaning of a narrative painting's elements (i.e. event, action, characters) to their appearance rather than to their essence. Similarly, Chatman (1978) argues that a picture can only represent 'what is' in some fictional world but not 'what happens' in that world. For him, a "text which consists entirely of such stasis statements, that is, [one that] stated only the existence of a set of things, could only imply a narrative" (Chatman, 1978, p. 32). Nonetheless, this according to Bantinaki (2004, p.71) can be explained with "a basic fact about systems of communication, namely the fact that shared knowledge of a system of communication and shared knowledge of the world allow for economy in discourse". A narrative painting's mode is presentational, not assertive; "it does not say 'this is the state of affairs', it just shows one that state of affairs" (Russell, 1973, p.70). Since no narrative painter can show all there is to show about the narrative, they design their narratives with an implicit working in mind about the knowledge their readers will bring to the narrative painting (Altman, 2008). This requirement of readers to fill in the narrative is a vital means of enhancing the evocative nature of the work (McHugh, 2004).

(Narrative) paintings refer to things outside themselves through the modes of denotation and exemplification. Denotation is based on the premise that if a (narrative) painting depicts an event, the narrative does refer to and denote it. For instance, the symbol of a shark represents the animal 'shark'. In a symbol the meaning is attached to the object. As long as the reader knows what a shark is and how it is represented in her culture, she will know what the symbol stands for. Exemplification, on the other hand, shows abstract notions and ideas which cannot be directly perceived by one's senses but which can be recognized through the literal and metaphorical qualities narrative paintings display (i.e., danger, death, trouble, etc.). Meanings do not come attached, as they do to symbols that denote. The characteristic of the exemplifying symbol is its open nature; there is no single right answer (Doonan, 1993).

The elements in a narrative painting can also be organised in a given (and logical) order of importance known as 'visual hierarchy' (Wroblewski, 2003). The elements with the greatest visual weight, that is, the visually dominant ones, are the first to be noticed. They are the centre of attention and determine the beginning of the story path (Wroblewski, 2003). The different elements within a visual hierarchy guide a reader's eye through the composition, giving her pieces of the story as she reads. The relative position of the elements within the hierarchy also serve to provide the reader with information about their importance to the story. Narrative painters use visual relationships to create effective visual hierarchies. The varying amount of weight they give to the different elements serves to establish the pattern of movement to be followed through the layout. As in all hierarchies only the most important elements should be on top (Wroblewski, 2003). The position each of the elements occupies is contingent on the message the painter wants to communicate.

Narrative paintings are very different from written narratives in their persuasive and psychological effects (Feigenson & Sherwin, 2008). For instance, visual messages have a greater impact than written messages because visual information is more vivid. Further, visuals communicate meaning through associational logic, a logic "which operates in large part subconsciously through its emotional appeal" (Feigenson & Sherwin, 2008). Furthermore, visual images tap on people's intuitions and emotions to shape their responses (Feigenson & Sherwin, 2008) and, as such, communicate implicit meanings better than words alone (Fleckenstein, 1996).

3.10.1 Advantages of a visual approach to narrative learning and composition

An important aspect of learning to narrative paint (compose) is that it makes explicit the idea that narrative painting is a physical construction by an artist who makes decisions and choices (Hart, 1999). In the creation of a narrative painting, if the work is to proceed, choices must be made. The alternatives are many and varied before the initial steps but after these first elements the alternatives diminish in number. The range of choices many painters make in the process of making meaning is remarkably complex (Grainger, 2004). This is crucial as the process of creating a narrative painting, or any other type of narrative, requires constant choices.

Moreover, authors need time to find the details of their narratives and narrative painting can slow them down enough to do that (Ernst da Silva, 2001). The value of a narrative painting's character – slow, mediative and demanding – is a great contrast to the frenetic technoculture of most classrooms (Robertson & McDaniel, 1999). By narrative painting, one is immersing oneself into a world and pace that is slower than that expected in classrooms, a world and pace more conducive to the

construction of deliberate meaning (Robertson & McDaniel, 1999). The visual arts make readily apparent that detail added by the artist has to be integrated with the existing elements of the composition (Golden, 1986). That is, detail or new elements cannot simply be added piece by piece; they have to be added in a way that allows the entire composition to grow. Every new addition or connection puts a strain on the whole which must be met by a readjustment of the elements. Weak narratives are composed of separate sections, seemingly glued one to the other rather than holistically connected in an overall structure (Golden, 1986). Artists see the connections between their ideas and recognize the importance of retaining the organizing power in a composition to allow it to grow.

Authors are not the only ones who can create visual images; proficient readers, too, create pictures as they read a text (Ernst da Silva, 2001). The pictures that appear in these readers' mind's eye can also be searched out for thinking that leads to creating text. Murray (1994, p. vii) writes, "We write what we see...the relationship of seeing and telling, drawing and writing, is intimate, essential". In addition, pictures, painted by the children, are important tangible pieces of literacy that can help children to see and to hold onto the images in their minds. Externalization produces a record of one's mental efforts, one that is 'outside' rather than vaguely 'in memory' (Eisner, 2002). To a certain extent, it also relieves one from the always difficult task of thinking about one's own thoughts while often achieving the same end (Bruner, 1996). Externalization makes visible one's thoughts and intentions in a form more accessible to reflective and metacognitive efforts. Luhmann (cited in Arteni, 2004) asserts that painting

"integrates what is in principle incommunicable, namely perception, into communication, stimulating thinking in ways that exceed verbal or conceptual comprehension." (p.141)

3.11 Summary

This chapter has presented and problematized the narrative teaching and learning theories that underpin both NC and PNS. It has considered the impact of such theories on the perception of children as learners and non-verbal modes of narrative communication and expression such as the visual. Later, the value of narrative to children's learning was discussed. Finally, the narrative learning requirements for Year 3 were explored and contrasted with the type of learning fostered by the pictorial approach to narrative composition and learning proposed in this study.

CHAPTER 4

Research Methodology

4.1 Introduction

This chapter begins by briefly reviewing traditional philosophical approaches to research and their impact on education, research and educational research. It then presents some of the key ideas and assumptions of Deweyan pragmatism. Through the examination of the basic structure of Dewey's transactionalism and the ensuing philosophy of action, which together provide the framework for Dewey's theory of knowledge, this chapter aims to advocate the suitability of this worldview for education in general and for this study in particular. The final section notes some criticisms to this philosophical approach.

4.2 Research Paradigms

Paradigms are worldviews which guide the decisions researchers make (Teddlie & Tashakkori, 2003). Researchers bring to their research "a set of interlocking philosophical assumptions and stances" among which are their ontological and epistemological beliefs (Greene & Caracelli, 1997, p.6). Ontology refers to a researcher's assumptions about the nature and structure of the world (Lincoln & Guba, 1985). For example; 'What is the nature of reality?', 'Is reality orderly and lawful or constantly changing?', 'Can the individuals involved in the research situation construct reality?', 'Is there a world outside the mind?', 'What is the objective nature of things?'. Connected to a researcher's ontological beliefs are also those beliefs concerning the nature of human knowledge and understanding (Creswell, 1998): 'What is knowledge?', 'Can one have knowledge?', 'How does one acquire knowledge?', 'What is the relationship between the knower and the known?', 'How can a researcher claim 'objectivity'?'

The approaches to research have frequently fallen into two main philosophical positions, with writers proposing various terminologies to distinguish them. The terms 'scientific' and 'naturalistic' are suggested by Guba and Lincoln (1987), whilst 'positivist' and 'constructivist' are proposed by Tashakkori and Teddlie (1998). Positivist ontology suggests that there is a world 'out there', and that it is possible to divide it into parts and for these parts to be studied as separate phenomena (Creswell, 2009). Similarly, positivist epistemology views knowledge as external to the actor. Constructivist epistemology, on the other hand, argues that neither the knower and the known, nor the knower and the world can be separated (Creswell, 2009). These approaches are further differentiated on their accounts of their beliefs about human nature (Cohen et al., 2000); where the

positivist approach assumes a deterministic view of human nature, the constructivist considers it as voluntaristic (Creswell, 2009).

Moreover, positivists maintain that inquiry should be objective (Johnson & Onwuegbuzie, 2004). In this school of thought's view, in order for a researcher to uncover 'reality' without contaminating it she should remain unbiased and detached from that being researched, and she should empirically test her hypotheses. Further, objectivists believe that generalizations are both possible and desirable, and that reliability and validity can help a researcher determine the real causes of the research outcomes (Guba & Lincoln, 1994). By contrast, constructivists reject the idea that researchers can observe or uncover phenomena without affecting them (Johnson & Onwuegbuzie, 2004). In their view, a researcher can only aim to be impartial to the outcome of the research, and to operate in as unbiased and value-free way as possible, by means of acknowledging her own preconceptions (Guba, 1990). Furthermore, constructivist researchers argue that multiple realities exist, that research is 'value-laden' and that generalizations are neither possible nor desirable (Guba, 1990).

As a result of these differences the research procedures and methods linked to these paradigms also differ (Lincoln & Guba, 1985). Positivist researchers employ experimentation and survey methods to collect their data; these are said to be pre-determined measures which provide numeric (quantitative) data (Cohen et al., 2000). In contrast, the constructivist approach employs strategies like case study and methods of data collection such as observation and interviews which for the most part result in qualitative data (Cohen et al., 2000). The degree of discrepancy between these philosophical and methodological approaches has long been debated, and it has ultimately resulted in what has been termed as the 'paradigm wars' (Cage, 1989; Tashakkori & Teddlie, 2003). Newman and Benz (1998, p.9) have argued that to a great extent this is the result of the trivialization of the paradigm construct into what they call a "false dichotomy".

The monomethod era, which commenced the paradigm wars, has led researchers to choose approaches and methods that are either 'purely' quantitative or qualitative (Armitage, 2007; Tashakkori & Teddlie, 1998). An alternative to this longstanding paradigmatic and methodological dualism is a pragmatist approach which views research along a continuum that favours the research question(s) over assumptive worlds (Creswell, 2003; Tashakkori & Teddlie, 1998). Instead of thinking of research design as either or dichotomies, pragmatists think it is more productive to consider issues such as these as continua; that is, to view quantitative studies at one end of the continuum and qualitative studies at the other end, with the possibility of a vast array of designs in between (Tashakkori & Teddlie, 1998). The view of research as continua, according to Creswell

(2003), suggests that research design issues can also be considered in terms of shades of grey, rather than as merely black or white.

Both qualitative and quantitative purists consider their paradigm the best for research and advocate implicitly and explicitly a mixed-methods incompatibility thesis (Scott & Briggs, 2009). Purists, as posited by Scott and Briggs (2009, p.230), contend that in research mixing methods can “create argumentative incoherence by attempting to combine paradigms with incommensurable epistemic and ontological foundations”. Unlike these purists, pragmatists embrace both points of view and regard the contribution each makes to research equally valuable and important since they are both ways of helping humans to cope with aspects of the world (Biesta & Burbules, 2003). In pragmatist studies researchers hold no a priori commitment to using a given set of methods, and decisions about research design and are made on the basis of the methods thought to best meet the demands of the inquiry (Patton, 1988). All methods have potentialities and are compatible; methods can be mixed in a study if the researcher thinks they can help her make her data collection and analysis more accurate (Lewis, 2004). Further, pragmatists hold that since most inquiries are multi-purpose, a ‘what works’ method better suits studies which address questions which do not necessarily call for purely qualitative or quantitative methodologies and designs (Creswell, 2003). Similarly, Darlington and Scott (2002) argue that many of the decisions researchers make in the process of deciding whether they will be adopting a qualitative or quantitative approach, are based on their belief that the chosen methodology and design are better suited for the purpose of their study, rather than on the philosophical commitment of their paradigm. The increasing number of researchers who have found practical value in pragmatist, and pragmatic, mixed-methods approaches, along with the success of their studies, attests to its widening acceptance, thus indicating that the incompatibility thesis asserted by groundless (Pawson et al., 2004, 2005). In addition, the incompatibility thesis is regarded as false by coherentist pragmatists because they reject the foundational claim of epistemology (Scott & Briggs, 2009).

4.2.1 Paradigmatic influence on research and practice

The way in which the relationship of educational research and educational practice is seen is linked to a researcher’s beliefs about knowledge, reality, and human action (Biesta & Burbules, 2003). If, for example, she assumes that knowledge gives information about reality as it really is, and if she further assumes that there is only one reality, then she will conclude that there is only one right way to act. If, on the other hand, she assumes that the world is created through action and interpretation, and that knowledge is connected with what humans do, then new knowledge will open up new and unforeseen possibilities rather than tell her the one and only possible way to act (Biesta & Burbules, 2003). Although it is widely expected that educational research should have a

practical orientation and create knowledge that is relevant for the daily practice of educators – who want knowledge that can inform their actions, there are many different views about the way in which research and its findings should play a practical role in educational practice (Boyles, 2006). While some favour research that provides educators with educational techniques, in which the task of an educator is that of implementing the general educational ‘truths’ produced in the research, others favour research that provides different interpretations of educational ‘reality’ which practitioners can use to understand and make sense of the educational situations they are in (Biesta & Burbules, 2003).

It is argued that since traditional epistemological assumptions are generally accepted as the ‘truth’, rather than as the products of certain groups particular purposes and interests, most learning environments continue to inhibit and limit experiential learning (Boyles, 2006). Foundational epistemology and the entailing power structures that have supported it are, in Boyles (2006) opinion, responsible for the general lack of inquiry found within schools. They are also behind the general notions that classrooms are arenas of negotiation between educators and curriculum imposed targets - reinforced by compulsory tests (i.e, SATs – Standard Attainment Target), and that children are “testable objects”, who have to acquire ‘pure’ knowledge and to give ‘correct’ answers (Boyles, 2006, p.67). The indisputability of these views is strengthened by the spectator theory of knowledge endorsed by most educators, who regard children as passive observers who stand outside of experience (Biesta & Burbules, 2003). The type of pedagogy that results from such conceptions and which, as a result, is found in schools is the opposite of what Dewey (1977) regarded as education. As a rule, in classrooms “‘acquiring’ takes the place of ‘inquiring’”, and children are seen as empty vessels that need to be filled with knowledge and ideas rather than as active learners who need both nurturing in learning the techniques of inquiry, and the educational provision that caters for these experiential types of learning (Dewey, 1971).

Barnett (2001, p.145) laments that most educational research serves as a means of preserving and reinforcing the dominant paradigms, and that only a few researchers venture to “embrace uncertainty and attempt to offer a significant reframing of their fields of inquiry”. In his view, research(ers) ought to concede they can no longer claim to deal with certainties and that the best research can offer is the ‘tentative,’ ‘possible’ or ‘suggested’ (Barnett, 2000). Education, Dewey (1971) argues, cannot be based on the inherited ideas and skills of gone generations or research for it is not possible to know what the future will be like. This uncertainty is also based on the idea that it is not possible to know whether the patterns of action a learner has developed in the past will be appropriate for the problems he will face in the future (Burbules & Biesta, 2003). Since children live in an ever-changing world in which each new situation is in some way unique, it is not

unreasonable to suppose that it is not possible to prepare them for any precise set of conditions (Riley & Welchman, 2003). Thus, it is important to acknowledge that no subjects or skills presented to children are enough to ensure they become independent, successful people throughout their lives. If they are to

“become and remain functional autonomous persons we must teach them to do by choice what in infancy (they) do by nature, which is to grow and adapt.” (Riley & Welchman, 2003, p.106)

4.2.2 Paradigmatic influences on education

Education is a process of “expression and cultivation of individuality..., learning from experience ..., and attaining ends which make direct vital appeal” rather than something imposed from above, reduced to skills and techniques, and distanced from a learner’s life (Dewey, 1938, p.19). For pragmatists, the goal of education is to lead a learner to emancipation, to think for himself and to become as independent an agent as possible, rather than moulded according to the canon and unable to adapt to the evolving environment around him (Parrish, 2005). In their view education should also aim to facilitate growth that emerges from the “positive and constructive aspect of possibility” that is inherent in the organism that interacts with its environment (Dewey, 1916a, p. 492). Although traditional education counts as experience it is experience that is unlikely to lead a learner to growth (Biesta & Burbules, 2003). On the contrary, it can leave him unprepared for independent thought and action, make him incapable of adapting to the environment around him, and closed rather than open to further experience (Parrish, 2005).

‘Life’ “is development, and ... development, growing, is life” (Dewey, 1916a, p. 496), there is no end to development that will make one think that no further growth is necessary. In Dewey’s (1916, p.62) view “since growth is the characteristic of life, education is one with growing”. Dewey (1916b) regarded education both as the enterprise which instils into students a desire for lifelong growth and learning and the conditions which insure it, as well as a process of constant reorganization, reconstruction and transformation. Schools, however, have often failed to supply the means for facilitating growth for they have regarded education as having an end, rather than being an end (Biesta & Burbules, 2003). Growth has also been hindered by the interpretation of development in comparative terms and the child’s traits against those of the adult (Biesta & Burbules, 2003). This has created a distorted view of learners and education, for the only thing growth is relative to is ‘more’ growth (Dewey, 1916). All children have unique and special abilities, and to neglect them is to “distort the organs upon which growth depends” (Dewey, 1916). In order to depart from such deficit models and notions of learners, Dewey (1916a) suggests practitioners surrender their habit

of thinking of teaching as filling the children's 'empty' minds with knowledge, and as the method which supplies for children's cognitive deficiencies.

Another factor which has hindered learning is the view of education as a technical enterprise where practitioners 'apply' the findings of educational research (Biesta & Burbules, 2003). Education is not a mechanical enterprise but a human practice (Biesta & Burbules, 2003). Badley (2003) blames the engineering models promoted by scientific research for devaluing the practical knowledge, reflective experience and common sense valued by pragmatists and so much needed in the world of education. Although conventional models of research can have some value for (educational) research and practice; they are not the most useful approaches to the particularly open and indeterminate world of education (Badley, 2003). Positivists' technological view of research has also resulted in the view that research ought to produce 'recipes' for practitioners (Badley, 2003). Pragmatists, on the other hand, believe that the purpose of inquiry is to offer useful alternatives to meet human beings' needs and purposes, and to help make the problem solving of practitioners more intelligent, without telling them what to do (Biesta & Burbules, 2003).

4.3 Dewey's Pragmatism

Pragmatism is a philosophy of (human) action which proposes a viable and valuable alternative to the two combatants - positivism and constructivism, and to education as a practical discipline (Biesta & Burbules, 2003; Goles & Hirschheim, 2000). Within a pragmatist framework educational practice is at the centre of educational inquiry, it is also "the beginning and the close" of all educational inquiry (Dewey, 1929b, p.16). Practice is the source of problems to be investigated, and "the final test of value of the conclusions of all researchers" (Dewey, 1929b, p.6). Practice is of great value to pragmatists because it allows them to go beyond the dualisms of subject-object, or self-world, and related theoretical problems. The concept of practice dismisses the idea of them as separated entities, and instead regards them as interactively transformed in practical activity. Further, the process of practice is itself connected to theory: practice needs a theoretical foundation, and theory needs to be born and tested in and by practice (Connell, 2008).

Dewey's pragmatism established a criterion which set him against traditional philosophical traditions by asserting that a common error among philosophers was to attempt to employ sense, reason, or both to take a hold on an existing 'reality' or 'being' (Dewey, 1960). 'Reality' for Dewey (1922) is experienced as a function of the organism-environment transaction, rather than as something which reveals itself to the organism. Since a live organism is always in motion he is also always in touch with reality (Dewey, 1929). The essential contrast of a pragmatist view is that it

sees reality as “still in the making” (Dewey, 1908, p.99), “dynamic and self-evolving” (Dewey, 1903, p.296), rather than as fixed. Further, Dewey (1938) argued against traditional epistemological beliefs and accounts of ‘pure’ knowledge. Instead, he created a new type of epistemology which has the notion of ‘warranted assertability’ as its key element (Biesta & Burbules, 2003). In pragmatism ‘warranted assertability’ replaces the word ‘truth’, and refers not to something that exists prior to human inquiry but as a result of human inquiry (Biesta & Burbules, 2003). Dewey (1938) preferred the term ‘warranted assertion’ to the terms ‘belief’ and ‘knowledge’

“[because] it is free from the ambiguity of these latter terms, and it involves reference to inquiry as that which warrants assertion. When knowledge is taken as a general abstract term related to inquiry in the abstract, it means “warranted assertability.” The use of a term that designates potentiality rather than an actuality involves recognition that all special conclusions of special inquiries are parts of an enterprise that is continually renewed, or is a going concern.” (p. 9)

Thus the question of truth for Dewey (1905)

“is not as to whether Being or Non-Being, Reality or mere Appearance is experienced, but as to the *worth* of a certain concretely experienced thing.” (p.163)

He considers, notions of truth and falsity only when questions about the *meaning* of experience are raised because

“[t]ruth and falsity are not properties of any experience or thing, in and of itself or in its first intention; *but of things where the problem of assurance consciously enters in. Truth and falsity present themselves as significant facts only in situations in which specific meanings are intentionally compared and contrasted with reference to the question of worth, as to the reliability of meaning.*” (Dewey, 1906b, p.118, emphasis in original)

Warranted assertions, Dewey (1938) stresses, are ‘true’ for the situation in which they are generated, this, however, does not mean that they will be ‘true’ in all other situations. Dewey (1934) never stated that warranted assertability was a theory of truth, though he did argue that warranted assertability ought to be the foundation of any theory of inference.

In and education ‘knowledge’ is generally seen as representing the end of an inquiry, and thus having a meaning of its own separate from inquiry (Boyles, 2006). This, for pragmatists, is a limitation for it makes inquiry subservient to the end term ‘knowledge’ (Boyles, 2006). For pragmatists knowledge does not passively register a reality ‘out there’ for an organism’s intervention is needed and an essential (Biesta & Burbules, 2003). Pragmatist knowledge, however, is not a mental construction like in the mind-world scheme but a construction situated in

the organism-environment transaction itself. What is (repeatedly) constructed is the dynamic balance between the organism and his environment, this results in changes both the organism's patterns of action and the environment. Knowledge thus manifests itself in the way in which organisms transact with and respond to changes in their environment. A fundamental notion of a transactional framework is that the organism is "inextricably woven into the social and natural fabric of the world" (Bruce et al., 2011, p.147).

4.3.1 Experience

Dewey's (1922a) notion of experience is that it is the foundation of everything in life. Beginning with a biological-adaptive assumption, and guided by the work of Darwin, he regarded experience as a transaction between the living organism and its environment (Dewey, 1917). A distinctive feature of a transaction is that it entails a double relationship:

"The organism acts in accordance with its own structure, simple or complex, upon its surroundings. As a consequence the changes produced in the environment react upon the organism and its activities. The living creature undergoes, suffers, the consequences of its own behaviour. *This close connection between doing and suffering or undergoing forms what we call experience.*" (Dewey, 1920, p.129)

The term 'transaction' has caused much confusion and argumentation among Dewey's interpreters. The term was a latecomer in Dewey's thinking and therefore only found in his latest theory of experience. Throughout many of Dewey's works on experience the terms 'interaction' and 'transaction' are used interchangeably. However, in his last interpretation of the term Dewey (1949) ascribed a mutually transformative character to the process of transaction.

The definition of experience as the close connection between the doing and undergoing of living organisms provided Dewey (1929a) with an answer to the 'intellectualistic fallacy' - the assumption that knowledge is the measure of reality. Dewey (1929a, p.235) opposed this idea for he believed that living organisms do "not have to go to knowledge to obtain an exclusive hold on reality," the world as is experienced is the 'real' world. For pragmatists all forms of experiencing the world are 'real' since they all provide an organism with a way of transacting with the world (Dewey, 1905). Further, for Dewey (1905, p.158) experience is real in another sense, "things are what they are experienced as". By this he meant that everyone's experience is equally real (Dewey, 1905). For example, in their individual occupation a jockey, a palaeontologist, a trader, and a zoologist, each can have his own individual experience of a horse; however, if their experiences differ it is not because one of them is real and the others false. A jockey experiences a horse differently than a palaeontologist not only because he enters the 'transaction' from his individual background and

history, but also because his purposes and intentions are different (Dewey, 1905). Dewey (1905, p.159) posited that the differing accounts of these individuals' experiences do not exemplify a reality and some approximations to it, but "different reals of experience". These differences are also said to be the result of the many potentialities contained within experience(s) that provide opportunities for individuals to make their own meaning of it (Connell, 1996). The fulfilment of one potentiality over another is, to some extent, the result of the physical conditions that are created as well as of the enviroing conditions available. These distinctions, as argued by Scott & Briggs (2009), are to be interpreted as functional rather than ontological.

4.3.2 The transactional nature of experience

In order to illustrate the educational value of a transactional theory of experience, the following section provides an explanation and interpretation of Dewey's (1929) theory of experience through the discussion of its main concepts: organism, environment and transaction.

Organism (or self)

The concept of the self is in many ways inextricably interwoven into the analysis of experience as transaction (Hildreth, 2005). The self is never considered in isolation, or in the abstract, but always in its social, situational and historical context. For Dewey (1927) humans are part of their social environments and as such they are 'associated individuals', or 'socially constructed' – using modern terminology. In making such a claim, he argues that it is not possible to describe or explain individual behaviour outside of its interactions in an environment (Dewey, 1927). However, although Dewey's (1922) pragmatism considers the content of life to be socially constituted, an organism can think, decide and act for himself. The organism's agency, Dewey (1922) holds, is situated in his ability to choose the *how* of experience, though never the *what*. This claim is pivotal to understanding the conceptualization of an organism's capacity to make sense of his experience and his sense of agency. As a social being, an organism makes meaning of his experience(s) in the context of the forms established by his social environment. Further, as social, his meaning(s), customs and ways of being are always open to reconstruction through collective action (Hildreth, 2003).

The concept of the self is also closely connected with the norms and customs of associated life (Hildreth, 2005). Customs are shared ways of being that precede individuals and that, to some extent, determine the modes of interaction (possible) between individuals by creating certain demands and expectations. However, as Dewey (1922) explains, there is human agency within them:

“The only question having sense is *how* we are going to use and be used by these things, not whether we are going to use them. Reason, moral principles, cannot in any case be shoved behind these affairs, for reason and morality grow out of them. But they have grown into them as well as out of them. They are there as part of them. No one can escape them if he wants to.” (p.81)

The social context thus can be viewed as formative rather than as determinative (Dewey, 1922). An organism then is not ready made, biologically determined, or a blank-slate, but in a continual process of making through his interactions with the environment (Dewey, 1929). He is activated in experience (Hildreth, 2003). The experience changes the one who acts and undergoes it, and through his own transformation, one has the ability to alter the quality of his future experiences (Dewey, 1997). Through experience the organism and his environment are always in a process of becoming. An organism has the ability to modify himself and future experiences through previous experiences (Dewey, 1922). A habit, as Dewey (1916) understands it, is the formation of a disposition to act, a preference for the conditions involved in its practice. A habit indicates familiarity with the materials used to act and an understanding of the situations in which they work (Hildreth, 2003). Where there is a habit there is also a greater ease and efficiency of action (Biesta & Burbules, 2003). Habits enable an organism to act more competently in the world; without them his actions are clumsy, hesitant, if not impossible (Hildreth, 2003). They also allow him to manage and to utilize the environment for his own purposes (Dewey, 1916).

Moreover, human beings are creatures of habit (Dewey, 1922a). Habits though are not tools that can be picked up and used at will; the use itself is the habit, and organisms are the habit (Dewey, 1922a). Habits can be acquired because of an original plasticity of human nature which makes it possible for an organism to vary his responses until he finds an appropriate and efficient way of acting (Biesta & Burbules, 2003). Plasticity is an organism’s “capacity to retain and carry over from past experience factors which modify future activities”; habits are formed as a result of the organism’s ability to learn from experience (Dewey, 1916, p.50). Habits enable an organism to manage and to utilize the environment for his own purposes (Dewey, 1916).

Environment

An organism not only exists *in* an environment but he exists because *of* it, through his interactions with it (Dewey, 1934). An organism is a biological being (Dewey, 1929); at every point and stage

“a life organism and its life processes involve a world or nature temporally and spatially ‘external’ to itself but ‘internal’ to its functions.” (Dewey, 1929, p.278)

Like all other living organisms, a human being is continually adapting to his environment. The environment and the organism are said to be organically inter-related for they are in a constant flow of adaptation and equilibrium (Dewey, 1925). "Because nature is always precarious and unstable, new adaptations and mechanisms of control create new conditions of stability and instability" (Hildreth, 2003, p.54). However, 'control' is not synonymous with 'mastery' for, as Dewey (1925) contended, no human being could ever achieve total control over his environment. For Dewey (1925), the most any human being can aspire to is more rather than less control of events. Further, Dewey (1925) preferred to think of 'control' as the ability to intelligently plan and direct one's actions and their consequences. He believed this ability to be of critical import in those situations in which an individual does not know how to act (Dewey 1929).

The environment, as the specific context of one's interactions, influences an organism's experience by determining the conditions and objects that are 'at work' in a given experience, be they the persons with whom he is talking, the subject he is talking about, or the book he is reading (Dewey, 1938). For instance, a musician's environment can consist of her instruments, the musical alphabet, her studio, and the other musicians she is working with. The content of previous experience, expectations and habits can also become the environment with which an organism transacts (Rosenblatt, 1978). Further, pragmatism stretches and expands traditional definitions of the concept of environment as it also considers all the connections and relationships (i.e., ideational, social, spatial, temporal, etc.) that constitute or give objects their meaning (Hildreth, 2003). The term 'environment', as used by Dewey (1938), encompasses the social context in which the organism is situated and all the interactive elements that compose experience.

Transaction between organism and environment

Dewey's experiential approach played an important role in decentring and displacing subjectivist constructs such as 'subject' and 'object' with the more dynamic notion of 'transaction' (Hildreth, 2005). Dewey's (1929) concept of transaction was also critical in challenging the classical distinction between 'self' and 'world', and rather than seeing them as distinct and exclusive, it saw them as continuous and integrated through experience. It was the dual way in which Dewey (1925) perceived experience, as process and as object, which led him to contend that there is no separation between the generally opposed constructs, and that experience "contains both in an unanalyzed totality" (p.8). In his view, 'subject/object', 'knower/known' develop in and through experience (Dewey, 1925).

Although Dewey's (1929) transactional approach to experience does not negate the notion of a world separate from experience, it contends that the world can only be known through experience.

In experience then, the 'what' of the object is and the 'how' of the lived experience of the object are seen jointly (Greene, 1998). Dewey (1929) insisted

"It is not experience which is experienced, but nature—stones plants, animals, diseases, health, temperature, electricity, and so on. Things interacting in certain ways *are* experience; they are what is experienced. Linked in certain other ways with another natural object—the human organism—they are *how* things are experienced as well." (p. 4a-1)

Further, Dewey's (1929) transactional approach presents experience as inherently temporal, and consisting of the two phases of 'doing' and 'undergoing'. The back and forth movement of the 'doing' and 'undergoing' led Dewey (1929) to argue that experience is also *rhythmic*. Dewey's pragmatism (1929) sees the 'doing' as the outcome of conscious intent and overt action – 'one does something'. For Dewey (1929) one is always 'doing', even before he consciously thinks of 'doing' something in particular. Actions have an effect on the world, when he does something; the consequences of his actions or inactions are reflected back upon him, so the undergoing, are the consequences that result from one's actions (Biesta & Burbules, 2003). Through experience both the environment and the organism are *transformed*, hence the transactional nature of experience (Dewey, 1929).

4.3.3. What makes experience meaningful?

Dewey (1932) contrasted two types of experience, 'non-reflective' and 'reflective', in order to understand the ways in which one makes meaning of experience. Dewey (1932) distinguished between these types of experience as follows:

"Experience occurs continuously, because of the interaction of live creature and enviroing conditions involved in the very process of living. Under conditions of resistance and conflict, aspects and elements of the self and world that are implicated in this interaction qualify experience with emotions and ideas so that conscious intent emerges. Oftentimes, however, the experience had is inchoate. Things are experienced but not in such a way that they are composed into *an* experience." (p. 35)

The notion of reflective experience suggests that in the process of reflection the organism's choice and judgment are needed; it also implies the significant role of human agency in the selection of the part of experience that the organism focuses on as well as on the means - or *how* - he chooses to attempt a possible solution (Connell, 1996). On a philosophical level the distinction between reflective and non-reflective experience is a criticism to the various theories of experience (i.e., empiricism and rationalism) that define it as exclusively cognitive (Biesta & Burbules, 2003). According to Dewey (1932) pivotal aspects of individual experience such as feeling, sense, imagination and bodily actions are ignored by these theories. Denying such important elements, in

Dewey's (1932, p. 20) view, is limiting for in doing so one is ignoring what "makes things lovable and contemptible, beautiful and ugly" (Dewey, 1932, p.20).

Reflective experience 'occurs' as one becomes cognizant of his interactions, and as one reconstructs the various aspects of his interactions in the world into an experience (Hildreth, 2003). Although Dewey (1932, p. 247) makes a sharp distinction between these two types of experience, he reminds us that they are both "different aspects and phases of a continuous, though varied, interaction of self and environment". He also argues that the different modes of experience do not occur simultaneously but alternate (Dewey, 1932). This means that it is only at certain moments and for specific purposes that the cognitive mode is tapped into during experience and that when the work is done, experience returns to the non-cognitive mode (Biesta & Burbules, 2003).

In contrast to this, non-reflective experience is immediately had and comprises all that one does, undergoes, and encounters in the world (Biesta & Burbules, 2003). A distinctive feature of immediate experiences is that they cannot be verbalized because they "are had before they are known; they are not primarily objects of cognition" (Dewey, 1929, p.20). In order to put immediate experience into language, one has to step back from it; and this stepping back is only possible by reflecting, reconstructing and trying to make sense of experience (Dewey, 1929).

Although much of an organism's existence consists of non-cognitive transactions with the environment, there are many disruptions and breaks to the flow of experience (Biesta & Burbules, 2003). When faced by a problem, the non-reflective mode of responding to the world is ineffective (Dewey, 1910). The encountered, or 'felt', difficulty becomes the basis for reflective experience (Dewey, 1910). A key feature of a 'felt' difficulty is that it is *felt* (Bishop, 2010); in other words, it is a difficulty that strikes one within his emotional, non-cognitive, and lived experience (Scott & Briggs, 2009). A felt difficulty is a point of resistance or obstacle within the stream of lived experience. The disruption serves to generate doubt, confusion and perplexity, and also to stimulate the organism to think about how he's going to tackle the new situation (Biesta & Burbules, 2003). Though the disruption to the flow of experience is sensed through one's emotions, the intellect is needed to analyze the situation at hand and to think about different and possible ways of solving it (Biesta & Burbules, 2003). In order to restore the balance to the situation, however, it is essential that the hypotheses are tested, for it is only through action that their success can be evaluated and incomplete situations reconstructed (Biesta & Burbules, 2003). The organism's actions change the environment, and these changes in turn change the organism (Dewey, 1929). Emphasising the significance of action, Dewey (1929) contrasted the role of both intellect and practice:

“Only action, interaction, can change or remake objects. The analogy of the skilled artist still holds. His intelligence is a factor in forming new objects which make a fulfilment. But this is because intelligence is incarnate in overt action, using things as means to affect other things. ‘Thought,’ reason, intelligence, whatever word we choose to use, is existentially an adjective (or better an adverb), not a noun. It is a disposition of activity, a quality of that conduct which foresees consequences of existing events, and which uses what is foreseen as a plan and method of administering affairs.” (p.158-9)

Experience itself, as suggested above, is as such not (yet) knowledge. The missing link between reflective experience and knowledge is intentional action (Biesta & Burbules, 2003). It is only through action that one can get to understand the conditions of the happening of an experience, and to learn the meaning of the connections between the actions and their consequences (Biesta & Burbules, 2003). However, in order for an organism’s actions to result in the changes he desires, they have to be directed by knowledge and purpose (Goldkuhl, 2004). In this respect, knowledge and action are closely and inevitably connected; this is because the “discovery of the conditions and consequences of experience can take place only by modifying the given qualities in such ways that *relations* become manifest” (Dewey, 1929a, p.84). Furthermore, as experiences become shared through communication they become a form of intersubjective cooperation and participation.

4.3.4 The importance of meaning and communication

Meaning is the intellectual *process* through which the connections between the doing and undergoing are established (Dewey, 1929). Meaning is made through the various steps of reflective experience, and is conditioned by what an organism brings to experience and his environment. It works “continuously and dialectically through a cycle of thought-action-consequence-thought and back again” (Hildreth, 2003, p.67). Meaning is the outcome of experience which, according to Dewey (1929), makes one’s initial hypotheses meaningful, and the initial hypotheses give meaning to one’s inquiry’s outcome(s)

“the concluding term conserves within itself the meaning of the entire preparatory process. Thereby the original status of contact and distance activities is reversed.” (Dewey, 1929, p.270)

There are nearly an infinite number of *relations* (i.e. spatial, temporal) that give meaning to experience (Dewey, 1916). Experience

“has implications which go far beyond what is at first consciously noted in it. Bringing these connections or implications to consciousness enhances the meaning of experience. Any experience, however trivial in its first appearance, is capable of assuming an indefinite richness of significance by extending its range

of perceived connections. Normal communication with others is the readiest way of effecting this development.” (Dewey, 1916, p.217)

It is through learning about these different connections that an organism learns about the world, and himself. This type of meaning-making process distinguishes reflective experience from non-reflective experience, or a process of trial and error, and transforms the process of thinking into an experience itself (Dewey, 1916). Moreover, cognitive experiences create new problems and opportunities to pursue multiple lines of inquiry (Hildreth, 2005). In the organism’s response to these difficulties his dispositions to use, understand and confront a content change, this is because a link is created between different situations in his meaning-making. As such reflective experience(s) are invaluable educational tools for they result in “alterations to the conditions of growth” (Dewey, 1916, p. 10).

Language and communication are essential elements for the construction of meaning, without language meaning cannot be made (Dewey, 1929). Experience “has to be formulated in order to be communicated,” (Dewey, 1916, p.6); in order to formulate, make sense of and present experience to others in a meaningful way the organism has to step back from the immediacy of experience. This suggests that the distillation of meaning cannot be an individual process, but social, for it requires communication and to be part of the pool of established practices and meanings. The process of communication for Dewey (1929) is not the transfer of information from one mind to another, but

“the establishment of cooperation in an activity in which there are partners, and in which the activity of each is modified and regulated by partnership” (p.179).

It is important to remember that from a pragmatist view it is possible to have an experience before any awareness of it. A great part of experience thus is non-linguistic (Hildreth, 2005). Language though enables the organism to identify, differentiate and objectify the ‘felt’ qualities of immediate experience. Further, the naming of these qualities makes it possible for the “identification of things to take place as means in a further course of interaction” (Dewey, 1997, p.259). The process of meaning transforms language into a tool which the organism can use to achieve greater levels of meaning and control over his experience. Once experiences are named they

“lead to an independent and double life. In addition to their original existence, they are subject to ideal experimentation: their meanings may be infinitely combined and re-arranged in imagination, and the outcome of this inner experimentation - which is thought - may issue forth in interaction with crude or raw events.” (Dewey, 1929, p.166)

The important role played by language in the creation and communication of (shared) meaning was pivotal in my decision to include the visual language learning Autumn Term sessions as part of this research project.

With language it is also possible to endlessly rearrange the meanings of present and past experience(s) into different combinations. In turn, the newly created inferences allow the organism to choose different courses of action and ways of responding (Hildreth, 2005). Through this exercise the organism becomes more flexible and intentional in the selection of his aims and in choosing the direction of his actions. For Dewey (1929) communication is the ultimate transformational aspect of experience, it serves to transform transaction into shared cooperation and participation.

At times, though, certain types of language can hinder a person's communication rather than facilitate it. For example, trying to avoid the language and metaphors of positivism in the writing of this thesis, despite my pragmatist view, was a most difficult task because positivist language is the language I use in my institution to communicate with the members of the academic community. It is also the language which I most frequently use in daily life with the non-academic people I communicate with. This language is so much a part of my daily language, that trying to 'speak' without it proved a most difficult task.

4.3.5 Criticism

Although pragmatism is a useful philosophical position for (educational) research it has, like all philosophies, some shortcomings (Biesta & Burbules, 2003). The major criticism of pragmatism results from the lack of attention to the inquirer's social conditions (Connell, 1996). Though pragmatism values the constructs which emphasize the value of contextualizing inquiry (i.e. experience, communication, transaction) it ignores the impact of human conditions on inquiry (Connell, 1996). A pragmatist position also fails to answer questions about the effects of political and social conditions on research; however, it does embrace the view of human beings as

"complicated entities enmeshed in a complex environment, both natural and social, with which they interact in multiple ways." (Boisvert 1988, p.62)

Another common criticism of pragmatism is that it is unable to give access to absolute truth(s), at best; all it can do is offer access to warranted assertions to general use (Scott & Briggs, 2009). Biesta and Burbules (2003) note that this objection is irrelevant, as warranted assertions can and are generally revised as the organism's value judgments change and that knowledge is inherently

provisional and approximate (Scott & Briggs, 2009). The pragmatist view of knowledge has also been objected to by researchers from various philosophical schools who contend that, if knowledge is an intervention in the state of affairs, that is, if it is something an organism does, 'reality' would be transformed as a result of the process of knowing in such a way that no one would ever be able to grasp things as they really are (Biesta & Burbules, 2003). This, however, presents a problem only if reality is thought about as a collection of ultimately static entities. Dewey's (1911) metaphysics of existence argues that reality itself has a practical rather than a static character, which means that knowing does not reduplicate reality, but turns it "to account on behalf of consequences" (Dewey, 1911a, p.68).

Dewey's theory of truth has also been under attack for being too subjective (Biesta & Burbules, 2003). These criticisms though can be contested by Dewey (1911) and James' (1963) humanist position which claims that the search for a totally unbiased, objective view is both futile and unachievable. In their view, an 'objective', non-humanistic, view of reality not only is undesirable but also inadequate for it omits the human contribution (James, 1963). Any view of the world which does not account for man and the difference he makes excludes, in James' (1963) opinion, the most important part of the real. Humanists claim the human element pervades all thinking, "even in the field of sensation, our minds exert a certain arbitrary choice" (James, 1963, p.161), so "it is impossible to strip the human element out from one's most abstract theorizing" (James, 1920, p.450-451). Since human interests 'filter' one's experience at every level, all one can hope to accomplish is the most reasonable human perspective (Biesta & Burbules, 2003). Dewey (1911) and James (1963) suggest thinking of research as a continuum rather than as two opposing poles where, at some points, the researcher is more (inter)subjective while at others she is less (inter)subjective (Tashakkori & Teddlie, 1998).

4.5 Summary

This chapter began by briefly discussing the philosophical notions of epistemology and ontology, as well as the two main paradigmatic positions – positivism and constructivism. The influence of these traditional worldviews on educational research, practice and education was then explored. Then Dewey's ideas on knowledge, action and inquiry were presented, with a view to highlight the relevance of pragmatism for educational research. The chapter has ended by discussing some criticisms to this philosophical position.

CHAPTER 5

Research Methods

5.1 Introduction

The aim of this chapter is to deal with the methodological issues and to explore the data collection approaches adopted in the research. This involves a detailed review of the processes employed in developing and undertaking: case study; documentation: visual (pictorial and written); interviews - individual and small group; and participant observation. The chapter also explores the practical uses to which these approaches are put within the context of this research and it locates them theoretically through a consideration of a range of relevant literature. The final section discusses ethical issues associated with conducting research in educational settings with children and how these were addressed in this study.

5.2 Research programme

There follows a table outlining the various stages of the research process undergone in the completion of this study.

Research Programme	Mar 06	May 06	Jul 06	Sep 06	Dec 06	Jan 07	Feb 07	Mar 07	Jun 07	Sep 07	Nov 07	Nov 09	Dec 09	Jan 10	Sep 10	Jan 11	Nov 11
Discussed project with host department	√																
Developed narrative painting programme and interview schedule		√	√														
Piloted narrative painting lessons, philosophy for thinking sessions and interview schedule		√	√														
Discussed study with children			√														

Research Programme	Mar 06	May 06	Jul 06	Sep 06	Dec 06	Jan 07	Feb 07	Mar 07	Jun 07	Sep 07	Nov 07	Nov 09	Dec 09	Jan 10	Sep 10	Jan 11	Nov 11
Application for ethical approval				√													
Obtained ethical assent of children and parents				√	√												
Autumn term intervention (art lessons and philosophy for thinking sessions)				√	√												
Beginning of research interviews					√												
Intervention (narrative painting lessons) and data collection						√	√										
End of research interviews							√										
Data analysis							√	√	√	√	√	√					
Commence writing thesis											√	√	√	√	√	√	
Submission																	√

5.3 Case study

Case Studies are empirical investigations that study contemporary phenomena in real life contexts (Yin, 2003). They have achieved considerable prominence in educational research as they represent a commitment to the importance of localized experience (Freebody, 2003). The study

presented here is a one school in depth study which consisted of an initial intervention in learning in the Autumn Term 2006 and a later intervention and analysis in Year 3 in the Spring Term 2007. Case studies tend to have a narrowly defined focus (Hughes, 2001) and fairly clear boundaries, which means that a researcher can concentrate all her time and effort focusing on the situation – ‘the case’ (Descombe, 2003). There is a good deal of latitude in most descriptions of methodology on the question of what it is that constitutes a ‘case’ (i.e., a particular student, lesson, school, educational policy, etc.) (Descombe, 2003). In this study it was the learning programme I had developed and whose educational value, or lack of it, this research aimed to determine. There are two dimensions along which studies are defined: the number of cases and the purpose of the study (Yin, 2003). In the former, studies can be single or multiple; in the latter, they can be explanatory, descriptive or exploratory (Yin, 2003). Thus, one can talk in terms of single descriptive studies, multiple explanatory studies, and so forth. In this study the individual narrative programme and the nature of the question framed as ‘what’ determined that the proposed research was a single exploratory study (Yin, 2003). The exploratory strategy was useful in helping me examine the pedagogical aspects of the programme and reflect on its educational potential.

In-depth qualitative studies are “empirically omnivorous” as the sources of data they employ are varied (Freebody, 2003, p.82). The data collection methods employed in this study consisted of: documentation, interviews and observation. In many educational studies, interviews and participant observation are the predominant methods of data collection (Punch, 2002), in this inquiry, however, they were used as supplementary sources to assist me acquire detailed evidence about the meanings the painted narratives had for the children, and to support my analysis and interpretation of the textual data. The rationale for the use of multiple sources of evidence was to gain depth of understanding (Patton, 2002), rather than to achieve the same result using different data sources, also known as triangulation (Guba & Lincoln, 1989).

Small in-depth studies have been criticized on the grounds that they study a small number of events and they lack scientific rigour; such investigations, according to Johnson (1996) and Verma and Mallick (1999), cannot offer researchers the grounds for claiming reliability or generalizability of their findings. However, it was not the intention of this study to make generalizations as its focus was on this specific instance of educational practice and its aim to gain professional and theoretical insights from it. Bassey (1984, p.105) suggests “the study of single events is a more profitable form of research (judged by the criterion of usefulness to practitioners), than searches for generalisations”. A similar viewpoint is shared by Shulman (1996, p. 198) who has criticized most educational research and the teaching practices stemming from it for being “unbearably generic, offering vague and general principles and maxims that purport to apply broadly to a vast range of

situations". The issue of general applicability of in-depth studies, as asserted by Yin (1989), should only relate to the set of methodological qualities applied to the given instances and the rigour with which they were constructed and documented. For Yin (1989) if generalization of results is to be made, it ought to be made to theory and not to populations. Indeed the bases of holistic, detailed studies include the idiosyncrasy and uniqueness of situations, such that no study's results can be replicated – this is their strength rather than their weakness (Cohen et al., 2011).

A number of limitations to the use of in-depth qualitative studies were noted in this research: they are time consuming and require a large amount of data; they are skill intensive and call for good observational, recording and reporting skills on the researcher's part; the uniqueness and idiosyncrasy of these investigations have limited value beyond the circumstances of their single instances (Yin, 2004). Despite these limitations in-depth qualitative studies have a number of distinct strengths: they are suited to the needs and resources of small-scale single event research; the use of multiple sources of evidence allows researchers to gain in-depth insight on their interventions.

5.4 Documentation

Since much of the research into children's narrative understanding and children's use of mental concepts has involved oral interviews, observations and experiments, Fox (1991) recommends looking at children's work as an outcome of their thinking. Although direct evidence of narrative growth is difficult to obtain, it is reasonable to speculate that children's learning will be noted in their (trans)actions and predispositions to act (Fox, 1991). In this research the documentary evidence consisted of the following: samples of the children's narrative paintings and written narratives; transcripts of the tape and video recorded school sessions and interviews; and fieldnotes collected as a participant observer during the school sessions and the video observations. The data obtained by the various types of documents thus were of several types, (audio)visual and written. Prosser (1998, in Kendrick & McKay, 2005, p.1) argues that visual texts "provide researchers with a different order of data and an alternative to the ways in which data have been perceived in the past". In his view, image-based inquiries are positioned differently than other types of inquiry because images differ from words in their reference to the world (Prosser, 1998). The sources collected in this study offered particular insights, but their interpretation posed particular difficulties; for example, when reading certain sections of the children's narratives, I pondered at length over the children's 'intended' meaning and effect. The visual texts provided particularly descriptive data and when I used them in conjunction with the other data sources they added to the growing collection of research evidence (Bodgan & Knopp-Biklen, 1998). These documentary sources were

also important as I was able to revisit them at later dates to inspect them closely for clues to relationships and activities (Bogdan & Knopp-Biklen, 2003). In an educational researcher's quest for understanding, Preskill (1995) and Walker (1993) advise, images should not be regarded as answers, but as tools to pursue them.

A potential drawback of using work created by children in research is that the researcher can often assign her own interpretations, forgetting to take into account what is indispensable to any interpretation of children's work; what it represents for them (Roberts-Holmes, 2005). A similar view is shared by Duncum (1993), who contends that children's visual texts should always be examined with reference to what the children themselves have to say about them. Providing children with opportunities to share their ideas, thoughts and interpretations of their work in their own words was both useful and pivotal, because the research data was going to be separated from them, across time and space, and this, as contended by Alderson (2000), increases the possibility of multiple *etic*, or 'outsider' (Hodder, 2002), interpretations. In order to be able to use the children's texts more than superficially, it was crucial that I placed them in the proper context and that I understood what they were capable of revealing through the children's accounts before I attempted to interpret them myself (Brugioni, 1999). The children's accounts and explanations proved useful in grounding my interpretations of their narratives, and in revealing in a powerful and poignant way how critical it was that as a researcher working with children I carefully examined the information I collected through a child's own lens so as to explore alternative (or *emic* – 'insider' (Hodder, 2002)) interpretations (Kendrick & McKay, 2002; Roberts-Holmes, 2005).

Notes taken during the sessions as I listened to the children creating their work, talking to themselves or to one another, as well as when I watched and listened to the video recordings were useful as they provided me with insights into what the narratives and the various elements in some of them represented for the children. Roberts-Holmes (2005) argues that because much of the meaning of children's work occurs during the actual process of producing it, listening to them as they are engaged and active in the process. In this study, the hearing and listening to the children was greatly facilitated by the use of audio and video recording equipment. These devices proved invaluable as they acted as an 'additional' set of eyes and ears that allowed me to 'see' and 'hear' what I had missed during the sessions when I was engaged with other children. The audio-visual equipment was also useful in recording and preserving the information 'verbatim' so that what I 'saw' and 'heard' in the recordings was what the children had uttered and not an interpreted version of what I thought they had done or said.

5.5 Interviews

An interview is a place where two or more 'selves' engage with one another and, where through questions and responses the outcome(s) are negotiated (Schwalbe & Wolkomir, 2002). Although this meets the needs of the interview – to derive interpretations (Warren, 2002), the relationship between the 'voices' of the interviewer and the interviewee in the construction of the interview's meaning, both at the time it is undertaken and in subsequent data analysis, is problematic (Schwalbe & Wolkomir, 2002). The interview must tell the interviewee's 'story', but as I came to realize in the very process, his 'story' can become part of the overarching narrative of meaning the researcher goes on to construct (Cohen et al. 2000).

Another challenge I faced during the small group interviews was to find ways of eliciting children's thoughts and metacognitive experiences, and to develop the methods and techniques that would allow me to do so (Morrow & Richards, 1996). A key element in effective interviewing is the matter of trust (Alderson, 2004). The genuineness and frankness of interviewees' responses is said to depend largely on the extent to which the interviewer is perceived as trustworthy, and how the social situation of the interview is defined (Wengraf, 2001; Powney & Watts, 1987). In this study, being acquainted with the interviewed children, I was their classroom teacher in year 1, greatly contributed to the success of the interviews. Such relationships, as contended by Brooker (2001), are fundamental when interviewing children because they are not used to having their opinions and experiences elicited by unknown adults. Acquaintance with the children was also pivotal in facilitating the establishment of trust. However, trust had to be re-built on several occasions with a few of the children as they admitted to being anxious about having the conversation recorded and my notetaking. Although interviewers have been advised to make notes even when they are using tape recording devices, for this helps them to maintain their concentration and focus (Ghauri et al., 1995), it was vital that with these children I stopped taking them and that I just listened to the children. As I later found out, my note-taking was inhibiting the children's responses as they thought I was evaluating their answers and making a note of the 'rightly' and 'wrongly' answered questions. In order to further put these children at ease I let them sit next to me; I reminded them that they could turn the recording device off, if they so wished, and I demonstrated how they could do so; and I also reassured them that the interview was not a test and that all their answers were 'right' since the purpose of the interviews and my questions was to help me learn about their thoughts and ideas. Listening attentively to what the children said was a useful skill to have during the interviews. Other important skills which contributed to the quality of data collected during the interviews were: smiling, nodding, looking interested, adopting an open and emotionally neutral body posture, and making encouraging sounds (e.g. 'yes', 'Mmm').

A technique which seemed to increase the effectiveness of the interviews was the use of reinforcement in the form of praise and appreciative statements, such as 'You really did a good job telling me what you think of that', 'That was really brave of you, well done for having a go at trying to explain your thoughts and ideas'. As contended by Merrell (2008) sensitive interviewer responses can have the effect of increasing the amount of quality of subsequent self-disclosure. Other techniques which I used to help myself develop the interview(s) further included: reflecting on the children's remarks (e.g. when you say that you used 'colour' to stand out, is that because you want people to see and notice it?) and probing remarks (e.g. 'when you said that you used colour to 'stand out', what did you mean by it?). Where appropriate I also sought clarification from the children if what they meant was unclear to me. Further, in an attempt to create the best possible conditions for the initial individual interviews I decided to meet with the children in a small classroom and during school hours so as to not take any of their class or break time. For the most, these interviews took place during assemblies and lunchtimes. During the interviews I also took care that the door was left ajar and that the children sat facing it, this in an attempt to prevent them from feeling 'trapped'. As suggested by Lewis (2004) and to protect both the children and myself, I asked a senior member of the school staff with whom the children were very familiar to sit in the room next to where the interviews were taking place.

5.5.1 Individual and small group interviews

Interviews are differentiated according to whether they involve more than one participant – individual and group. In this study I carried two individual interviews with each of the ten children, one at the beginning of the research and the other at the end, and also six small group interviews at the end of each narrative painting session. The decisions of whether and when to use group or individual interviews in this research were dependent on three main factors: the nature of the data desired (idiosyncratic vs normative), the notion that the interview format (individual vs group) would encourage children to speak with lesser or greater candour, and the time available. For example, carrying individual interviews at the end of each painting session would not have been possible so the small group forum was favoured. The discussions in these sessions focused mainly on the composed narratives, the children's decision making processes, the children's rationale for their choices, and the ease or difficulty of having to compose in a visual medium.

(Small) group interviews are valued in educational research for they provide a forum where the power dynamics between interviewer and interviewees is shifted in favour of the latter (Lancaster & Broadbent, 2003). The open environment of the small group interview worked well with the children, especially the shy ones, as it made them more relaxed and comfortable; this could be because to some extent the group discussion replicated the small group setting they were familiar

with in the classroom (Mauthner, 1997). In a group interview, Zikmund (1994) argues, the interviewer should act as facilitator and moderator of the discussion so that the interviews are fairly free flowing.

In order to create an environment in which the children could feel confident to talk freely I started the group interviews by encouraging the children to relax and to initiate the conversations like they had done during the Philosophy for Thinking Sessions. Once the conversation was established my main tasks as facilitator were: to foster the interactions between the children, to ensure active involvement of all the children in the group, and to maintain the focus of the interview. During the interviews the children listened to each other's ideas and encouraged one another in the process of articulating their thoughts. As such, the group setting was useful in stimulating dialogue and encouraging interaction among the children. It also proved valuable in facilitating Zigey and Gemma's, two rather shy children, engagement in the conversations and having them share their thoughts and ideas (Brooker, 2001). Despite these advantages there were distinct difficulties in carrying out these group interviews; for example, sometimes it was difficult for me to identify the individual from the group's view as some children seemed to be easily influenced by what other children said (Lancaster & Broadbent, 2003). I also found out that a high level of skill was required to conduct the discussions successfully, especially when some of the children wanted to dominate the conversations. As suggested by Torrington (1991), I carefully reduced these children's opportunities to make contributions and brought the quieter children in by asking general questions that would inhibit the contribution of the dominant children such as: 'What do you think Zigey?', 'What do other children think about this?' or 'What do the other children think about Sarah's comments?'.

The interviews provided a useful forum in which I was able to listen carefully to the children – so as to 'hear' their meaning. This listening was assisted and complemented by my asking the children a variety of questions - probing, interpreting and follow-up. Probing questions such as 'I don't quite understand, would you mind explaining that a bit more?', 'Can you give me an example of what you have just said?', 'Could you please tell me what you mean by that?' and 'Can you give me more details about that?' were largely confined to encourage the children to elaborate, confirm and/or clarify what they had said. Interpreting questions such as 'When you were painting your narrative, you say you found that thinking of the colours, lines and shapes in the painting we looked at yesterday helped you think of your story – is that correct?', 'Do I hear you saying that thinking of a story to paint and painting it is hard work?', were asked to corroborate the children's meaning. Follow-up questions such as: 'Why do you think yellow is not a good colour to stand out here?', 'Can you show/tell me the parts in the narrative (painting) which make you say that?', 'What about

them makes you say/think that?' – kept the conversation moving forward and allowed for clarification and elaboration of details. Interspersing the interview's open questions with probes provided an effective means for obtaining information with the children (McConaughy, 2000).

Although some of the children (i.e., Gemma, Jake and Zigey) appeared to be more inhibited in the group setting than in the one-to-one interview, overall the group setting was better suited than the individual interview format to gain insights into the children's ideas, thoughts and experiences as it encouraged the children to voice their opinions, develop their points and challenge and extend their own and other's thoughts. An important aspect of my role as moderator was to ensure that the interviews facilitated communication between the children so that there could be productive peer interaction and not simply multiple individual interviews happening concurrently (Kitzinger, 1994). The inclusive seating arrangements - in a circle - seem to have been of great help to the quality of the children's contributions and to have facilitated the interaction among them.

5.5.2. Semi-structured interview format

Semi-structured interviews are one of the most common methods used in small-scale educational research (Robson, 1993) and one of the most adequate tools to capture how a person thinks of a particular domain (Drever, 2003). In semi-structured interviews the role of the interviewer is to facilitate, enable and encourage the participant to 'speak his mind' on various topics (Opie, 2004). In this study I adopted a semi-structured interview schedule because it is flexible enough to enable an interviewer to approach each participant differently whilst collecting data for the same research areas, and also because it allowed the children a fair degree of freedom in what to talk about, how much to say, and how to say it (Noor, 2008). However, providing flexibility brought problems, at times it was difficult to keep some of the children on track. Other difficulties encountered in the use of the in-depth, semi-structured interviews were that at times some of the children gave very short, or no, answers to the questions. The outcome of these short responses was that only a partial 'picture' of the situation was provided when compared with the longer responses given by some of the other children.

The type of questions asked during an interview is another factor which can increase the interviewee's experience and the quality of the interview (Merrell, 2008). In this study the use of closed questions was avoided, and instead open questions were asked. An advantage of open questions is that they tend to encourage the interviewee to provide extensive and developmental answers (Grummitt 1980). Open questions were useful as they helped stimulate the children's free thought and discussion and it allowed them to respond freely. An additional advantage of open-ended questions, as contended by Opie (2004) is that with them one obtains replies which reflect

the spontaneity of the respondent in their own language. However, although open questions are easy to ask, they can be difficult to answer and they require greater interviewing skill and even more skill to analyse (Suvedi et al., 1999). Although the method of recording, voice recorder and video camera, was negotiated with the children well in advance of the interviews, their assent was sought again on the day of each interview.

At the beginning of each interview, and after having established its purpose, I tried to make the children feel respected, accepted and safe, so that they could respond to the questions more freely. I feel that at this time it would have been useful to have established some ground rules for the conversation (i.e., 'If I ask you a question and you do not want to tell me the answer, that's OK '), and to inform the children that answers such as "I don't know what to say or how to say it" and "I don't understand" were also acceptable and legitimate answers. Such answers, according to Morison et al. (2000), can reduce the likelihood of the children contriving their answer from fear of disappointing the researcher by giving a response that suggests uncertainty. Throughout the interviews, and in an attempt to maintain rapport and sustain the children's co-operation, I included verbal and non-verbal acknowledgement of their answers (i.e., 'Ah-ha', nod of the head), and I used praise (i.e., 'You have explained that really well!'). The interview schedule was structured so that the interview would begin with the less demanding questions (i.e. 'what is in your opinion a story?') and move to more demanding ones later ('when you are thinking about your stories, how do you decide what things you are going to have in them?') (see appendix A). The interviews, as well as all the school sessions, were concluded with a sincere thanks to the children for their time and sharing of experiences with the researcher. The end of the interview was also the time at which I negotiated with the children future sessions.

5.6 Observation

At the heart of observation is 'seeing' familiar and routine events in the classroom settings in a new light (Clough & Nutbrown, 2002). Critical looking and listening are crucial if the familiar everyday behaviour that seems 'normal' is to be made distant and strange (Roberts-Holmes, 2005). To look in an open manner and critically it is imperative that the observer suspends her biases and assumptions so as to 'see' things from a different viewpoint (Langston et al., 2004). A crucial issue to be considered with regard to observational research is the role the observer takes. There are various ways of describing or characterising these roles. In the model suggested by Junker (1960) and Gold (1958) (reported in Hammersley and Atkinson 1983, p.93) they distinguish between four:

- complete participant;
- participant as observer;
- observer as participant;
- complete observer.

Most research and practice falls between these two poles of complete participant and complete observer (Coghlan & Brannick, 2005). Although the distinction between participant as observer and observer as participant is, according to Hammersley and Atkinson (2007), a point of contention, in this study I saw my role as that of a participant observer, in which participation came first and it was complemented by focused observation. In my role as observer I observed first and then recorded what I saw, thereby representing my object of study. The directness of observation, as contended by Sanchez-Jankowski (2002), can be filled with critical conceptual and analytic cruxes that require thoughtful consideration on the researcher's part. The first difficulty of my role as an observer concerned my interaction and what I observed and the filtering systems I employed to gather the data (i.e. eyes, ears, etc) which determined what was (not) seen and how it was seen (Sanchez-Jankowski, 2002). These systems are said to pose an important danger for it is on the basis of this knowledge that as the observer I determined what was, or was not, included in the field notes. The second obstacle had to do with the knowledge base I used to identify, catalogue and categorize my data. It is argued that as a result of a researcher's prejudices, biases and habits, her attention can become markedly selective, and her focus directed towards certain things and not others. The role of participant observer, during the twelve Spring terms sessions, involved the interplay between collecting and generating data (Coghlan & Brannick, 2005). It also provided me with the opportunity to embody and embed the intertwining roles of practitioner and researcher.

A significant advantage of participant observation is that the researcher is the main research instrument of her study (Mac an Ghail, 1996). I believe my ability to: respond to the environment, to perceive the situations at hand holistically and to interact with them, to provide instant feedback to the children and to request, where needed, that they verify the data whilst exploring their unexpected and unusual responses, and to collect data at different levels simultaneously to be some of the characteristics which as a human made me an invaluable instrument (Hoepfl, 1997). Another advantage of participant observation is that as an observer it provided me with a very rich experience of the world I was observing. An immediate task I had to undertake as a participant observer was to try and make unfamiliar the research arena with which I was so familiar. Since researchers, as human beings, tend to see most familiar events "natural" and "obvious" (Hammersley & Atkinson, 1983, p. 128; 2007), it was pivotal that I made myself aware of my

potential biases. To counteract these, I made my initial expectations as clear as possible and guarded myself against them in my observations.

An important disadvantage I encountered during the observations was the difficulty of recording everything that was important in detail whilst participating in the sessions. More often than not all I could do at the time was to scribble notes on my notebook. A day's research was usually followed by a long evening of writing up my fieldnotes. As a researcher I relied on my own discipline to ensure that I wrote down and expanded the observations as completely and as soon as possible. This though was often difficult and taxing at the end of a long day. However, since postponing the writing of my fieldnotes could have led to loss or inaccurate recording of data (Berg, 2007); I made myself do it on the same day or the following day, at the latest. This diligence was maintained throughout as it was believed to contribute to the quality of my data. Another major disadvantage of data documentation is that in essence it is a subjective practice (Mack et al., 2005). It was therefore important that as a researcher/participant observer I understood the difference between reporting or describing what was observed and interpreting what I saw. Learning to filter out my biases, I found out, took considerable time and practice. A strategy which I used to help myself achieve this is that suggested by (Dey, 1993) and which required me to write down descriptive observation of certain events on a side of a page, and then on the other side of the page one that was more interpretive. Although this task took a considerable amount of my time, it was a most useful exercise.

An invaluable means of overcoming some of the weaknesses of participant observation was through the use of video observations (Roberts-Holmes, 2005). The major advantage of video observations was that these could be replayed and studied in detail later (Rolfe, 2001). It was in the methodical reviewing and relistening to the recorded interactions that the subtleties of many details became 'visible' to me. Though transcription of speech and video footage took considerable time and skill, this task proved useful as it enabled me to capture the whole context on the tapes. It also provided me with the opportunity to experience the activity from [the] outside, as a non-participant observer. Further, the use of video-recorded data and written fieldnotes served as a control on my human limitations.

5.7 Fieldnotes

Fieldnotes are the written account of what one experiences and thinks in the course of collecting and reflecting on the data she collects (Bodgan & Knopp-Biklen, 1998). Fieldnotes provided me with a personal log that helped me to monitor the development of my study, to visualise how the

research plan had been affected by the data collected, and to remain aware of how I had been influenced by the data. Aware that all description represents choices and judgements, I strived for accuracy by keeping a detailed record of, assessing and reflecting on my behaviour, assumptions or anything that could have affected the data I had gathered. Reflection, Rolfe (2001) contends, is key to acknowledging and controlling the observer's effect. It is crucial to reflect upon what one has experienced in the setting as soon as she leaves it, for important thoughts and feelings are quickly lost if a note is not made of them promptly (Rolfe, 2001). An advantage of field notes was that, as the research progressed and theoretical ideas began to develop, I was better able to focus on particular aspects of the children's behaviour and the classroom situations. However, it was not possible to record everything and herein lay the disadvantage of using fieldnotes. As selection was inevitable and necessary this in itself influences the outcome of the research (Opie, 2004).

5.8 Taping and transcripts

Since it was not possible to capture all the detail of the action and interaction(s) of the children through making notes, I also employed audio and video recordings to assist in the collection of data. Audio and video recording, rather than taking notes during the interviews and some of the observations, was a valuable habit to develop during the research as it facilitated my job and enabled me to actively listen and observe (Descombe, 2003). The audio and video recordings were useful resources as they gave me the space and time to focus upon the interactions and discussions with the children and to concentrate and think about the issues arising in them. Although classrooms are said to not be the most conducive place for audio and video-recordings (Roberts-Holmes, 2005), they played an important role in the relatively closed situation of the study's small group work and interaction. The small number of participants and the location of the classroom, in an annex away from the hustle and bustle of the school's main building, also contributed to the quality of the recordings. There was no background noise and the uncrowded setting meant that it was easy to see what was going on in the room at all times. A disadvantage of the audio and video recorded data was that they were not immediately available and that I had to transcribe the details the machines recorded before they were available for analysis. However, the recordings enabled me to gain access to and analyse the 'situation' as it emerged within its ordinary ecology. Recording of these data was useful for it served

"as a control on the limitations and fallibilities of intuition and recollection; it exposes the observer to a wide range of interactional materials and circumstances and also provides some guarantee that analytic considerations will not arise as artefacts of intuitive idiosyncrasy, selective attention or recollection, or experimental design." (Heritage & Atkinson, 1984, p. 4)

5.9 Piloting

The term 'pilot study' is used to refer to "mini versions of a full-scale study as well as the specific pre-testing of a particular research instrument such as an interview schedule or questionnaire" (van Teijlingen & Hundley, 2001). A pilot study is an important element in the design of a good study, although carrying out a pilot does not warrant a researcher success in her study, it increases the chances of her success (Roberts-Holmes, 2005). A great advantage of conducting a pilot study prior to the research is that it can help the researcher learn in advance where her practices and research could fail, and whether her data collection methods are (in)appropriate (Roberts-Holmes, 2005). The importance of piloting to iron out as many difficulties as possible before undertaking a full sample is also emphasised by van Teijlingen & Hundley (2001).

In this research piloting was useful, among other things, in helping me establish the effectiveness of the sampling frame and technique, test the adequacy of the data gathering instruments, and develop the adequacy of the research lessons. As a result of the pilot study I was able to reassess the age of the cohort which initially was going to be 5 to 6 year olds; the difficulties experienced by the eight Year 1 children (with and without special educational needs) in their attempts to partake in the sessions (3 art, 2 philosophy for thinking and 3 narrative painting) and conversations led me to consider the recruitment of older children. Through part of July 2006 and the whole month of August I amended and piloted the remaining art sessions (9 in total), all the narrative painting sessions, three of the philosophy for thinking sessions and the new interview schedule with Shanie, a seven year old former student of mine. I was hoping to have had a larger cohort to pilot the lessons, however, this was not possible as the other six children I had asked to take part in it were going to be away on holiday that month. After the pilot with her I decided to not regard the children in the lower ability groups as possible candidates to partake in the research, as Shanie also found some aspects of the lessons quite challenging (i.e., communicating using the language of art/vision, talking about her thinking and about what she could perceive in the narrative paintings). However, during the Autumn Art sessions in school with the children in class 3B, I decided to reassess my decision as I did not want to disadvantage, or disappoint, those children placed in the lower ability groups, like Shanie. Pre-testing of the interview schedules during the pilots resulted in changes being made to the structure of the interview schedule and to the rewording of some of the questions. Some of the children's reactions to the notetaking during the interviews led me to consider the use of audio recording devices to assist in the collection of data. The tape recording device used in the pilot study with Shanie was at a later stage substituted by a digital voice recorder (DVR), because the latter allowed me to record longer chunks of time (up to 4 hours, versus the 45minutes of a tape) and to copy and store the recordings in my PC more easily and speedily. Another advantage of the DVR was that it allowed the interviews and sessions to flow as I

did not have to interrupt them to change or turn the tapes over. It also saved me the additional cost of the audio-tapes. The digital format of the recordings, which needed virtual rather than physical space, facilitated their storage, and their protection in password protected PC and folder. Further, the difficulties experienced as I was trying to note-take while talking to, observing and/or assisting the children during the lessons made me consider the use of video recording devices to assist in the collection of data. I was not able to use any video-recording devices at this time as the university did not lend them to students during the summer. Lastly, the pilot proved very useful in helping me assess the adequacy of the lessons, and to recognize where content changes and additional resources were needed.

5.10 Sampling

Sampling is the research process of selecting the particular group of people, objects or places to study. A sample is a selected number of cases in a population that can be studied (Gerson & Horowitz, 2002). Since a researcher is working with a 'small' sample, as opposed to with an 'entire' population, it is critical that the former is appropriately selected. Research conclusions are, as argued by Walliman (2001, p.174), "only as good as the sample they are based on". Choosing a sample carefully is important as both researchers and readers alike need to be confident that the research findings reflect larger trends and not just the idiosyncrasies of a self or narrowly selected cohort (Walliman, 2001).

There are many possible forms of sampling procedures a researcher can use to select her research participants (Sanchez-Jankowski, 2002). The strategy proposed in this research was purposive sampling. In purposive sampling the participants are selected according to pre-decided criteria relevant to the research question (Sanchez-Jankowski, 2002). In this study the participating children were selected from a Year 3 class on the basis of their capacity to talk about their narratives and their metacognitive processes. School attendance was also taken into account when selecting the participants. Solid attendance was considered important so as to enable me to obtain consistent data from the children for the analysis. The sample was constituted of ten Year-Three children, five boys and five girls. In the group there were two children, Tena and Jake, who had English as an additional language (EAL); but there were no children with Special Educational Needs (SEN), as they were not able to verbalize and explain their thinking processes. In order to minimize the children's disappointment, disillusionment, or feeling left out for not being among those chosen to partake in the study, the children in class 3B were told that all the names had been put in a hat and chosen at random by Miss B, the classroom teacher, and myself. At the beginning of the research they were also told that they were all going to be doing 'special' work; some would

do it with Miss B and others with me. I was also mindful of ensuring that the second session, when the research children were composing their narrative paintings, was timetabled during the Art period so that all the children in class 3B could be doing some form of (visual) artwork at the same time. A noted disadvantage of purposive sampling is that the sample cannot be representative of populations (Patton, 1990). Another disadvantage of a purposive sample is that it is subject to researcher bias for she has chosen the sample based on her judgement (Cohen et al., 2000). However, the judgemental, subjective component of purposive sampling is, as argued by Opie (2004)

“only a major disadvantage when the judgements are ill-conceived or poorly considered; that is, when judgements have not been based on clear criteria such as a theoretical framework, expert elicitation, or some other accepted criteria.”
(p.137)

5.11 Participants

The children who took part in this study came from a primary school in West London. Although all the children in class 3B participated in the Autumn Term sessions, only ten of them were able to participate in the Narrative Painting Sessions in the Spring Term. This is because carrying the research with the whole class would not have been possible due to the study's time constraints for the analysis and also because the study was limited to a single researcher. Prior to the children's engagement in the research they were given an explanation of the study and asked to volunteer. Since the research was going to take place in a school setting, where the differential power relations between children and adults can make it very difficult for the former to opt out of activities, the children in class 3B were (re)assured that there would be no consequences if they did not wish to participate. All the children in the classroom volunteered and appeared to be enthusiastic about taking part in the study, in spite of their knowing that volunteering would not guarantee their participation. This high response allowed a wider choice of students with a diverse set of skills and backgrounds.

5.11.1 The school

The school where I carried out my research is an English mixed primary school for children aged from 3 to 11, in the county of Middlesex. It is within the Hillingdon Local Education Authority (LEA) area and has approximately 450 students on roll over 6 year groups. The school provides for a diverse community; most of its pupils are White British and the remainder is mostly of Asian or African minority ethnic heritage for whom English is generally an additional language. While the percentage of children with English as an additional language is above average, only a small number of these children are in the initial stages of learning the language. A high proportion of the

pupils in the school have learning difficulties - speech, language, and communication, as well as, physical, social, emotional and behavioural needs. The proportion of pupils moving in and out of school other than at the normal time of admission is also high. For the most, the school follows the teaching methods advocated in the NC and PNS; however, as a school they are open to 'non-conventional' methods such as emotional literacy, and the pictorial approach proposed in this study.

5.11.2 (The) Narrative painting programme

The programme was implemented during the first half of the 2006 Spring Term (6 weeks), 2 sessions per week of approximately 2 – 2 ½ hrs each. On the first day a chosen Pre-Raphaelite Narrative painting was analysed and on the second day the children composed their narrative paintings. The first day's session was divided into two parts: the first part was presented as a 'guessing' game in which the children guessed at various aspects (tangible and intangible) of the story such as plot, character, setting, mood and atmosphere, based on the information (or 'clues') the painter had given to the reader/viewer. The second part consisted of a 'telling' of the story and the analysis of the painter's discursive techniques with regard to the story told. On the second day after a quick recap on the previous day's session the children composed their narrative paintings. In this study, the narrative paintings created by the children were viewed as 'frozen' images of a chosen section of the overall narrative; since this approach required the children to omit much of 'the' narrative they were asked to include clues from the omitted sections in order to help their readers 'read' the story. 'Story lines' showing approximately where in the story continuum the depicted event belonged were used and discussed with the children to help them understand that the 'chosen' event did not necessarily have to be in the 'middle'. These narrative painting sessions were preceded by twelve 2½ hour sessions during the Autumn Term in which the children were familiarized with the basic elements and principles of visual composition (i.e. point, line, shape, colour, space, emphasis, opposition, etc.). During the autumn term the children also took part in twelve 1hr Narrative for Thinking Sessions (NFTS) in which the children had the opportunity to engage in philosophical and higher order thinking *in and through* narrative..

5.11.3 (The) 'Art' and 'Narrative for Thinking' Sessions (NFTS)

The initial Autumn-term art sessions were designed to provide the children with experiences through which they would be able to have their visual literacy skills cultivated, and their awareness and knowledge of the visual elements in artwork(s) and their everyday environment(s) developed. During the sessions opportunities were provided for the children to experience the differences between 'looking' and 'seeing' (observational vs perceptual-discrimination skills) and the various

qualities and characteristics of different types of point, line, shape, colour, size, space and perspective. In addition the sessions aimed to create situations in which the children would be able to actively explore and increase the understanding and appreciation for the workings and content of visual texts. This through analysis and discussion of the role of the visual elements in the meaning-making processes of works of art, as well as of the various ways in which artists manipulate these elements to compose and create visually effective, and persuasive, compositions.

In the NFTS, the narratives were used primarily as vehicles for critical thought. It was not the central intention of the sessions to explore *the* meaning(s) of the narrative(s). Rather, the emphasis was on using the narratives as starting points for investigation, starting off with the meaning the children made of them. After the narratives had been read and the children's initial responses had been shared, the children engaged in discussions that lead them to reflect further on the narrative's significance. During the sessions the children were challenged to establish the 'soundness' of their own interpretations, this with a view to encourage them to examine the text(s) more closely and to scrutinize the adequacy of their own assumptions. In each session, the narrative's form and content, and the author's technique and likely purpose(s) were also briefly examined and discussed. Rosenblatt (1983) contends that questions raised by the students have value because they raise these questions themselves, based on their own interpretations. The group conversations in these sessions had no predetermined direction or conclusion; however, they were given structure through rules of conduct that nurtured a 'safe environment' where the children were supported in taking (intelligent) risks. The conversations that took place during the NFTS could be termed as 'dialogue'; in this sense they contrast with other forms of discussion in that no opinion overrode others, answers were not pre-determined and finite, and uncertainty and self-questioning were viewed positively.

An additional tenet of the NFTS was that thinking is an active process that must be exercised to help it develop. NFTS attempted to help the children develop their thinking by encouraging them to *think about their own thinking* (metacognitive awareness). This way of presenting the narratives and thinking was regarded as essential for the development of independent thinking, for children were not told *what* to think, but rather helped *how* to think critically. Such a task, according to Rosenblatt (1983), is best accomplished by thinking with the help of others, not by having someone give one the so-called 'correct' answers. She also contends that it is only when a student

"reflects upon his response to [the text], when he attempts to understand what in the work and in himself produced that reaction, and when he thoughtfully goes on to modify, reject, or accept it" (Rosenblatt, 1983, p.76)

that he can begin the learning process.

5.11.4 Narrative Painting Sessions

At the heart of these sessions were the pragmatist premises that (narrative) learning is the formation of a complex set of predispositions to transact, and closely related to problem-solving. A transactional perspective to narrative learning foregrounds the lived-through experience of the creators (composer & viewer/reader) as they encounter the text. The sessions were designed to provide opportunities for the children to engage in personally meaningful transactions with the narrative texts, and also in discussions that were open and free, and which would encourage further reflection. In the sessions the children were able to express their views freely and to engage in discussion with the other children and I. Through these exchanges the children were able to develop and refine their responses to the narratives in conversation with one another. In the process of developing and broadening their meaning(s) the children were encouraged to critically reflect on their own meaning-making and to acknowledge and value other views that contrasted with their own. The group interchanges about the narrative texts also proved to be useful in helping the children develop their critical acumen and reading ability. In sharing their ideas and responses to the narratives, seeing and understanding how different the interpretations of 'the same' text can be, revisiting the narratives to reflect on their processes of selection, the children developed their awareness and, at the same time, became more critical of their particular reading processes. In this dynamic way, the narratives were the sources and models from which the children learnt about the communicative potentialities of language as well as about the discursive strategies for organizing (visual) meaning and expressing ideas. The analysis of the narratives served to illustrate to the children how the text's visual signs entered into the communicative transaction. Moreover, the negotiations that took place among the children and teacher-researcher in order to determine the 'preferred' readings/meanings of the narratives served to demonstrate to the children the constructed, contextual and fallible nature of knowledge. During the sessions the children and I were faced with what often happens in a classroom embracing 'warranted assertability', that all

"become fallible knowers who have to defend their claims to knowledge, where knowledge represents a temporal suspension point in the process of making judgments." (Connell, 2008, p.111)

Moreover, the (narrative) experiences offered in this study aimed to resemble the act of exploration in that far from being a passive process of absorption for children as readers or composers, they were a form of intense personal activity. The primary role for the reader was the creation of the narrative work from the lived-through experience with the narrative texts. The creation of meaning was thus located in these experiences, emphasizing the transactional and generative connection

between reader and text. It is in this dynamic process that the reader and meaning of a given narrative are created, rather than in a process that occurs between two disconnected bodies. Similarly, the composer's process of creating and expressing meaning resembled the reader's transactional approach described by Rosenblatt (2005). In this process the child "first *read and carried* on a spiral, transactional relationship with the very text emerging on the page" (Rosenblatt, 2005, p.19 *changed from present tense in original*), like the reader of someone else's narrative he had to 'read' the signs on the page in order to determine if they fitted those made earlier. These, in turn, had to be tested against the composer's inner gauge, or purpose. In the composing process he had to consider the audience he was addressing. Both reader, as receiver of someone else's signs, and the composer, as producer of the signs, are engaged in the construction of symbolic structures of meaning through a reciprocating spiral transaction with the narrative text. Reader and composer follow similar cognitive patterns and engage in like linguistic habits (i.e. involvement with a text). The author 'composed' a meaningful narrative; the reader also 'composed,' and 'created', an interpreted meaning. Composers facing an empty page and readers beginning to read a text have only their personal linguistic resources to draw on. For Dewey (1934), the perceiver, like the creator,

"needs a rich and developed background which, whether it be painting, in the field of poetry, or music, cannot be achieved except by consistent nurture - of interest." (p. 266)

5.12 Ethics

Ethics refers to the set of ideals showing how individuals ought to respond to one another in particular situations, to the principles of conduct guiding those relationships, and to the type of reasoning one engages in when considering such ideals and principles (Smith, 1990). Ethical considerations are paramount to any research (Warwick, 1982; Patton, 2002). Ethical issues are pivotal to research (Alderson, 2000); ethics should permeate every aspect of the research (i.e. the questions asked, the techniques chosen and used, how the researcher intends to present and feedback to the participants) (Lancaster & Broadbent, 2003). This view is supported by Roberts-Holmes (2005) who states that there is a continual need for researchers to reflect on what they are doing and why they are doing it at every step of the research process.

Pivotal to inclusive and ethical educational research relationships is to respect children and this involves granting them social ability and intelligence (Robert-Holmes, 2005). In a respectful relationship children are viewed as people who have a valid and worthwhile perspective to offer on events that affect their life (Lancaster & Broadbent, 2003). Until relatively recently though children have been viewed "through the lens of deficit and social pathology" (Roberts-Holmes, 2005, p.55).

The pathological model of childhood, which emphasizes children's low chronological age, has often negated children's social abilities and competencies (Morrow & Richards, 1996). As a consequence the adults around the children, who generally speak for them, have interpreted children's needs and wants. Further, these models have promoted a view of children as socially incompetent and unintelligent (James & Prout, 1990). Indeed, "they have been constructed not as human beings but rather as human becomings" (Roberts-Holmes, 2005, p.55). To counteract this Fine and Sandstrom (1988) propose that when children are engaged in research researchers tell them as much as it is possible, even if they do not fully understand the researcher's explanation. In their view a child's rights should not be diminished by their age, although their cognitive abilities ought to be taken into consideration when explaining and sharing information about the research with them (Fine & Sandstrom, 1988).

Children should have opportunities to exercise influence in discussions which concern them but this requires new ways of engaging them in research and the development and application of methods which involve negotiation, rather than imposition (Hill et al., 1996). Two enabling principles used in educational practice with children are 'evolving capacities' and 'progressive autonomy' (Brackenridge, 2006; David, 2005). The concept of 'evolving capacities', as introduced by the United Nations Convention on the Rights of the Child (CRC) (1989) under Article 5, is an enabling principle that allows children to fulfil their rights as they acquire the competencies, knowledge and understanding to do so, rather than in accordance with their age and maturity (Lansdown, 2005). Progressive autonomy is another empowering principle that enables children to gain gradual autonomy from those who have the responsibility to care for them (Brackenridge, 2006; David, 2005). One of the main ethical challenges faced by researchers who like myself work with children in an educational setting is the disparities of power and status between them and the children taking part in their study (Morrow & Richards, 1996). As adults doing research with children we carry power on the basis of age relative to children and because of the unequal nature of much research (Mayall, 2000).

5.12.1 Power relations

The power relations which exist between the researcher and the researched are said to greatly influence the process of research (Lewis, 2004). Robinson and Kellet (2004) have argued that the power relations which exist in schools have specific implications, such as making it difficult for children to refuse to be involved in a piece of research. Denscombe and Aubrook (1992) have repeatedly argued that the differential power relations found within the school context makes it difficult, if not impossible, for children to opt-out of research. Moreover, "children's consent to research participation can shade into coercion" and participation can become "just another form of

schoolwork" (David et al., 2001, p.353). Similarly, David et al. (2001) highlight that

"the high pupil response rates achieved in school-based studies [are] rooted in this hidden pressure, and researchers need to consider the ethics of their practice in this respect." (p.352)

Attempts to attend to the issues of power in research are established by the application of 'informed' and 'educated' consent (David et al., 2001).

In this study the term consent was used not to refer to the consent given by parents, guardians or gatekeepers, as in this respect children are considered these adults' property unable to say 'no' to research. Instead the term was used to mean a child's positive and voluntary agreement to participate in a research project (assent) and his understanding of this (NCB, 2003; Roberts-Holmes, 2005). At present the concept of "informed consent" is regarded as "given and essential" (David et al., 2001, p.347). Although it is part of many a professional and social research organization codes of practice (i.e. BERA. – "British Educational Research Association", BPS – "the British Psychological Society", BSA – "the British Sociological Association", and SRA – "the Social Research Association"), the concept of consent has seldom been questioned (David et al., 2001). It has long been thought that presenting participants with the research objectives is unproblematic and that this way of presenting information generates the type of consent which brings about an ethical approach to research (David et al., 2001). Further, in David et al.'s (2001, p.347) view, consent has more often than not been thought of as a one-off event on the basis that the information provided to the participants is enough for them "to 'know' and 'understand' what they are 'getting themselves into'". This view, however, has been questioned by those who see consent as an ongoing, dynamic and subtle process (Roberts-Holmes, 2005), which must be renegotiated, especially in relation to children (Alderson, 1995; Morrow, 1999). This and the extensive literature on ethical issues in educational research highlighted the importance that I was aware of and respected the children's rights and that in this research I ensured that the children's participation was informed and freely given.

In order to translate the notion of informed consent into my practice I organized an initial session with the children in which I introduced the study to them. The rationale for this session was my own belief that in order for the children to make an informed decision it was imperative that I helped them learn about the research (i.e., its purpose and nature, what I hoped to accomplish, the methods to be employed, their role within it, the likely benefits of taking part in it, their right to withdraw from it at any time). In accordance with educational research approaches, in this study the participating children were informed through leaflets and consent forms (David et al., 2001). In the

creation of these documents I was careful that the information provided was in words the children could understand.

Since in most educational research the adults who seek children's participation are generally able to exert power over them, children often "feel that they have to agree or, worse still, that they will be penalised if they do not" (David et al., 2001, p.50). In order to ensure that in this study children's consent was freely given, it was imperative that they understood the nature of their engagement with me, as a researcher rather than their classroom teacher, and that this relationship differed from that of other adults in the school setting. Traditionally, gatekeeper's permission is sought before asking children to participate in research (David et al., 2001). In approaching the children first through the school, I sought to favour the children's own selection and decision to take part in this study and to keep, as far as possible, the children's choices free of the constraints of the adults around them. Though always bearing in mind that however much agency I wished to give to the children, the layers of gatekeepers who exercise power over them in the school and home settings, could still have an effect on them and their decisions (Mayall, 1996; Pole et al., 1999). To facilitate the children's freedom of choice I emphasized that there was no obligation to participate and that there would be no penalties if they decided they did not want to take part. Emphasis was also placed on the fact that I was recruiting participants for my study; contrary to much educational research practice, the consent forms given to both the children and the parents required them to opt in rather than to opt out. The children were also given the opportunity and ample time (the Autumn Term) to reflect on it before committing themselves to take part. In accordance with the requirements of research ethical approval was sought and gained from the ethics committee of the institution within which I undertook the research.

In order to facilitate the children's choice to opt in/out of the research sessions they were all given a card with the picture of a traffic light and three coloured circles (green, amber and red). The children used the colours to indicate their (un)willingness and/or indecision to participate in the study. On a daily basis the children were reminded that they could use their traffic lights at any time to indicate their desire to also withdraw from the research. Further, the cards provided me with the means through which the children's participation could, and was, regularly re-negotiated. An advantage of the traffic lights was that it gave the children the opportunity to communicate their wishes without the need to verbalize them. The traffic lights proved to be an effective means of facilitating the children's opting in/out, as two of the children (Sarah and Lucia) used it on several occasions (weeks 2-5) to not partake in most of the sessions. Lancaster and Broadbent (2003) contend that in research with children a child one day wants to be in the research, can easily change his may and decide the next day that he no longer wishes to be part of it. As discouraging

as this might be to the researcher, the child's right to withdraw from the research on a particular occasion has to be respected.

In addition to being disheartening, a child's decision to opt-out of a given research can leave a researcher feeling most vulnerable and powerless - fearing for the future of her research. Children's decisions are also able to tip the balance of the power relations between them and adults in favour of the former. On numerous occasions rather than having power over the children, I found myself feeling and being powerless. Fearing that if all the children decided to opt-out of my research would come to an end. Sarah and Lucia's decision to withdraw themselves from some of the sessions was the result of Charlie's bribing them to not attend the sessions. On learning this I sat with the children and told them that in the same way that it was important that they were not forced to take part in the sessions if they did not want to, that nobody stopped them from taking part in them if that is what they wanted. I also spoke to Charlie, as I wanted to find out the reasons or motives behind his action(s). On talking to him I had the opportunity to learn how terribly upset and disappointed he had been for not being able to take part in the study, and that his upset had led him to try and disrupt my work, as a way of upsetting me back. Until that time it had never occurred to me the extent of the non-participating children's disappointment. This event made me more aware of the repercussions of all my research decisions on children and their emotions, and of the need to ensure that in research with children those who do not participate in a study are also offered the opportunity to experience some of the activities provided in the study so that they may somehow feel part of it too.

5.13 Summary

This chapter discussed the methods of data collection employed in this study – case study, documentation, interviews and observations. It then considered their (dis)advantages based on the researcher's experiences in the field during her data collection and examined the piloting and sampling procedures followed in the study. The school setting, research participants and the various aspects which compose the narrative learning programme proposed in this study were explained and the chapter ended by addressing the ethical issues faced in the research.

CHAPTER 6

Data Analysis and Discussion of Findings

6.1 Introduction

This chapter discusses the analysis process adopted for this study and how this was applied to the data. Its main purpose is to explain how sense was made of the data and how the main findings developed from the analysis. The challenges of data analysis are first identified before the various steps in the analysis process are presented. Issues derived from the analysis processes are considered and the main findings presented. Where necessary, data included in appendices are used to further elucidate the ways in which the data were organized, analyzed and interpreted.

6.2 Purpose of the analysis process

The analysis process had a threefold purpose:

1. to condense the data collected through the identification of emerging patterns and categories;
2. to identify the main findings in the research data thereby informing the researcher's responses to the study's questions; and
3. to further the knowledge and understanding of the proposed narrative painting programme, and its value (or lack of) as a pedagogical tool.

The study's questions, its conceptual framework and the data produced shaped the analysis. The research questions aimed to determine the educational potential of the Narrative Painting Programme by examining the types of choices about form and content the Year 3 children made, the effects these choices have in the narratives and whether the children's learning during the programme could be seen as having supported these choices.

Data collection took place over a period of six weeks during the first half of the 2006 Spring-Term. In all, six children participated fully in the study out of an initial group of ten. Sara and Lucia's data have not been included as they missed six of the twelve sessions; two because of illness and four as a result of their voluntary withdrawal from the introductory sessions. Similarly, Sportikuse's data have not been included as he was absent on five occasions and he missed three of the narrative painting introductory sessions. Fred's data, on the other hand, has been omitted because in session 1 week 4 he requested that his work not be included in the research, though he expressed

a wish to continue taking part in the sessions. The data analysed consisted of 66 narratives – 33 in the form of painted narratives and 33 in the form of written narratives; 12 individual interviews (two for each child conducted at the beginning and the other at the end of the study); 6 small-group interviews – conducted at the end of each weekly painting session; 12 observations – one for each of the school sessions, and 38 ½ hours of video and audio tape from the interviews and NPP sessions. Part of these data, in the form of narrative paintings and excerpts from the various sources of data is presented within the chapter to support the discussion of the analysis. The discussion of the analysis comprises two sections. The first section discusses the process of analysis (i.e., data organization, segmenting of the data, coding), whilst the second presents the analysis of the data and its main findings.

6.3 The challenge(s) of data analysis

Data analysis is the most difficult process in qualitative research (Basit, 2003). A major problem faced by a qualitative analyst is that there are few agreed-on canons for qualitative data analysis (Miles and Huberman, 1984). In qualitative analysis it is possible to analyze any phenomenon in more than one way for there are no set formulae, or shared ground rules, for the transformation of qualitative data into a logical description and explanation of the phenomenon under study (Patton, 2002). As an analyst thus I had to find my own process. Qualitative analysis should be done in an “artful” (Guba & Lincoln, 1981, p.185), or even “playful” (Goetz & LeCompte, 1984, p.172) way; this, however, does not mean that the researcher is allowed to be “limitless(ly) inventive” (Tesch, 1990, p. 96). One’s analysis, as argued by Tesch (1990), must always be supported by methodological knowledge and intellectual competence. Another difficulty faced by a researcher during the analysis is her having to make sense of the large amounts of the data she has collected. In order to analyse my data I first had to condense the volume of raw information - sifting trivial details from significant ones and identifying important patterns - and later to construct a framework that communicated the essence of what they revealed (Patton, 2002). This required that I had the patience to perceive the themes and/or patterns in the data and the ‘lens’ through which to view them. It also called for an *openness* of mind and conceptual *flexibility* (Strauss & Corbin, 2008). Qualitative analysis, Phillips & Hardy (2002) maintain, is a process which depends on the researcher’s interpretive, or theoretical, sensitivities and ‘intellectual craftsmanship’ (Mills, 1959). Inasmuch as in qualitative research one is the data collection instrument, its quality depends to a great extent on the inquirer’s qualities. The human factor is both its greatest strength and its greatest weakness (Patton, 2002). Its strength rests on using the researcher’s experience and insight, its weakness on depending to a considerable degree on the inquirer’s skill, creativity, discipline, intellect, and experience (Patton, 2002).

These criticisms, however, have been contested by qualitative researchers. Patton (1990) associates objectivity in quantitative research with the use of instruments that are not dependent on human skill and perception. He acknowledges the difficulty of warranting real objectivity, since, all data gathering methods (i.e., questionnaires, tests) are designed by humans, the intrusion of the researcher's biases is unavoidable (Patton, 1990). As opposed to quantitative research, in which the principle of replicability is fundamental, the number of individual and conceptual components in qualitative inquiries is so large that repetition of each appears to be an impossible task (Schoefeld, 2002). For example, some conditions in the classroom may be entirely beyond the researcher's control, and yet of interest to her. Repetition of observed circumstances, or "constant conditions" as Bell (1999, p. 103) calls them, may be largely a matter of luck and in such cases it would not make sense to expect replicable results from the use of a data gathering procedure. Qualitative inquiries are grounded on the idea that they cannot be replicated for the situations in each research are unique and idiosyncratic; this quality of being distinctive is not a weakness but a strength of qualitative research (Cohen et al., 2000). Qualitative researchers are not interested in replicating their results, though they are committed to ensuring that no threat is posed to the integrity of their findings (Daymond & Holloway, 2002). Criticisms to the nature of qualitative research can be diffused through explanation of the steps taken by the researcher in the process so as to make the quality of the researcher clear. Making explicit one's choices, decisions and justifications involved also enhances transparency in research (Robert-Holmes, 2005). To the extent possible one's steps to maintain the records she needs to document a decision trail, and to justify her decisions. A commitment to transparency also means seeking opportunities to have her decisions reviewed by others (Polit & Tatano Beck, 2011).

6.4 The process of data analysis

Data analysis is generally presented as a process which proceeds in an orderly and linear fashion, straight through the various facets of description and classification to connecting concepts and producing an overall account (Tesch, 1990). This notion is further reinforced by the sequential presentation in literature of the various aspects of analysis (Dey, 1993).

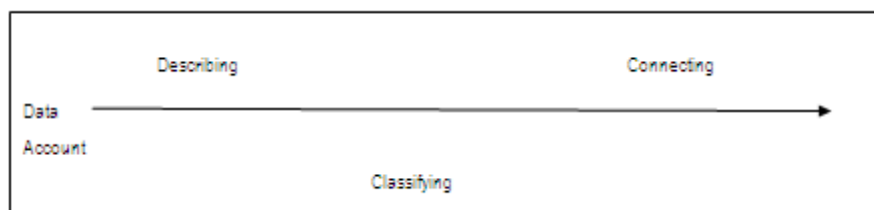


Figure 6.1 Qualitative analysis as a single sequential process

In contrast, the way I experienced it resembled as the ascension of a mountain, a mountain which was climbed bit by bit, focusing on one step at a time. As I climbed, I looked towards the horizon, to see the surrounding country from a fresh viewpoint, as well as ahead to the summit. This multi-directional looking helped me to obtain not only fresh views of the surrounding country but also to overlook the path taken. Certain parts of the climb were relatively easy, others, on the other hand, were particularly difficult because they required me to take circuitous paths, not necessarily going upwards, or because I had to retrace some of my steps. Progress was indeed slow and arduous but my efforts were time and again rewarded with some breathtaking revelations. This analogy of analysis as a climb, with its winding paths, digressions, setbacks, and constant fresh views indicates the non-sequential character of my experience of the analytic process (Tesch, 1990).

Another conceptual term associated with the analysis process, and which can often be misunderstood, is that of data 'reduction' (Neuman, 1997; Patton, 2002). If used in its everyday sense, the term can mislead one to believe that there is a decrease in the amount of material with which she has to work (Tesch, 1990). The first step in the analysis, the re-arranging or re-organizing the data, rather than reduce the amount of data I had to handle increased it (Tesch, 1990). This increase was the result of all the data segments which had relevance to more than one category and which were placed in several categories for interpretation. This is why, in this study, I favoured the use of Tesch's (1990) term 'condensation' instead. This term, as argued by Tesch (1990), has the advantage that whilst it implies that the corpus of data becomes smaller, it also suggests that it is the result of interpretation. It is this latter aspect of data condensation that is of more import to an analyst for, in analysis, data do not become manageable because there are fewer items to work with; they become manageable because they are better organized (Bogdan & Knopp-Biklen, 2006). Having the data organized meant that I could look at the individual collections of data pieces, rather than having to deal with it all at all times.

Many research texts make a distinction between data collection and analysis (Tesch, 1990). For researchers who collect data by means of surveys, standardized texts, and experimental designs, the lines between data gathering and analysis are clear (Sapsforf & Jupp, 2006). For researchers who like myself engage in more fluid types of research, the distinction between data collection and analysis is less absolute (Patton, 2002). In qualitative research, analysis often begins when the data is first collected; further it often runs parallel and become integrated with data collection (Glasser & Strauss, 1967). The two processes are said to inform and 'drive' each other (Miles & Huberman, 1984). In this study, the recording and tracking of analytical insights that occurred during data collection was the beginning of the analysis process. Similarly, the weekly transcription of the audio and video recorded sessions allowed me to become immersed in the data and to start

generating initial insights. The reading of relevant literature which informed this stage and every other stage of this study was also an important part of the analysis process. Insights gained through reading spurred the analysis by helping me to answer questions that had arisen during the analysis and to better understand the analysis and research processes, as well as my interactions with the data. Two different operations played a key role in the complex process of data analysis: data organization and data interpretation. Whilst for a better understanding of the process I shall distinguish these two notions theoretically, in practice they are intellectually intertwined and occur simultaneously (Tesch, 1990).

6.5 Data organization

6.5.1 Recording of raw data

Data are seldom obtained in an immediately analyzable form: generally they must be prepared before analysis can begin (Sapsforf & Jupp, 2006). The need for data preparation is most obvious with audio and audio-visual recordings (Sapsforf & Jupp, 2006). Although watching or listening to the recordings was a useful way to familiarize myself with the data, for the purposes of analysis it was necessary that I transcribed these recordings, a task which was time-consuming and often taxing. The need for the preparation of data, however, was not restricted to the audio and video recordings. Field notes, which were initially written down in jotted form, had to be written out and expanded. Further, the narrative paintings had to be colour copied and laminated so as to enable me to annotate them. Good analysis, in Dey's (1993) view, requires that data are recorded in a format that facilitates analysis and an efficient management of it. Working directly from the raw data in my case was useful as it enhanced my own appreciation of it and it eliminated the need for intermediaries who act as potentially contaminating factors (Boyatzis, 1998).

Moreover, data organization consisted of making an inventory of what I had. First, I checked that all the data (i.e., narratives, transcriptions, field notes, etc) were complete. Then, following Denzin and Lincoln's (1998) suggestion, I created a storage and retrieval system. Documentation in the form of the children's painted and written narratives, field notes, memos, interview files and session DVDs were labelled and their transcripts dated, numbered and safely stored. A copy of each of the documents was taken and placed in chronological order in a binder along with the other data and locked in a cabinet. Other copies were used in the following manner: one became the hard copy I kept at hand throughout the analysis, another was the copy for writing on, and the rest were used for cutting and pasting purposes.

Careful attention was paid to the decisions I made at this early stage for they can have serious consequences for one's analysis (Dey, 1993). For example, the implications of filing my data as a complete interview for each case were that although this preserved the coherence of each participant's response and enabled the whole picture of the participant to be presented (Gerson & Horowitz, 2002), it did not enable me to look for themes, shared responses, patterns of response or to compare individual participants and issues that each of them had raised (Dey, 1993). In order to be able to do that I had to assemble the issues arising across the participants myself. Filing interview data as a set of responses for each question, on the other hand, although economical in making comparisons across participants, it caused the wholeness, coherence and integrity of each individual child to be lost, such that comparison across children was not possible (Cohen et al., 2011; Dey, 1993). This also led the data to become decontextualized. The decontextualization happened in two ways: first, in terms of their place in the emerging sequence and content of the interview (e.g. some data required an understanding of what preceded a given comment), and secondly, in terms of the overall picture of the connection between the issues, as this approach did fragment the data into relatively discrete chunks, thereby losing their interrelation (Cohen et al., 2011). Throughout a combination of the two methods was employed as this allowed me to examine both the 'whole' and the 'parts' of each child's picture. The next step in the analysis process of data organization was the reading of the data.

6.5.2 Reading data

After the data had been ordered I took long, undisturbed periods to read them carefully. How well one reads one's data may determine how well one analyzes them (Dey, 1993). Reading is a combination of two elements: the assumptions, expectations, experiences and prejudices that as a reader one brings to a text and the characteristics of the text which encourage certain types of response, and perhaps even her changing her preconceptions (Jones, 1997). Further, reading is a process which consists of two separate operations: one prospective in which a reader, guided by the author's decisions, experiences a text as a chronological unfolding (Altman, 2007), sign by sign – be it visual or written. The other part of the process, on the other hand, requires a large measure of retrospection as well as a constant attempt to define and understand the present in terms of the past; that is, of establishing a network of relationships between diverse parts of the data, or text.

This to and fro movement in which one is continually re-elaborating, in a retrospective and retroactive way, what one already knows in the light of the already known elements, is called the hermeneutical 'circle' by some (Schleiermacher, 1998) and the hermeneutical 'spiral' by others (Garcia-Landa, 2004). I prefer the latter term for it suggests that when as a reader one's attention returns, after having shifted from the parts to the whole and then back to the parts, these are no

longer what they were. The parts have been transformed by the researcher's improved comprehension which, in turn, provides a firmer foundation for a second prospection of the whole to which they belong (Garcia-Landa, 2004). To think of the process as a hermeneutic 'circle', on the other hand, would represent interpretations which do not produce new meanings, with the circle becoming a *vicious* rather than a *virtuous* cycle (Schmidt, 1990). Another reason for preferring the notion of the hermeneutic spiral is that it suggests that "all understanding begins somewhere in the middle of things, with some sort of pre-understanding already in place" (D'Alleva, 2005, p.126).

Although the reading process for the visual and written narratives was the same, the reading of each type of data required different conceptualizations and a different way of thinking about them (Heath, 2000). These differences result from the ways the particular modes (visual versus written) are processed and how each activates a meaning-making process for the reader. The reading of a printed text is said to be both sequential and syntactical (Kress, 2003). The reading of a visual text, on the other hand, is said to be non-sequential and non-linear (Kress, 2004). Further, the reader of a visual text, unlike the reader of a written text, is said to decide what part of the text her eyes should go to first and thus to determine the reading path (Walsh, 2007). On account of the reader's personal point of entry into the text, the process of reading a visual text is as a rule considered to be more arbitrary and artificial than that of a print-based text (Rose, 2007). However, the reading of many visual texts is often sequential, logical, and natural (Anstey & Bull, 2000), as their composition does set up a particular hierarchy of the movement of the reader's eyes within and across its various signs, or elements (Kress & van Leeuwen, 2006). Such reading paths begin with the most salient element; from there they move to the next most salient element, and so on. The reading trajectory of these texts is not necessarily along the horizontal and vertical axes of print-based texts, but may be circular, diagonal, or triangular. The reading path I constructed for Sonic's narrative (week 6) (figure 6.3), grounded on the layout and salience of its elements, started with the submarine (1) its most salient element because of its placement and its bright colour (somewhat reduced in this reproduction), it then moved onto the next most salient element the shark on the right (2), then it moved onto the shark at the top the page (3), after this it moved onto the sign on the bottom left corner of the painting (4), from here it moved onto the skulls on the bottom left of the narrative painting (5), and finally (on)to the bad guy being killed by the shark (6). The reading path of the main three elements forms a small triangular structure which becomes encompassed in a bigger triangular configuration formed as the reading proceeds from signs 3-6

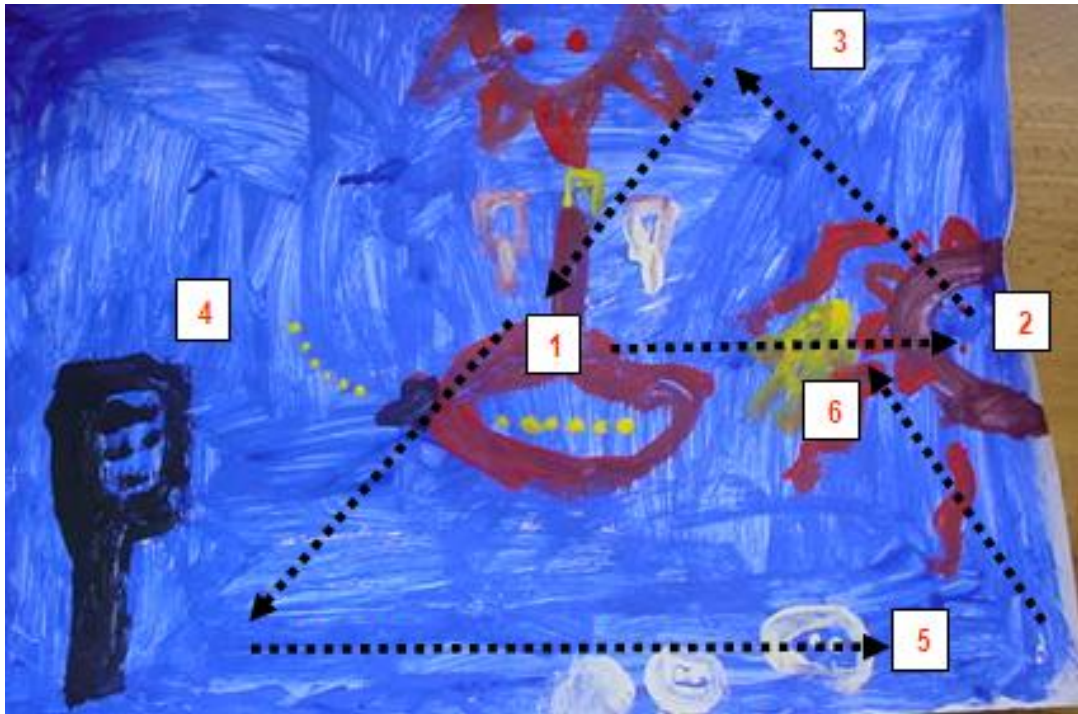


Figure 6.2 Reading path of a visual text

The section from the written narrative which corresponds to the depicted section is included below:

“and he (one of the bad people) got a few of his other bad friends,
and they went out to sit in the submarine,
and one of the people fell out
/.../ and he (the man) gets eaten by the shark,
and the other’s don’t get killed, the missile’s going to kill the shark”

The order in which the reader receives the information on the various narrative elements in both narratives is a great contrast. In addition, the narrative painting includes information which is not mentioned in the written narrative – the village sign (black figure on the bottom left corner) and the skulls (on the bottom of the page). This information is in the form of clues, as the two comments below, made during the small group interview, indicate:

“I put some clues in to show that sometimes they (sharks) eat, but then they leave the skull, and there are the skulls”

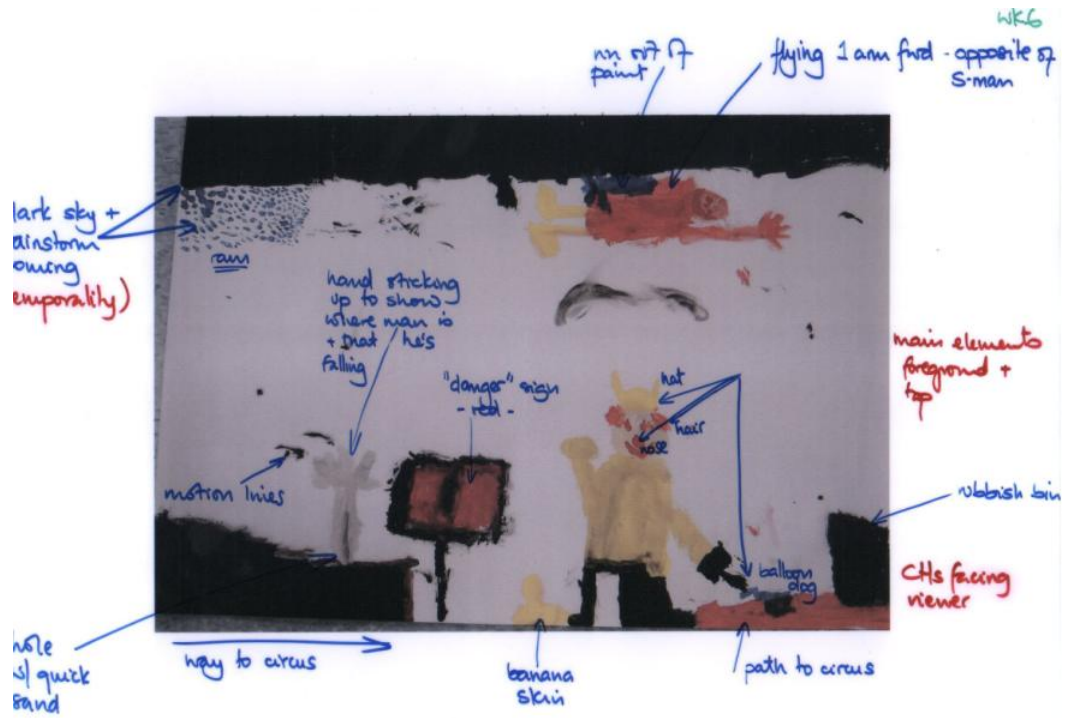
“this is a clue to show that he’s (the shark) eating people ‘cos these is the skulls of people’s heads (Sonic laughs) er...to show what there was a village back there. I just did a little sign there to say that this way to the bad people and ignoring people village.”

(Sonic – Small group interview 18.1.07)

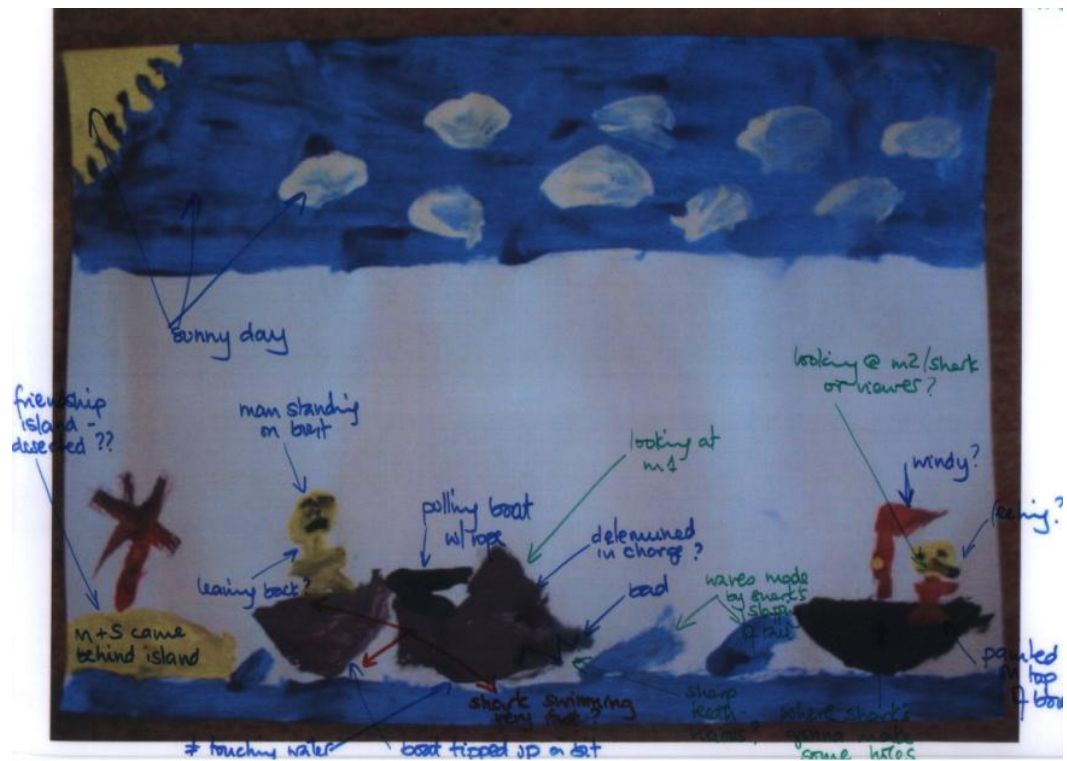
The reading paths in the children's painted narratives were encoded to different degrees. Some, like the one in Sonic's text above, took me by the hand, guiding me firmly through the text. Others provided me with a few hints and suggestions as to the path to follow. Yet others left me to my own devices; in these I could not detect any obvious reading path that was more plausible than any number of others. There seemed to be neither chronology nor a clear hierarchy of salience, so I determined the starting point by scanning the text first and then starting from what, at the time, appeared to be the most salient element. These discrepancies could well be the result of the children's limited experience in communicating visually and/or in the medium of paint, and the difficulties they faced as they tried to compose in a language relatively new to them all.

Another important difference between these two types of text rests in the way a reader comes to understand them. A print text is understood by understanding parts first, then building up to a whole which attempts to be an accurate combination of all the parts (Nodelman, 1988). In contrast, understanding of a visual text starts with the whole and only then is one able to notice the potential relationships of its various parts (Nodelman, 1988). Two processes are involved in the movement from the whole to the part in a visual text: 'scanning' (looking), in which one takes in the information in a quick glance and which is an unstructured and random process, and 'reading' (seeing), in which one scrutinizes the text for its very detail and which is a structured process and follows a relatively organized sequence (Nodelman, 1988).

The aim of the initial readings, not only of the narratives but of all the other data too, was to achieve a sense of the whole. This 'sense', as contended by Tesch (1990), is of great value as it guides a researcher's analysis. The next step was to build on these initial impressions, ideas and responses, however simple or vague I felt about how I had arrived at them, by reading the data slowly and thoroughly and by making detailed notes on what I was noticing. Annotating data thus went hand in hand with reading the data. A researcher, Dey (1993) asserts, needs to record her observations and ideas about her data as these prepare the ground for further analysis; and she needs to record them while she has them for, as I discovered to my cost, when these flashes of insight are not recoded immediately they disappear from one's consciousness. Readings of the data resulted in substantially annotated texts with identification of features of significance, as well as descriptions and reflections of my initial thoughts (see figure 6.4). According to Burke (1729-1797), "to read without reflecting is like eating without digesting" (cited in Dey, 1993, p.83). Reading and annotating were processes which aided this 'digestion' of the data and the beginning of interpretation. Interpretation, Gadamer (1979) argues, is about achieving 'an' understanding of the work, not 'the' understanding; for all truths are relative, depending on time, place and interpreter (D'Alleva, 2006). Annotating data was an invaluable means of opening the data for more systematic and thorough analysis. Questions asked at this time played an equally important role in spurring the analysis.



Zigey (week 6)



Jake (week 5)

Figure 6.3 Annotated painted narratives

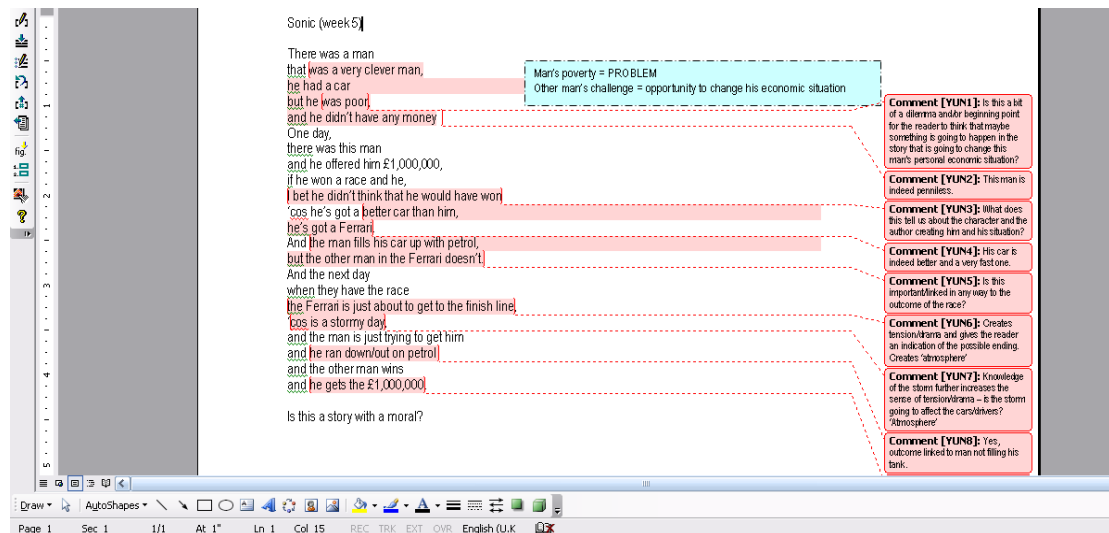


Figure 6.4 Annotated written narrative (Sonic, week 5)

6.5.3 Asking questions

Two questions which I used to help myself become more conscious of what was going on in the narratives as I read and made sense of them were 'What happens?' and 'Why and how does it happen?'. The former was worth asking in order to form impressions of what happened and of the characters involved, the latter in order to determine why the narrative had taken a particular course and what had made me react to it in the way I had (Jones, 1997). Other questions which helped me build on my initial impressions of the narratives were: 'Do there seem to be any particularly important elements in the narrative(s), and if so why?', 'What function do they perform in the narrative?', 'Why could they have been chosen to be in the narrative?', 'Are there any obvious contrasts or oppositions at work in the narrative(s)?' If there are, 'Do they throw any light on the work as a whole?', 'From what point of view (PoV – here defined as Altman's (2008) 'following') is the narrative presented and what is the effect of this?' These and other questions were useful in helping me to examine the way the various elements had been (re)presented and to begin to identify possible relationships between them.

Other questions which were worth asking, not only of the narratives, but of myself as a means of maintaining my focus and improving my analysis and understanding of the data, were the interrogative quintet suggested by Dey (1993) 'Who?', 'What?', 'When?', 'Where?' and 'Why?'. 'How?' was another question I thought it was important to ask: when this question was asked of the narratives it helped me to identify what was happening in them; that is, how they operated as a signifying system, and when asked of the whole project it was a means of helping me identify and understand the likely effects of the intervention and the proposed narrative programme. Sample questions asked during the analysis are: 'What kind of data is this that I am analysing?', 'How can I

characterize these data?', 'What are my analytic objectives?', 'Why have I selected these data?' and 'How are the data representative and/or exceptional?'. 'So what?' was another question which I felt was worth asking, as it forced me to consider why a certain aspect of the data did, or did not, seem relevant, that is, it made me think of its 'value'. It was also useful in helping me discriminate between the most and least important bits of data, and reflect on the implications of my choice(s) of data. Asking questions of the 'what if?' kind was also invaluable as it helped me generate new ideas. Researchers often refer to the technique of asking 'what if' questions as 'transposition'; this is a form of comparison and a useful resource in helping an analyst respond creatively to her data (Dey, 1993). Questions of the 'what if?' type played a vital role in moving me into a more evaluative phase of my thinking. They were also important in helping me to consider and test out the possible implications or results of particular analytic actions. Reading the data was an interactive process which required a constant (re)thinking and (re)development of my ideas, as well as shifting of my attention and focus.

6.5.4 Shifting focus and reading sequence

In reading one's data it is important to shift one's focus between the different levels within them (Jamieson, 2007). Since it is not possible to attend to all the data in equal detail, in my readings, I had to be selective, focusing on what seemed outstanding at a particular time. Selective attention, as argued by Jamieson (2007), is an act substantially facilitated by a person's (perceptual) skills, (aesthetic) sensitivity or awareness, appreciation, and familiarity with the techniques and codes by which a text has been created. It is also a personal act which displays an individual's motivation (Jamieson, 2007). In order to ensure that my personal motivation did not give unwarranted attention to certain details at the expense of others, I read the data, and texts, bearing in mind Rabinowitz's (1987) 'rules of notice'. These are rules which tell a reader where to concentrate her attention and what to attend to for texts are organized according to a hierarchy of detail (Rabinowitz, 1987). Authors can sometimes be quite explicit in the ways they direct their readers other times they may simply indicate to them that something is important. Nonetheless, a reader should always be vigilant about where she focuses her attention as communication can occasionally fail on the question of notice, where the irrelevant can appear as important, or the significant can pass by unnoticed (Rabinowitz, 1987).

In order to exemplify how these rules helped me identify the relevant detail, and as a result assisted my reading and interpretation of the narratives, I apply them below to sections of several of the children's narratives. Complete versions of these narratives can be found in Appendix A: for ease of reference the relevant sections have been highlighted in the written narratives and circled in the painted narratives. In the sentence "these are **holes** in them ('them' referring to the boat), so he's

gonna sink” (Sonic 3) notice has been directed through syntax; starting the sentence with “these are holes” rather than with “the boat has holes,” establishes the holes as especially important information. Their importance was also emphasized during the child’s oral account as he pointed to the darkish circles on the man’s boat as he said it. Further, detail can be subtly emphasized through repetition (Rabinowitz, 1987). In the same narrative, repetition of the phrase ‘to eat him’ (“The shark is going to **eat him**, he’s got a grin on his face ‘cos he’s getting ready to **eat him**”) serves to emphasize the action about to occur and, indirectly, to draw attention to the man’s impending and tragic end. In the same text repetition of the noun ‘storm’ in the sentences “There’s a man trying to get to an island but he’s on his way and there’s a **storm**”, and “there is lots of **storms**” draws attention to this specific ‘happening’ and suggests the storm is a danger to the man’s life. However, on reading the narrative one realizes that the ‘storm’ poses no threat to him. The sense of doom created by the repetition of the noun ‘storm’ and the emotive reaction likely to be elicited in a reader are probably the reason for its inclusion and repetition. Certain semantic gestures can serve as markers of stress as well. The use of words like ‘but’ or ‘then’ alerts the reader that the detail or action that follows is worth her attention: “...he had a car, **but** he was poor, and he didn’t have any money” (Sonic 5), “...and **then** this kid came and started bullying him” (Sonic 2). Details given at a climactic moment receive special stress too: “she’s going to go back and then the **wolf is still** gonna be **there**” (Tena 1). Because of its placement in the narrative and the type of the detail provided the reader charges this moment with emotional energy; this ‘charge’ is further enhanced by the audience knowing about the wolf’s presence and Little Red Riding Hood’s unawareness of him.

So far, these rules have considered position in the most literal sense, as a feature of the text as a physical entity. But textual features have positions within story structures, and an author can direct attention by careful placement in this regard as well (Rabinowitz, 1987). Promises, threats, and warnings, for example, are nearly always noticeable because of their role in predicting the shape of a text. The sentence “these are holes in them, so **he’s gonna sink**” (Sonic 3) presents the direness of the situation and suggests the man’s tragic end. As a result, when one reads it she is misled to believe that that will be the outcome; however, as one later finds out, the man is rescued and saved from what could have been a tragic end. Another technique which engages the reader’s interest is that of changing the temporal order of events. For instance Robin’s narrative (week 4) opens with the initial section of the crisis scene “The pears are not happy (effect), ‘cos someone played a trick on them (cause)” the ensuing middle section is an exploration of past events which illustrate how and why this happened. This structure kindles the reader’s interest through the dramatic initial scene and sustains it by gradually revealing the background story of the Pears and the other Fruit’s relationship. As the reader learns about the Pears behaviour towards the other Fruit, she comes to understand the rationale behind the Apple’s actions.

Other temporal distortions which draw a reader's attention are: changing the pace (i.e. speeding or slowing down events), or omitting events (i.e. moving the action/narration from evening to the next morning without mention to nighttime), like in this extract "And the next day, when they have the race, the Ferrari is just about to get to the finish line, 'cos is a stormy day, and the man is just trying to get him" (Sonic 5). This section takes the reader first from one day to the next, and then to the end of a race whose beginning and development she has not witnessed. The slowing down and delay in the account of the tight race end is caused by the presentation of the adverse weather conditions ("cos is a stormy day"). In this narrative, these details and devices serve to 'add emphasis', to 'increase the sense of expectancy', and to 'heighten the tension' of the race, and the narrative's ending. The stress placed on certain textual features serves to direct the reader's attention and the stressed features, in turn, serve as a basic structure on which a reader begins to build her interpretations.

Hierarchies of detail are also a distinctive feature of visual texts (Wroblewski, 2003), and visual composers use a variety of artistic devices and strategies to focus a reader's attention on the important detail. In a visual text a viewer's eye is often directed to detail by means of visual devices such as (implied) line or shape, colour (intensity), size, scale, and position; and visual strategies such as contrast (i.e. colour, size), repetition (i.e., line, colour), and imbalance (i.e. composition). In Jake 2's the implied (psychological) line between the man and the boy, directs the reader's attention towards them, and indirectly to the direness of the boy's situation. The (implied) horizontal line formed by the shark's body in Jake 5's narrative implies the direction of his motion and directs one's attention to the man he is moving towards, his plight and his impending doom. Similarly, in Robin 5's the lines formed by the three arrows moving upwards and sideways from the sharks (underwater) towards the man (above water) on the left boat create a strong directional emphasis which direct the reader's attention to him and his impending doom, as the arrows point to their likely prey. The (implied) triangle formed by the two men and the shark found in the bottom right quadrant of Sonic 3's directs one's attention to it and indirectly to the events happening within this area. Further, the inverted position of the triangle 'standing' on its vertex rather than on its base draws the reader's attention to the instability and tension of the situation.

Colour is another device used in the children's narrative paintings to highlight detail and to direct the reader's attention. The bright red colour used on the left figure's fist and on the right figure's face (Sonic 2) leads the reader's eye towards these elements and draw her attention to the bloodiness and violence of the situation. Placement of the man and the sinking ship at the intersection of two of the lines in a 'rule of thirds' grid (Zigey, 2) is another strategy which helps to draw one's attention to them. Their position within the page, surrounded by the various storm elements, focuses one's attention on their entrapment. It also shows the magnitude of the storm

and the imbalance of forces. The differing shades of colours used for the storm elements and the man further highlight this contrast. Repetition of some of the elements (lightning, waves, strike marks on the water and on the sinking ship) directs one's attention to them and, at the same time, emphasizes the strength of these elements and the direness of the man's situation. Absence of background is another strategy which can be used to focus a reader's attention, in such instances the focus is on the action of the figures rather than on their relationships to their setting (Jake 4 & 5).

In addition to shifting focus, I stimulated my reading and thinking by shifting reading sequence. This entailed reading through the data in various sequences and not adopting a single and 'linear' approach. A linear approach can be useful on many instances but there are as many times in which such a reading is unnecessary (Dey, 1993). Shifting sequence can help an analyst counter her bias as it is often the case that, when data are ordered alphabetically or chronologically, her attention tends to focus on those data which happen to come first (Dey, 1993). Shifting sequence, though, involved more than merely reading through the data in a different order. Using the computer's search facilities I was able to take different tactics through the data, focusing on key words or phrases and reading around these in order to produce a different perspective. This proved to be a most useful approach as it opened up a variety of pathways through the data. Searches of this type, though, have inherent drawbacks because the computer can only do what it is told by the operator (Dey, 1993). Due to the research time constraints it was not possible to devise exhaustive searches for every item, so there is no certainty that all the data related to the topics were found. However, as catalysts for thought and as a guide to analysis, these searches were a very useful way of exploring the data. Ideas, hunches, and interpretations I made during the readings were kept in a separate journal.

The following two excerpts illustrate the readings of Zigey's narrative (week 1) at different times in the analysis process. The difference(s) between them is the result of all the readings and thinking that happened in between and which resulted in an improved understanding of the narratives. The readings are undated for they are both the result of many untracked changes. Many ideas, thoughts and flashes of what at the time appeared as insight occurred when I was not necessarily reading or working on them. Although I did write the thoughts right then and there, the dates of the various changes were not recorded. Knowing the exact days would have been useful as a way of tracking the developments or changes in my own thinking processes, however, keeping track of all the changes I made to the many documents I was dealing with would have been a nearly impossible task, for they occurred constantly. On numerous occasions I found myself getting new ideas as I was adding an idea I had just had to the text.

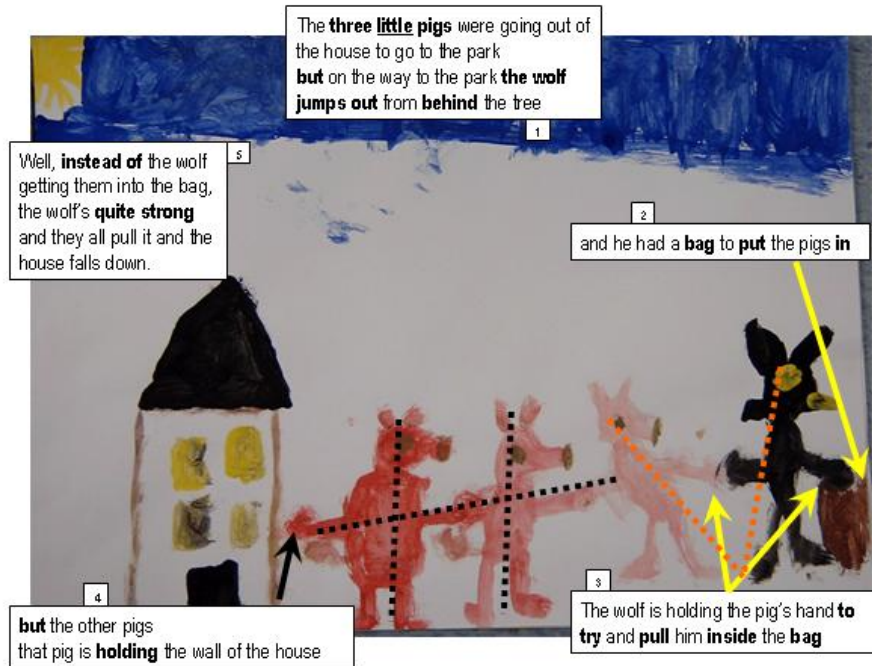


Figure 6.5 'The three little pigs' (Zigey, week 1)

General: 'the' (3 little pigs/wolf): definite article – we know the 'specific individual' it refers to
 (repetition) bag: emphasis on wolf's intentions
 imbalance: 'little' pigs – wolf's 'quite strong'
 'quite strong' + 'all' pull it: to indicate that although the wolf is strong he is **not** that strong that he could have done it on his own

Focus: tension (forces) – wolf pulling – pigs resisting (narrative painting [NP] and written narrative [WN]) (going out, jumps out, put in, pull inside, get into)

Emphasis: repetition: put/pull/get into bag (wolf's intentions)
 verb 'holding'
 more on the wolf than on the three pigs – in spite of the narrative being called 'The three little pigs'
 prepositions: out (x2), behind, in, inside, into, down (relationship position/direction)

Tense: present simple and continuous – focuses reader's attention by bringing her closer to the action; present continuous – heightens drama/tension as it suggests struggle lasts 'some' time

decision to depict/highlight the 'struggle' between characters (CHs) heightens the drama

Omitted: attack/jump – how does it happen?
 characters re-actions/feelings (NP and WN – except for little pig)
 what happens after that? does the wolf succeed in putting them in the bag?

Structure: fragmented/alternating: (zigzag) allows to create tension and a sense of movement between them (WN)
 pigs going park wolf jumps out/grabs pig tries put him bag

other pigs resist wolf does not put him in the bag, all pull and the house falls down

(implied) diagonal line (tension) moving from foreground middleground and left to

Figure 6.6 Initial ideas and impressions on Zigey's 'The three little pigs'

These initial ideas and impressions were useful in helping me arrive at the following.

1. "The **three little pigs** were going out of the house to go to the park, **but** on the way to the park **the wolf jumps out** from behind the tree"
three little pigs vs wolf = denotes conflict (associated with knowledge of traditional story)
little = vulnerable, helpless
but: information about to be introduced likely to disrupt the sense of 'balance' sensed from beginning statement
the wolf: definite article 'the' identifies wolf
wolf = trouble/death
'jump out' and 'behind': unexpected ambush/attack = conflict/obstacle
 (NP) (this part of setting not depicted in NP)

2. "and he had a **bag** to **put** the three pigs **in**"
'bag' and 'put in': suggest a grim end to the pigs
 (NP) **colour and shape (bag)**: somewhat threatening and dark – like the pigs' end?

3. "the wolf is holding the pig's hand to **try** and **pull** him **inside** the **bag**"
to try: suggests resistance on the pig's part – an obstacle for wolf?
'pull inside' and 'bag': repetition: dark end to pigs
 (NP) (**implied**) **line**: straight vertical formed by wolf's body = strength
diagonal top Left – bottom Right = lack of stability and strength
 (little pig)
 (NP) **line – reversed L-shape/90° angle**: formed by wolf's arm/upper body = pulling hard
 (NP) (**implied**) **shape**: V formed by bodies of pig and wolf – tension/strain of opposing forces
 (NP) **stance/gesture**: upper body turned L towards pigs and head turned R facing the wolf = indicative of struggle
 (NP) the effect of doom is further enhanced by having the wolf hold the smallest (lightest shade) pig of all

4. "but the other pigs, that pig is **holding** the wall of the house"
but: (same as above)
holding: 'taking it firmly' = resistance
 (NP) **implied lines**: straight: stance = strength and stability
diagonal: formed by extended arms = tension of forces
 (NP) **space (position)**: foreground/bottom of page – gives a sense of their being grounded and a strong hold to oppose/resist wolf

5. "well, **instead of** the wolf getting them into the bag, the wolf's **quite strong**"
instead of: suggests that pigs succeeded in resisting wolf's force
wolf's initial intentions were substituted by new ones and shows wolf's determination to get the pigs
quite strong: reference to his strength makes wolf appear more threatening, suggests bleak end to pigs and wolf's strength linked to what is about to happen (a bit of suspense)
 This bit of suspense is followed by an element of surprise when the reader learns that the house falls down when they all pull it. One's expectations are thwarted as the tragic end envisioned for the pigs never occurs. The narrative ends, but there is no closure to the wolf vs pigs dilemma. The reader is left to wonder what

Figure 6.7 Final ideas and impressions on Zigey's 'The Three Little Pigs' narratives

Multiple readings were important in helping me 'see' the possible relations between the text elements and improve my understanding of the narratives. Reading and re-reading of the data was a creative process in which I generated, used and discarded not only ideas and thoughts but many of my own texts as a way of making sense of the text(s) I was reading. Throughout, (see Figures 6.8, 6.9, and 6.10), I was an active reader, constructing these visual and written narratives.

		Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Line	Real Horizontal Vertical Diagonal Curved Edge	Point aimed - bag Conflict/loss: - pulling w/arm (H) wolf direction (H) pig Action/movement: - pulling away whole body (D) pig Resistance/tenacity: upright stance (M) 2 pigs & house (stability)	Force/danger/danger/danger/movement: - lightning (I) - waves (C & pointy) Despair - open arms (H)	Shock/aim: - legs (front & back) position (D & up) - horns up & hind Protect/escape/hold: - body leaning back (D heads)	Sensuous/less injury: - spouting blood (D dotted & downwards) Z Bloodiness/danger/escape: - black red line on sword blade Accidental/unintentional/ty: - R arm M2 Inevitability: outstretched L arm holding sword (pointing M3) Unexpected turn: C line M3's mouth # real/escape fight: vertical/upright stance of 3 Ms.	Escape/movement: - Zs snowboard (D) Determinative/resolution: - leg & arm position (A shape) Zs No escape/abandoned/ helplessness: - (H) line snowboards - open wide arms (H)	Inevitability (off fall) movement: - (D slightly curved/new line - M1) - diagonal line arms (down) lead him to land in bin Despair/help needed: hand motion lines
	Implied	Tension: opposing forces (diagonal) - stretched arms 3 pigs & wolf					
Colour		Denote diff age pigs - shades of pink	Shiny mood: - black sky & (streak) bloom - dark yellow clouds (impending storm)		Bloody/harmful: - red blood spouting out - 2 directions - blood sword blades	Cold/hardness behaviour: greyness Medicinal/faithful resistance: grey Lifeless/inhumane/death: black heads & silver bodies	Complications/danger coming: menacing storm: black sky & rain Onwards/danger: red sign (colours reversed)
Size				Menacing/dangerous: BIG bull Vulnerable/in danger: SMALL pig & small cloth			
Space		Foreground - immediate (house & 2 pigs) - bit further away (small pig & wolf)	Foreground Despair (person trapped/confined between elements from top and those coming from bottom) Emphasis storm - 1/2 page for storm	Foreground - sign Foreground & red/ground - bulling	Foreground	Overhead/track: flat on foreground - S&S Space to achieve: Form/ground - Zs	Unaware of things: foreground & bottom: M1 & clown Aware/Seeing it all: Up in sky - SN
Shape	Normal			Surrounded/contained: circle (no escape)			
	Implied			Inevitability of actions: triangle (SMs & swords) makes eye complete circle through direction & indicates the area			Inevitability of outcomes: (triangle) hanna's skin, clown's head & bin

				where all the activity essential to the message of the painting takes place		
Movement			Aback - L to R bull		Charm/abandon: - Going down (instead of up) (D) R to L - against convention Shock/stationary: (H) (not going down) S&S	Urgency of actions needs rescue: - L to R, 1 arm extended other by body Coming/ascending threat: storm from L to R
PoV	Extreme long shot	Extreme long shot	Birds eye view - bull ring Frontal - sign	Extreme long shot	Extreme long shot	Extreme long shot
Focal area	Tension: frag y shig fear for little pig	Violence of storm: person's life at risk irreparable damage (ship)	Fierceness charge/aback -	Unexpected/unintentional turn of events	Disorder/confusion	
Painting's depiction	PRESENT	INDICATION IMMEDIATE PAST (snicks on ship) PRESENT	PRESENT	PRESENT (S how) IMMEDIATE FUTURE (S how)	IMMEDIATE FUTURE	PAST IMMEDIATE FUTURE (S how) FUTURE
Symbolism Clues						

Figure 6.8 Example of readings of painted narratives (Zigey)

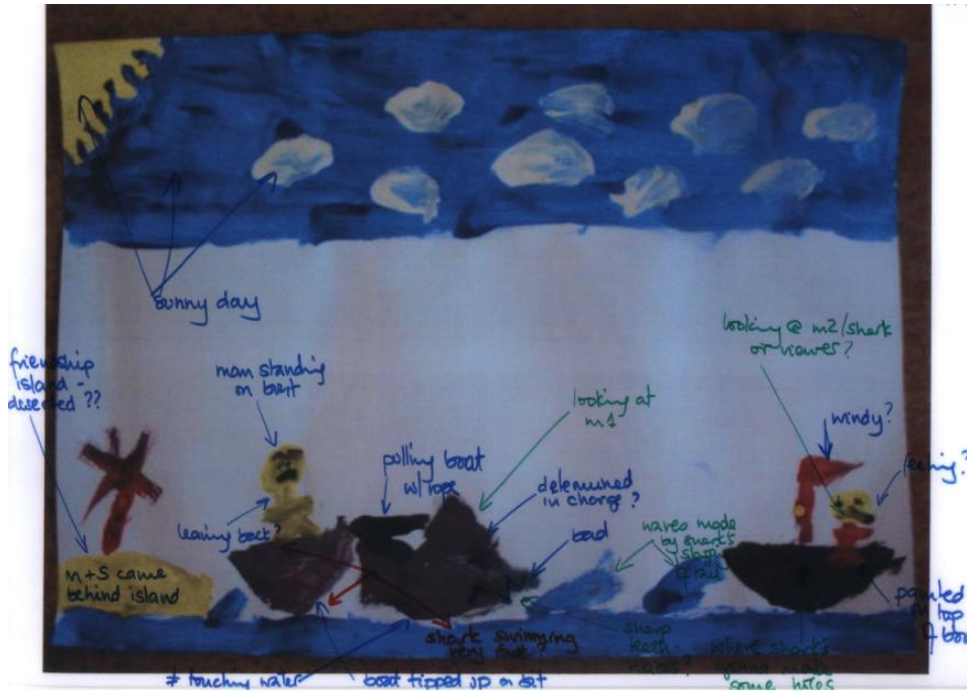


Figure 6.9 Outcome of reading of painted narrative (Jake week 5)

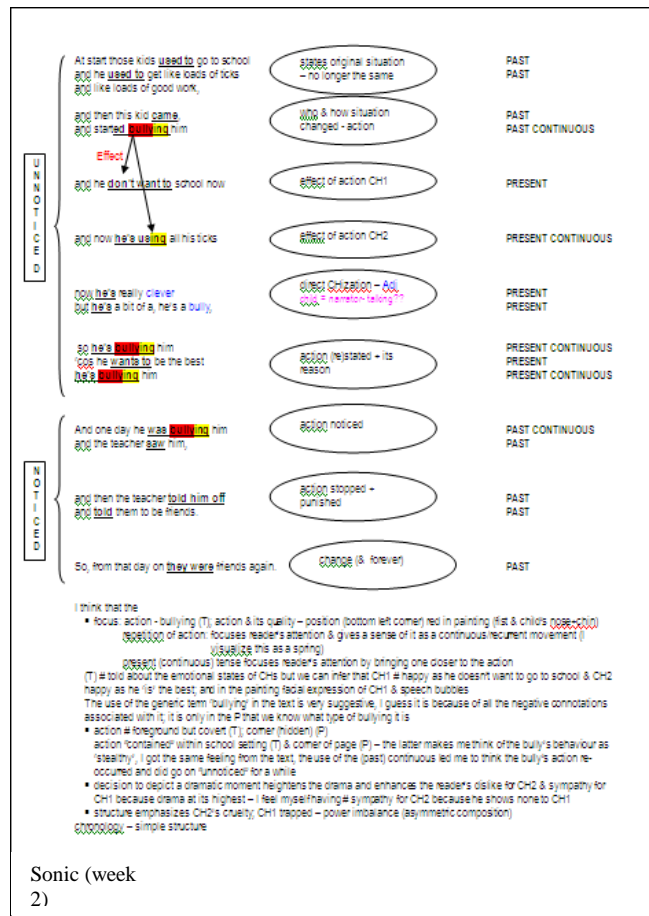


Figure 6.10 Readings of written narratives

After the decisions of where to begin and whether to analyse selectively or sequentially, I had to decide how to segment the data. Tesch (1990) suggests to fragment it in such a way that when a text segment is separated from its content it still preserves its meaning, and to extract only those segments that have a potential relationship to the purpose of the study; except when one is doing the type of analysis in which every utterance matters. As the main purpose of this task was to separate, or de-contextualize, the relevant portions of data from their context for better organization and analysis at a later stage, I decided to de-contextualize the children's narratives as discrete units. The segments obtained from the other data sources (i.e. transcripts from school sessions, interviews, etc.), on the other hand, were of various kinds and lengths. A few examples are provided in Figure 6.11.

(Zigey talking to the researcher as he was painting his narrative – 19.1.07)
 Z: they, they're really scared, 'cos the ship's going to be tipping; there are really big waves.
 Z: I drew a little dark 'cos there's gonna be a storm.

(Sonic asking Jake while painting his narrative – 26.1.07)
 Sc : This don't stand out?

(Sonic talking to Gemma during the narrative painting sessions – 26.1.07)
 Sc: I used a bit yellow, use yellowy to stand out

(Sonic and Jake talking as they painted – 26.1.07)
 J: My sharks are going to be nice.
 Sc: Mine ain't, mine a terrorist

(small group interview – 26.1.07)
 Sonic: To tell the story, I put, holes, holes in there to show that he's sinking, and I put dark sky and lightning to tell that ...er...that is, is all a stormy night. Er, I was thinking if I could make the sea a bit...bushy so it's like a...it's a bit like really big sea, but, er, isn't .

(small group interview – 2.9.07)
 Jake: I decided, er, from last week, like, er, I did the man who's going to the island and the shark's stopping him ... er, Sonic helped me like he said I, you could put a bad guy, I, I said, yeah, and Fred said that, er, I've got to put some waves, so I did.

(individual interview – 16.2.07)
 Sonic: When we painted that writing, when I thought of, the one with the car race in, I thought a bit of the hare and the turtle, 'cos like, the turtle...you don't have to be good at it, as long as you have a go, and the hare thought it, he was so...clever, and he knew to, he know what to do, so he just thought, oh, he's too slow, I can just sit and get a rest, wake up tomorrow morning, and then he will be up slow, then I can win. So he thought that...but, the...the turtle...didn't...really matter, it kept going, and it won, and it so the turtle is more clever than

Figure 6.11. Segment examples

An important disadvantage of segmenting the data was that once a segment was cut out of a data document I did not know where it came from unless I added the "source information" (Tesch, 1990, p.128). This is information which helps a researcher to identify the initial context of the segment. Adopting the method invented and employed by Tesch (1990) in her years as a novice researcher, I too assigned a dyad of colours to each of the children's data documents. At a later stage, I decided to add a third colour as I also wanted to be able to differentiate between the various data sources. The lines of colours ran in the centre of each page from top to bottom on all my copies, this way

when a piece was cut out it had the three colours going through it. To know to which child and data source a given combination belonged all I needed to do was to look at my master list. Still, I feel it would have been useful to be able to tell for example from which part of the given source the segment was taken. For that, I ought to have written the page next to each segment before cutting the pages.

There are other potential problems associated with breaking up the data. One is that it can distort them and mislead the analyst (Seidel et al., 1988) because it destroys the totality as expressed by the whole – be it in the form of a narrative, interview, observation (Wiseman, 1979). To circumvent this problem and to protect my analysis I always kept with me an entire copy of all the documents: this allowed me to work back and forth between the parts and the whole. Although when data are de-contextualized some meaning is lost (Tesch, 1990), it is important to remember that each segment has two contexts: the document from which it is taken, and “the pool of meanings [or group] to which it belongs” (Marton, 1986, p.43). Once the data had been segmented, the next step was to bring order to the segments. This meant disassembling and reassembling, or de-contextualizing and re-contextualizing (Seidel, 1998), the data based on a code or category system (these two terms will be used interchangeably here).

6.6 Coding

Coding systems can be the result of an analysis, or they can be a tool. In an interpretive/descriptive analysis like this one, codes are generally used as organizing tools (Tesch, 1990). Conceptualization of coding as the process of creating an organizing system suggests that codes are neither classes for their own sake nor ‘rigid’ exclusive boxes (Basit, 2003). Some code schemes do have discrete boundaries, but there are others which have what some call ‘fuzzy’ boundaries (Tesch, 1990). Coding with the latter is not an either or question, but a matter of degree. Moreover, use of the term ‘system’ aims to suggest that codes are not necessarily of a linear nature (Swindler, 2007).

The process of coding causes the data to lose its original shape (Dey, 1993), however, the codes were helpful as they enabled me to organize and compare my data in ways which were more effective for my analysis. Codes were also useful in that they facilitated the discovery of details and helped me open up my data to further intensive inspection (Seidel, 1998). The codes changed and evolved as the analysis developed; similarly, the way I used the same code varied and developed over time. Text coded at point one was not necessarily equivalent with text coded at point two (Seidel, 1998). Furthermore, the act of coding changed both the original data and my relationship to it; as I started to code I discovered other things to notice and to code. This, in Tesch’s (1990)

opinion, is a central aspect of the process of coding in which codes change and transform the researcher who, in turn, changes and transforms the codes as the analysis proceeds. The process of coding, however, is never neutral, it is always coding for a purpose (Dey, 1993). A researcher is always guided by her research objectives and, since she can only achieve these objectives through analysing the data, coding becomes an interactive process, in which research objectives are in turn guided by the conceptual clarification achieved through classifying the data (Dey, 1993).

In describing their analysis processes, many researchers claim that their conceptual codes or categories *emerged* from the data. Such use of language, Thorne (2000, p.68) insists, is highly problematic as it conveys a “sense of mystery and magic”, as if a researcher could leave her

“raw data out overnight and awoke to find that the data analysis fairies had organised the data into a coherent new structure that explained everything!”
(Thorne, 2000, p.68)

Codes however do not ‘emerge’ from the data, they are created and meanings attributed by a researcher (Constas, 1992). The terms which better describe how I experienced the process of coding are those proposed by Boyatzis (1998). In his view, an analyst ‘senses’ and ‘sees’ the data as she reads it, and it is this ‘sensing’ and ‘seeing’ which guides her development of the codes (Boyatzis, 1998). Further, he proposes a useful distinction between *seeing* - the sensing of a pattern or occurrence, and *seeing as* - the encoding of the patterns, and identifies the latter as being of greatest value to a researcher for it provides her with a link between a new pattern and all other patterns observed and considered previously (Boyatzis, 1998). Achieving this way of seeing though required numerous cycles through the data, a great deal of thought, and “slippery things like intuition and serendipity” (Agar, 1991, p.193).

6.6.1 Codification and convention

Since a narrative text is a complex sign composed of other signs, my first task consisted of the identification of the text’s signs and the sets of codes within which the identified signs had meaning (e.g. line, colour, shape, framing, perspective, in the narrative paintings, and setting, character, conflict, resolution in the written narratives). Within these codes I also needed to identify the paradigm sets (i.e. line type: straight, zig-zag...) and the structural relationships between the various signifiers. Codes, though, are schematic and artificial, an aid to clarity and analysis rather than an accurate reflection of the way a narrative works (Dey, 1993).

When talking about meaning in narrative it is important to note the difference between two types of meaning: ‘intended’ meaning and ‘received’ meaning (Jamieson, 2007). The author of a text works on intended meaning, whilst the reader of a text applies a received meaning. In this study the

children's narratives represent the intended meaning whereas my interpretation of them represents the received meaning. It is the difference between these types of meaning that accounts for the different meanings given to a text by author and reader, and also by different readers. It is also possible that, within the mind of one individual reader, circumstances can create alternative forms of interpretation; for instance, a reader's current interests or motivation can cause her to direct her attention towards certain aspects of a text, and thus initiate a different route of connotation than would be the case at another time (Jamieson, 2007). In order to minimize the effect(s) that my personal situation could have in my interpretation of the data and, consequently, in the study's results, I diarised how I had reached my interpretations. This not only kept me watchful of myself to better ensure consistency of interpretation but it also enabled me to 'see' the various steps in the process of interpretation. (Narrative) conventions and codes warrant that signs are not made to mean whatever a person wants them to mean (Chandler, 2005), so they also contributed towards the consistency and trustworthiness of my interpretations. The use of codes, as posited by Hall (1980, p.134), helps a reader towards "a preferred reading" and away from what Eco (1976) calls 'aberrant decoding', which produces a deviant or unexpected reading (Hartley & Montgomery, 2002). Visual signs are subject to more active personal interpretation than other types of signs (Moriarty, 1994), so the children's verbal recounts of their narratives and the feedback obtained from them (also known as 'member checking' (Lincoln & Guba, 1985)) at multiple points in the research were helpful in inviting me to make some interpretations of the visual narratives rather than others and in helping me resolve any uncertainties I could have had.

A code, in semiotics, is a term that "designates a set of related signs or signifying practices that correspond to a system of meaning" (Craig, 2008, p.529). Codes create the system within which signs can make sense (D'Alleva, 2005). In order to understand a sign one has to apply the rules of a code or codes, for signs can belong to more than one code. Similarly, codes can overlap and interrelate in a network of signification. (Semiotic) codes, according to Fiske (2011): have a number of units from which a selection is made, and which may be combined by rules and/or conventions; convey meaning – as their units are signs which refer to something other than themselves; depend on an agreement amongst their users; perform an identifiable communicative or social function; are transmittable by their appropriate media.

Conventions are necessary to the understanding of signs for they provide recognisable elements for the analyst to use as an indication of the potential meanings within the text(s) she is reading (Fiske, 2011). Conventions though are not rules; they are the unwritten, unstated expectations that derive from the shared experience of a particular group of people and which can generate particular forms of meaning. For example, the curve of a line can convey energy, as in the movement of the waves (Jake 4). If the curve is made sharper then it can convey turmoil, chaos,

and even violence, like the waves hitting and going through the shipwreck (Zigey 2). Thick lines often make the work appear aggressive and strong, like in Robin 2's narrative in which thick lines have been used to represent the environment enclosing Little Red Riding Hood. Colour can also be used to express violence, anger and sadness; in Sonic 5 and Zigey 2's narratives, colour (i.e. black and dark shades of grey) has been used to convey the anger of the stormy sky. Contrasting colours can have an unsettling or disturbing effect for they express drama and conflict, like in Sonic 3's narrative where dark colours have been used for the menacing shark and sky, and lighter shades of colour for the figures. In this same narrative the use of the complementary colours, blue and red, also adds to the drama of the situation. A convention of narrative writing for example is the creation of character by his action(s). In Gemma 2's narrative one sees the wolf as conniving and malicious through his actions: presumably he took the shortcut to get to Little Red Riding Hood's faster than her and her gran, and he 'knocked like Little Red Riding Hood knocks' to pretend to be her and thus deceive her mum. Further, his actions also serve to create a sense of anticipation for readers familiar with the traditional story and with knowledge of wolves and little girls.

and the wolf took the shortcut
and got to her mum's house
and then he knocks like LRRH knocks and then he ate
LRRH's mum

(Gemma, week 2)

The creation of conflict by means of the opposition between characters or forces is another convention found in the children's narratives. In Jake 5's narrative the bad guy and his vicious shark mount an attack against the man, who will most likely have a grim end. In this narrative, like in that of Gemma's, the actions of the character serve to characterize him as evil. In Jake's narrative, opposition is also created by the use of the adjective 'bad' which has negative connotations to qualify the attacking guy and shark. The use of the verb 'slap,' as in to strike or hit with force, adds to the sense of conflict and imbalance of forces as the waves resulting from the shark's slapping of his tail are probably as powerful as the verb used to describe the shark's action.

but the bad guy came behind from the island
and he got his shark with him
and the shark slapped his tail under water
and the waves are like going to him
and then the bad guy
and the shark starts swimming

(Jake, week 5)

The codes used to analyse the children's written narratives derived from Chatman's (1978) framework for narrative analysis. The list of codes in his framework is more exhaustive than the one used here, the reason being that the narratives generally analysed with it are those published by professional writers. Their length and complexity allows for a type of analysis which was not possible with the children's narratives on the basis of their brevity. The list of codes (see Appendix B) I used for the initial analysis of the children's narratives may appear too long considering the length of the children's narratives; however, if one looks at the list not in quantitative but in qualitative terms the apparently 'long' list may be regarded differently (see also Figure 6.12). All these codes allowed me to discover, and at the same time uncover, the wealth of meaning within these apparently 'simple' narratives, and to understand them in a way that would otherwise not have been possible. It was on this richness of understanding that the rest of the analysis was founded. It is important to say that the list of codes I had at the outset, and which I had started compiling during my initial readings of the data, was shorter than the one I ended up with. The additional codes were included because as I was coding I realized that they were needed in order to help me account for some of the meanings not identified in previous readings. The more I looked at these narratives with a sensitive eye and mind the more I saw in them. The codes used to analyse the children's narrative paintings came from Dondis' (1973) framework for the decoding of visual messages (see Figure 6.13). The technical codes of distance, also known as shot type, and angle, from filmic and television theory (Chandler, 2002), were included for they helped me to understand the location of the reader within the painted narrative and to make meaning of the relationships between the narrative characters and their environment, or setting.

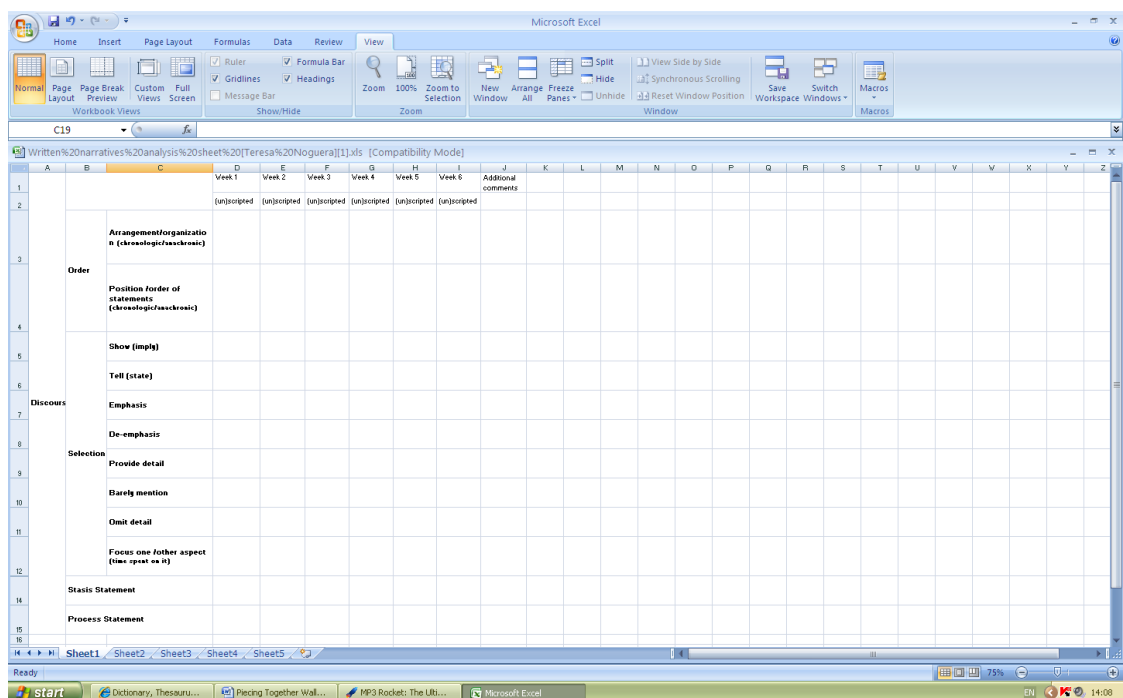


Figure 6.12 List of codes used for the initial analysis of the children's written narratives

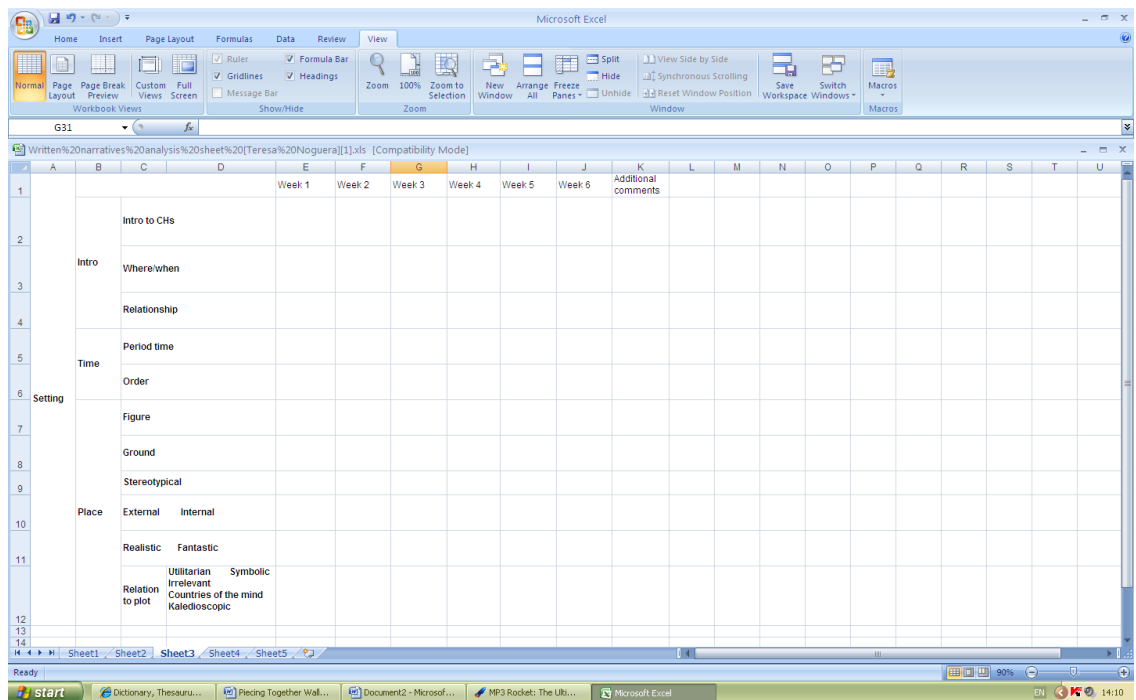
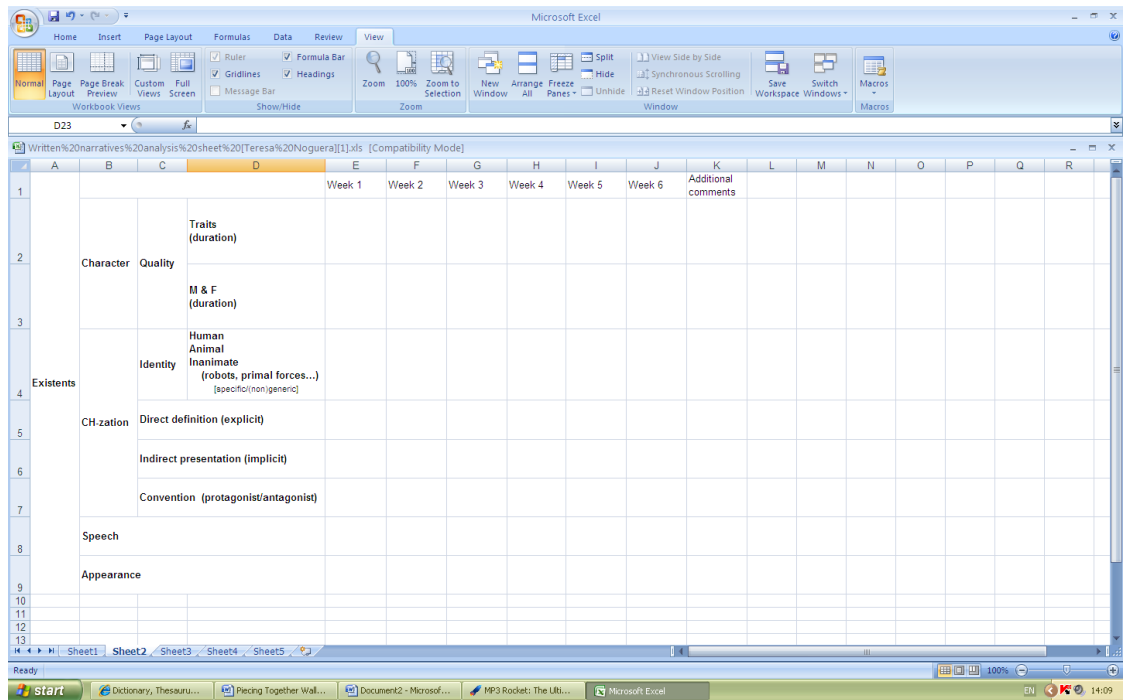


Figure 6.12 List of codes used for the initial analysis of the children's written narratives (continued)

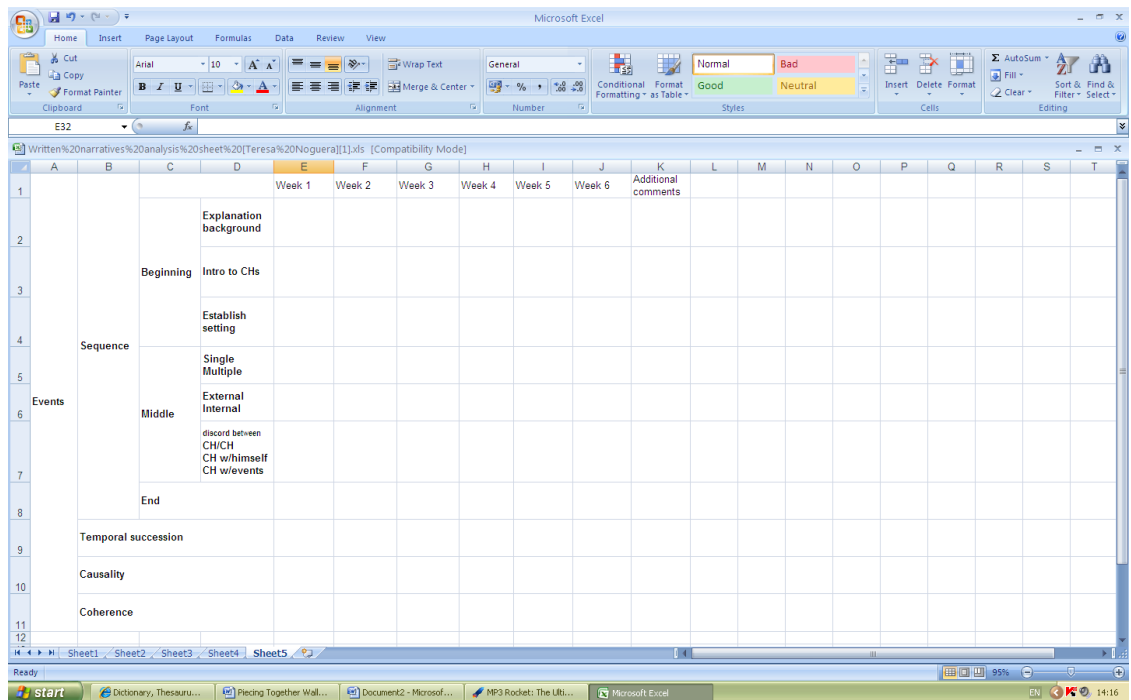
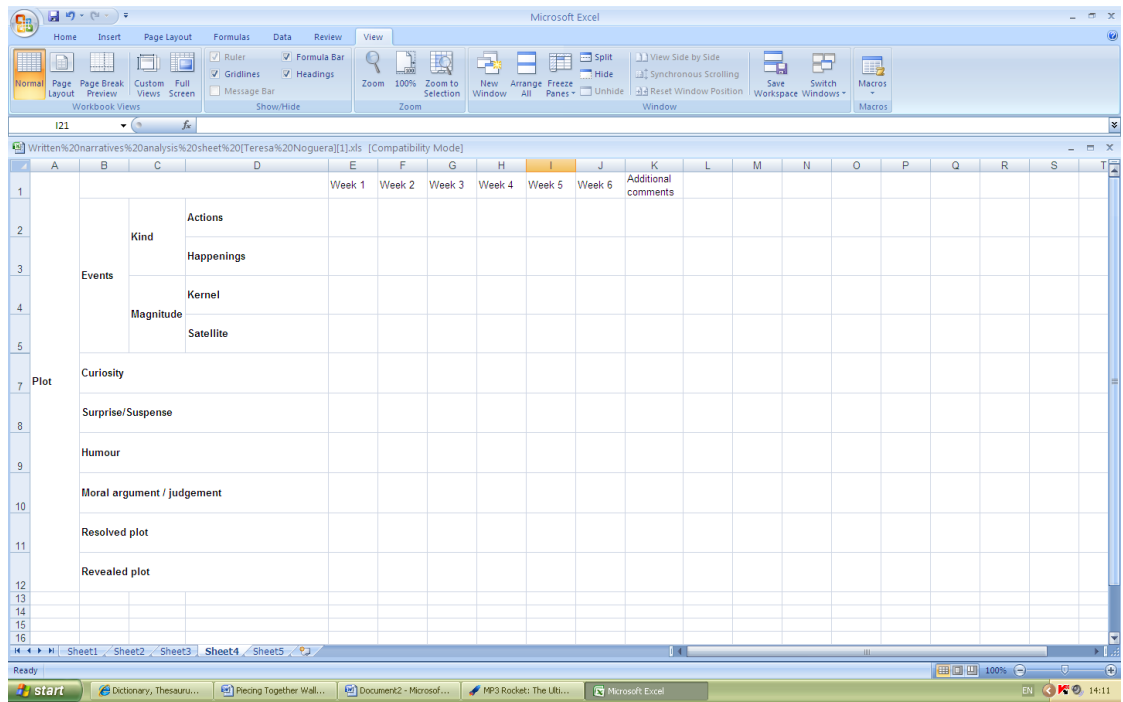


Figure 6.12 List of codes used for the initial analysis of the children's written narratives (continued)

whilst the individual sheets were useful in helping me keep the coded data for the various narrative aspects grouped together. Further, the sheets were helpful in enabling me to store the data for all the narratives chronologically one next to the other. The spreadsheet format proved also to be invaluable in allowing me to better see and sense the patterns in the various categories. The spatial and visual disposition of the data in the spreadsheet, were key in facilitating the merging of my initial impressions as the categories solidified. I also found that categorizing the data using this format was easier and more productive to me than the one provided by NVivo, a qualitative data analysis software package which I tried at the early stages of my analysis and which I was unable to use to my advantage. To some extent I am responsible for this failure for I was not proficient in its use and learning to use it properly would not have been possible given the time constraints of the study. This limitation was also caused by my inability to use the software features to the advantage of my way of thinking. I think and work best when I can see my data in space and when large amounts of it are fitted in this visual space. The limitations of the software itself and the way in which NVivo allows a researcher to (re)present her data, I felt were restricting for me. Although the analysis process I chose was 'messier' it was a vital one for me. Excel can also be a useful tool to reconstruct a narrative. The executive and vice-president at Little Brown, Michael Pietsch, used Excel and its various facilities to turn the late David Forster Wallace's (1962-2008) manuscripts, handwritten journals and notebooks into the posthumous novel 'The Pale King'.

Once all the narratives had been coded, and before I re-contextualized the coded sections, I decided to revisit my coding of all the narratives. This re-vision consisted of checking the coded information on the various sheets against the children's narratives and making any changes that seemed fit at the time. There were two reasons behind this decision. The first was to ensure that the narratives that had been coded at the beginning also benefitted from the improved and more efficient coding I was doing towards the end of the process. The second was to try to secure as consistent an approach to coding as possible. In order to achieve further consistency of approach and to avoid arbitrary and ad hoc decisions, I developed a code list on which I recorded the criteria against which code decisions were to be taken. Recording these criteria provided me with a running commentary on how each code was being used and with the basis for developing a more precise statement of what distinctions were being drawn between them. The criteria for including and excluding observations were slightly vague at the outset but became more precise during the course of the analysis. The criteria I used to describe key information about the codes was that suggested by Williams and Irurita (1998):

1. A label.
2. A description of the meaning of the code.
3. A quotation from the raw text to elaborate the meaning of the code and to show the type of text coded into it.

CODES (Written Narratives)		
1. Label	Trait	Action
2. Code meaning	Adjective labelling a (persisting or permanent) personal quality or feature of a character. May emerge earlier or later in the course of the story, or it may disappear and be replaced by another. Traits hold by the mere performance of the action - "bully": someone who is habitually cruel or overbearing, especially to smaller or weaker people. <u>Physical traits</u> : a beautiful little princess. <u>Possessions</u> : they had a puppy and a little dog.	An action is a change of state brought about by a character or one that affects a patient. The character need not be a grammatical subject in the linguistic manifestation (or discourse), his action can be inferred. The principal kinds of actions that a character can perform are: non-verbal physical; speeches; thoughts; feelings; perceptions.
3. Example from data	he's a <i>bully</i> (Sonic week 2)	<ul style="list-style-type: none"> - non-verbal physical: 'he gets his sword and puts it on his arm and then he tries to get the money' (Tera week 4) - speeches (direct/indirect): 'and then he said: 'It's a bit obvious because, why do people have their trousers down when they are on the toilet' (Gemma week 4) - thoughts (direct/indirect): 'and he thought he would live there for a while' (Sonic week 6) - feelings: 'he's upset because his boat's gonna break' (Jake week 2) - sensations: (articulated in words) - perceptions: 'and he doesn't see the banana skin on the floor' (Ziggy week 6)

Figure 6.14 Criteria to describe the codes for the written narratives






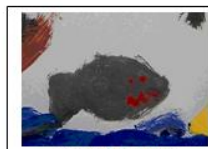


CODES (Narrative Paintings)		
1. Label	Line	Movement
2. Code meaning	A line is a dot in motion, or the history of a dot's movement. It can take many forms (to express many different moods). It can be straight, curved, jagged, loose and undisciplined, delicate and undulating, bold and coarse.	Implied action projected into static visual information both psychologically and kinaesthetically by the beholder. A sense of movement can be conveyed by lines, shapes, and colours. Repetition can also create movement when the elements which have something in common are repeated regularly or irregularly. Movement can also be created by (implied) action. Implied action can be created by an arrow, a gaze, or a pointing finger. Action can also be indicated by the 'freeze frame' effect of an object in motion, such as a bouncing object suspended in mid air.
3. Example from data	 (Ziggy week 2)  (Sonic week 5)  (Jake week 5)	 Line (Ziggy week 2)  Action (Ziggy week 1)  Freeze frame effect (Jake week 4)  Arrows (Robin week 5)  Repetition (Jake week 5)

Figure 6.15 Criteria to describe the codes for the narrative paintings

Another important means of enhancing the process of coding was through Hypertext 'linking' procedures. Linking, in Dey's (1993) opinion, can give a researcher immediate access to information which may be useful in assigning codes. In the initial stages of the analysis I used this feature to give myself direct access to current features for the various codes by linking the codes in my list to their properties in a separate document. At a later stage I found it useful to hyperlink codes to the part of the text from which they had been extracted. The use of the computer was also most valuable in helping me locate empirical examples of fragments of data previously assigned to a given code. These two features greatly contributed to making the coding a more efficient and dependable process (Dey, 1993).

Coding of the data was indeed an intellectual process which required a continual exercise of judgement on my part. This judgement concerned not only how to code the data but also whether and how to modify the codes in view of the decisions being made. As I encountered more data I was able to define the codes with greater precision. It was important to note and reflect upon decisions to assign, or not to assign, a code, especially where these decisions were problematic, and to use this as a basis for defining the criteria for inclusion and exclusion more explicitly. The first stages of the initial coding of the data were rather slow and tentative. Nonetheless, as I progressed my decisions became more confident and more consistent as the codes were clarified and ambiguities resolved. This considerably improved the speed and efficiency with which I was able to code the data. In this study codes were considered not only in terms of the data but also in terms of their connections with other codes. Thus, the development of codes involved looking in two directions: forward and backwards – towards the analysis results the former, and towards the data the latter.

At a practical level, coding the data involved the transfer of bits of data from one context (the original resource) to another (the data assigned to the category). When all the data had been recoded everything that was relevant to each code was copied and pasted into a new document, and then put in a folder. Where necessary the folder was divided into subcategories. As a rule I taped illustrative quotable material on the outside of the folder, and I wrote up the content of each folder independently. The mechanical aspects of this process were simple and greatly facilitated by the computer. It has been said that time spent on mechanical routines is time wasted (Dey, 1993). In my case, I found that it was at this time that I was able to ponder and think about my data in a way that generated many useful ideas. Being physically and, to a degree, mentally engaged in the task at hand seemed to free my thought in a way which was often not possible when the primary task at hand was that of thinking about the data itself.

6.7 Synthesising the data

When I had finished transferring all the coded data into their new context I took time to look at the collection of material, one category at a time. As I read the material I began to notice certain commonalities not only within each individual child's narratives (within-case analysis) but also across the children's narratives (cross-case analysis) (Yin, 2009). In general, the children's narratives had an overall quality called 'expression' - borrowing terminology from aesthetic theory and stylistics - and 'possessed' expressive qualities such as danger, worry and sadness. The section depicted in most narratives corresponded to the dramatic or climatic part of the narrative, and the emphasis within these focused areas was for the most part on the qualities of the characters' situations. In the narratives there was also a tendency to show (connote) the horror, danger and direness of the situations faced by the characters, and to 'characterize' by portraying action, speech, or thought rather than to (directly) tell the reader about it. A different type of 'showing' was also evident in many of the narratives, this showing concerned the presentation of information in such a manner as to make the reader feel (as if) she were present at the scene itself. Many of these significant features substantiated the impressions I had built on my initial readings so I extracted and grouped the relevant coded databits that had led me to these impressions with a view to re-examine them and to identify possible connections or interactions between them.

However, in order to do that, I first needed to identify what had generated these impressions; that is, what it was within the narratives and/or the way they had been (re)presented that was creating these effects. I read and reread the extracted data in the first category looking for the parts and ways in which these effects had been achieved. As I read I also began to list all the particulars that I noticed. When I had finished reading all the data I made a list of all the particulars and placed them in a column on a big sheet of paper. The spreadsheet format which I had used to store the coded data was very useful at this time for it allowed me to collocate the data for each individual code and child. The same method was followed for the data in each of the categories. When I had finished this, I compared all the topics within the different columns and drew lines between the columns connecting similar particulars. Then, on a separate piece of paper, I clustered together all the particulars connected by the lines. Then, and with a view to examining the groups of particulars, I made a new list that contained three columns: the first column held the main particulars. The second column held minor particulars that seemed important even if they occurred less frequently. The last column held the unique particulars. Examination of the lists revealed that those in the first column were particulars that worked for the drama of most narratives, in spite of a narrative's unique properties. The particulars in the second column, on the other hand, worked for the drama of some specific narratives, and the particulars in the last column only worked for individual narratives.

The extracts in the coming sections illustrate that many of the particulars within the children's narratives functioned on various aspects of the narrative (i.e., expression and showing/telling) which, in turn, worked synergistically to produce the narratives' overall expression with an evocative function. The model in Diagram 1 (below) illustrates this process. In the sections to come some of these devices are discussed jointly due to the interdependent and synergistic relationships among these particular aspects.

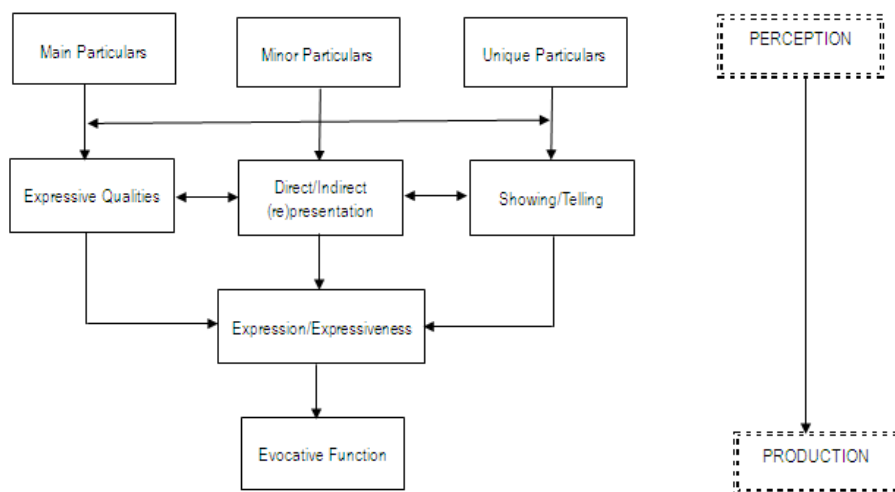


Diagram 1 Model illustrating the mechanics of expression in the children's narratives

The following sections present the main findings of the study under the following five headings: 1) Expression and expressiveness, 2) Expressive qualities, 3) Re-presented section (narrative focus), 4) Modes of (re)presentation: showing and telling, and 5) Learning progression. The order of presentation of the results corresponds to that of their discovery. This order was favoured on the basis that it may help the reader construct their meaning of the findings in the same manner I did.

6.7.1 Expression and expressiveness

Expression, as perceived in the children's narratives, refers to the metaphoric conveyance of properties such as sadness, joy, worry and mood in their work (Goodman, 1976). The children's narratives are not expressive of sadness or joy by having a disposition to arouse such an emotion in the reader. Rather, expressiveness is a perceived property of the narratives themselves, 'detected' with the sensory equipment (e.g. one 'sees' it and that is how she comes to be aware of it). Although for the most part properties expressive of emotion are perceived in the children's work, expressive perception is not limited to emotion. Some of the properties perceived can be taken to be expressive of the fury of the storm, the force of the lightning, the strength of the waves, and a sense of direness, trouble and/or distress for the characters.

The narratives do not possess expressive properties merely by depicting a given property. Expression is produced, apart from the subject-matter, “by small symptomatic elements translatable into form and quality terms which are vehicles of a particular effect, and which release an evocative process” (Roveda, 2003, p. 45). The particular overall quality called ‘expression’ is thus “a signature with an evocative function” (Schapiro, 1994, p.145). What arouses emotion are the expressive qualities of the works. The idea of expressing something is intimately related to the idea of showing something forth (Plett, 2004). Expression “relates the sign or symbol to a label that metaphorically denotes it, and indirectly not only to the given metaphorical but also to the literal range of that label” (Goodman, 1983, p.69). Symbolism is distinct from representation in that it is more abstract and calls for making inferences, for ‘reading between the lines’ rather than literal interpretations (Jalongo & Stamp, 1997).

Visual narrative texts produce this effect so instantaneously that upon first reading them it is difficult to separate the parts by which it is achieved. The process of separation, always an arbitrary one, leads one past the level of identification of subject matter to the particular character, or quality, associated with the text, as seen in the example below (figure 6.16).



Figure 6.16 Jake's narrative painting (week 5)

Even to a viewer who does not know the story in advance the represented moment is one of considerable intensity. The narrative painting has arrested and fixed an instant immediately before the attack itself, offering to enlist the viewer in a kind of suspense and tension. What she is invited to fear will follow, is left to her imagination, and may well, in consequence, be experienced as more, not less, dreadful. An attack is a sustained action; its duration is part of the horror and, in that

sense, a narrative painting cannot capture it. However, the children's narratives come close, partly by showing the aggressor (i.e. shark, zombies, bully ...) so evidently in motion but, above all, by leaving the action to be completed in the reader's mind. A significant feature in many of the children's narratives is that, whilst the attacker is generally represented in motion, depicted sideways and focused on its prey, the victim is represented as motionless and looking at the viewer. The visual emphasis of the narratives is primarily on what goes on between the figures. In Jake's narrative, intensity is created because the man seems to have no chance against the shark and because of his facial expression. Although the 'view' is long distance, which tends to distance the reader from involvement with the character(s), the figure's pleading look 'demands' her to be drawn into this situation, to help him and feel his same fear. The emphasis of many of the narratives invites the reader to see some of the portrayed characters and figures as victims - struggling or unable to resist a brutal attack, (a)waiting an imminent attack her sympathies with them, or in deep sorrow because they are separated from their loved ones. In the narrative paintings the attacks are generally only indicated, rather than depicted; in the written narratives, on the other hand, some are represented in detail.

The succeeding section, which closely connects with this one exemplifies in more detail, and with examples from the children's work, how this evocative effect and the expressive qualities are embodied in the very forms of the narratives, the qualities of their elements and the child's style. It also shows how the way in which these qualities are combined mark differences in expression and feeling and reader affect.

6.7.2 Expressive qualities

Expressive qualities are emergent properties of the artworks dependent upon non-aesthetic properties (i.e. line, character of the brushstroke, narration tense, focus) but not connected to them in very tight, rule-governed ways (Goodman, 1976). That is, one can never be sure that every large black and red mark is 'aggressive' or that every time the present tense is used in a written narrative it will act as a zoom-in device to bring the reader closer to an event or object.

As evidenced in the example above, part of a narrative's expressive qualities derive from its content but there is also a connection between the formal properties of a text and its expressive qualities. A narrative literally possesses a number of properties (i.e. tone, colour, action, description) and denotes the objects represented, but in order to perceive what an author has expressed it is necessary to go beyond the literal. In practice, these two means of expression are usually employed together, and the way a text is composed is used to reinforce the expressive qualities of its subject (Willats, 1997). Although there is a similar mechanism of expression in the

children's painted and oral narratives, differences in expression are the result of the media used by the author and the information the reader has access to (Bell, 2006). As will be evidenced in the children's examples, the balance between the emotive charge carried by the overt subject of a text and the formal means by which this subject has been expressed may vary a great deal.

Further, the way forms are treated determine to a great extent the expression of the work. According to Eisner (2002, p.18), the "expressive character of forms is brought under the intelligent control of experience and technique". As the examples below demonstrate, the children, by virtue of their growing narrative painting expertise and developing skills can compose forms that subserve expression and create an evocative effect. It is authors who possess a creative imagination and a wide range of technical skills who can create forms that have an effect on how and what a reader experiences in their presence (Eisner, 2002).

How have these qualities been expressed? In the painted narratives they have been conveyed by:

- a) aspects of line, colour, space, size and composition. For example, long and thick/thin jagged lines convey a sense of anger, force, menace, violence; and dark shades of colour such as red and/or black communicate a sense of danger, death, doom, evil and fierceness;
- b) denotational symbols such as speech bubbles communicate the horror and worry of a character; facial expressions or gestures convey the tension and worry of the figures; and arrows point in the direction of the endangered person or to important narrative elements.

In the written narratives the expressive qualities have been conveyed by means of:

- a) action – which shows and creates conflict, is risky and difficult, and can have detrimental effects on the characters;
- b) description – which stops narration of the action at a climactic moment to provide valuable additional detail this, in turn, increases the sense of suspense, mood and atmosphere;
- c) narration tense – the present (progressive) simple which expresses the immediacy of an event in progress and highlights or foregrounds important events;
- d) selection – the events represented by the discourse create structures which emphasize conflict; and
- e) focus – a guiding of attention, which is captured by the narrative aspects the child has decided to describe in detail and/or emphasize.

Examples from the data are now presented and discussed in relation to each of these aspects. The grammatical 'mistakes' in the children's texts have not been corrected; on the contrary, the children's words have been written as they were uttered by them. I consider this to be important as it preserves their identity and individuality. As Jonson (1953, pp.45-46) said "No glass renders a man's form, or likeness, so true as his speech."

Narrative Paintings

Line. Lines contribute to the expressive qualities of the narrative paintings in the following ways: horizontal lines formed by the outstretched arms of the figures in Sonic 2, Zigey 2 and 5, and Jake 2, 4 and 5 communicate a sense of helplessness, resignation, and despair and, in doing so, present the figures as victims of their situation. This, in turn, is corroborated by the interjection 'Oh, no!' in Sonic's narrative (week 2) and the comments made by Zigey (week 2), 'there are lots of worried people' and 'they're really scared', as he created his narrative painting. A figure's stance is, according to van Meel (1994), a very effective means of conveying emotions in visual images. The vertical lines implied by the upright position and stance of the bullying boy (Sonic 2) and the man (Jake 2) convey a sense of strength and stability. The diagonal line formed by the little pig's body, pulling away from the wolf (Zigey 1) suggests a sense of tension between the two figures. In the same narrative, the diagonal line formed by the outstretched arms of the pigs suggests their resistance to the wolf's attack, this adds to the sense of conflict between the two forces. The uneven and thick diagonal lines used as waves in Jake 5, in addition to creating a sense of movement, suggest their force and convey a sense of the violence of their actions. The curved lines in Zigey 2 represent energetic, forceful waves; the pointy ends on the inner side of the lines make them look menacing which adds to the sense of threat they pose to the man. Psychological lines created by the figures' gaze in Jake 2 and Tena 3 serve to highlight the plight of the characters situation.

Colour. Red was used in a wide variety of ways with as wide a variety of expressive meanings. In Sonic 2 and 6, Zigey 4 and Jake 6 the colour red details the violence and bloodiness of the represented actions. The red with which the shark's eyes and mouth have been painted serve to depict him as evil and dangerous. The red on the warning traffic signs in Robin 2, Tena 1 and Zigey 6, on the other hand, alert characters of the trouble ahead and readers of potential dangers to the characters. Similarly, the colour black that depicts the stormy skies (Sonic 3 & 5; Zigey 2 & 6; Jake 2 & 4) connotes a sense of doom and danger. The symbolic use of black to depict the shark (Sonic 3), the wolf (Zigey 1) and the bull (Zigey 3) presents them as dangerous and evil. The yellow clouds in Zigey 2 are indicative of a storm and, indirectly, of trouble. Painting the zombies (Zigey 5) in grey and black makes them look cold, hard and strong - like a metal, and it presents them as lifeless and inhuman. The lightest shade of pink in which Zigey 1 painted the smallest pig serves to suggest

him as the youngest and most vulnerable of the pigs. When thinking about the use of colour in artistic production a distinction is worth keeping in mind, colour can be descriptive, as with the Impressionists, or symbolic/expressive, as with the Expressionists. It is possible for artists to describe visually how an object is represented. It is also possible for them to make descriptive accuracy subservient to their expressive goals. Thus, developmental researchers' remarks on children's use of colour for emotional appeal rather than for its resemblance to a natural object (Hurwitz & Day, 2007), are unfounded and based on a lack of knowledge of visual communication conventions.

Size. Variations in size can affect the total impact of a visual text (Wenham, 2003). In the narrative paintings differences in the size of the represented figures and/or elements serve to emphasize contrast (i.e., strength and vulnerability - 'bull' and 'bullfighter' (Zigey 3)), convey ideas of strength ('lightning') (Sonic 5); and to create an expressive effect. For instance, in Zigey 2 and Sonic 5 the large scale of the storm and its elements suggests an imbalance of forces when compared to the small size of the figures. These contrasts add to the drama of the situation and build up emotion toward the narrative and the event it represents (Sonic 3 & 5, Robin 5). Research often criticizes children's artwork for having symbols of various sizes and for using the larger ones to indicate their emotional or intellectual importance (Hurwitz & Day, 2007). However, proportion constitutes what art historians call 'hierarchy of scale' (Kleiner, 2009) in which the elements considered the most important are enlarged. Further, (dis)proportion is frequently used by artists for expressive effects.

Space. The relative position of the figures within the visual space is often used to suggest a sense of entrapment and, through this, to convey a sense of danger. In Sonic 3, the red figure is enclosed on all sides: the storm above, the shark below, the thick black mast of his boat on the left and the man in the boat on his right. The figures in Zigey 2 and Jake 4 are similarly caught in a storm of some magnitude, although these two narratives (re)present figures caught in a storm at sea, the magnitude, quality and threat each poses to each of the figures varies greatly. The man in Sonic 6, trapped in the implied triangle formed by the two sharks and the submarine, seems doomed to a horrific death. In Robin 2, on the other hand, Little Red Riding Hood is entrapped between the bottom of the page and its two symmetrical sides. Space has also been used as a marker of separation; for example, in Tena 3 the space between the two figures connected by the psychological line serves to physically separate them, and to enhance their predicament. In a similar manner in Tena 5 the figures are distanced but this time by means of the middleground, their separation adds to the narrative's sense of drama and the horror of the figures' situation.

Denotational symbols. The writing in the speech bubbles in Sonic 2 and 3 respectively expresses the figures' pain ('ouch!') and laughter ('ha, ha, ha!'), and the fear of the endangered man ('oh, no!')

and the intention of the other man to save him ('I will save you!'). These utterances, in turn, help to suggest the direness of the figures' situations. Further, the facial expressions and gestures of the figures in the narratives are signifiers of their emotions and feelings. The emotions perceived from the expression(s) on the faces of the victims make the reader aware of their plight and, at the same time, encourage her to feel for them and to become engaged. That is, to suffer with the little boy being bullied (Sonic 2), to be sad for the musketeer (Zigey 4), to be worried about the boy and man (Jake 2), to be sorry for the girl and boy (Tena 3) and to weep with Little Red Riding Hood (Robin, 2). In a visual image it is the nonverbal concomitants like a figure's facial expression and gesture, or moving body that faces a reader directly with the represented figure's emotions (van Meel, 1994). A reader recognizes emotions by detecting bodily manifestations of those emotions as they are expressed in ordinary life. In many of the narrative paintings it is the combination of facial expression and bodily position which helps capture such deep emotion. For instance, the little pig's body stance and the look on his face (Zigey 1), the men's stance and their begging stare, which invoke a sense of helplessness (Zigey 2, Jake 4 & 5), the girl's outstretched body, hands to the side, looking up, as if resigned to her death (Tena 5). Although other non-verbal cues which express more positive and happier states and situations are found in some of the children's work, these do not convey the suffering or sadness of more dramatic narratives which prevent a sense of pathos and do not so much engage or affect the reader. The arrows found in some of the children's narratives direct the reader's attention toward the key elements (i.e., the boy and his breaking boat (Jake 2) and the alleged victim of the sharks (Robin 5)) and, in doing so, create a sense of anticipation and emotion in the reader as she is encouraged to envision tragic ends for both of them.

The inclusion of written material such as speech bubbles and associated devices (i.e. thoughts, sleeping "zzzzzzs") in children's drawings is generally taken as a confirmation of the multimodal character of children's communicative and meaning-making practices (Anning & Ring, 2004; Bearne, 2003; Kress 1997). In this research, however, the children resorted to these graphic conventions because they did not know how to express these meanings visually. Since these devices were compensating for a lack of visual language fluency, it would be erroneous to see the children's use of writing in their paintings, or their narrative paintings, as purposively multimodal. Contrary to what previous research has claimed, this research suggests that the underlying reason for children's inclusion of writing in their visual texts may not necessarily be founded on children's inherent disposition to communicate multi-modally. It also reiterates the claims of previous research (Eisner, 2002; Lee-Carroll, 2003) which asserts that visual language, like any other language, needs to be learned, and the importance of language fluency for effective communication, or expression, to occur. Visual language may be natural, but it is not untutored (Engel, 1994).

The way in which the elements have been created, used and arranged in the children's narratives express a variety of qualities which effectively convey a sense of danger and tension (Sonic 3, 5 & 6, Jake 4 & 5, Zigey 1, 2 & 6), and trouble and conflict (Tena 5 & 6, Robin 5). The place of each of these elements within the hierarchy of the work also plays an important role in creating a sense of tension and conflict. Making compositional elements such as sharks (Sonic 3 & 6, Jake 4 & 5, Robin 5), storms (Sonic 5, Zigey 2, Jake 2 & 4) and villain friends (Tena 6) the centre of attention ensures it to be so. Asymmetric compositions, which are not balanced and which do not use compositional elements in equal amounts, have further contributed to the general sense of imbalance and tension perceived in the narratives. If, as Eisner (1972) posits, the ability to see the qualities that constitute a narrative work, to appreciate its expressive character and then to render these qualities and expression into discursive forms that reflect back into one's work is an art form itself which depends on the qualitative use of discursive language, the children's narratives are proof of their linguistic knowledge and fluency.

Written Narratives

Action/happening.

Actions and happenings express conflict between the narrative characters and (re)present situations where they face difficulties or encounter life threatening situations. For instance, in Jake 5 the attacked person seems to be doomed to a grim and tragic end:

*but the bad guy came behind from the island
and he got his shark with him
and the shark slapped his tail under water
and the waves are like going to him
and then the bad guy
and the shark starts swimming...
and then the shark makes some holes in the boat*

The risk presented in a narrative (Zigey 6) can be non-life threatening yet it may result in a character getting harmed:

*and there's a clown coming
and he doesn't see
the banana skin on the floor*

Detailed description and descriptive detail. The presentation of detail which conveys important information about a narrative element (i.e. character, setting) during a heightened narrative moment is used to create a sense of suspense, mood and atmosphere. There are two ways in which description achieves this effect, firstly by stopping the narration and developing action, and in doing so delaying the action's outcome. Secondly, by providing information linked to the action or agent, which indicates or suggests the action or events about to happen can have a direct negative effect

on the narrative's outcome. The amount and type of detail (i.e. horrifying, interesting) provided in descriptive sentences and passages and also throughout a narrative can be an additional means of creating a sense of anticipation and tension in the reader.

The description and detail provided in Robin 2 present the environment around her as 'puzzling' and serve to explain the state of confusion Little Red Riding Hood is in. Further, the envisioning of 'Little' Red Riding Hood sitting on a 'big' rock suggests a threatening environment which can make the 'little' girl look and feel very vulnerable. This contrast and its effect are greater in the written narrative where this (size) difference is more evident than that in the narrative painting.

*and so she (**Little Red Riding Hood**) sits on this **big** rock
and she starts crying
and then she looks at the both signs
because they **both have 'S' on them**
'cos **they're just very little signs**
and so she don't know which way to go
she can't remember*

The detail in Zigey 6 transforms an apparently harmless setting into a most life-threatening one. It also suggests the man's end for the 'following' of his actions is 'engulfed' by the discourse in the same manner the quick sand is going to swallow him up.

*and he (the man) falls down
and there's **quick sand under the hole**
the **sign says 'danger'**
and there's a **rainstorm coming***

Narration tense. The present simple tense fulfils several functions in the children's narratives: it acts as a zoom-in lens to bring the reader closer to the important detail, it also moves her from the past into the present and in doing so foregrounds the importance of the events it recounts. Similarly, the present continuous tense enables these young authors to keep their reader in the immediacy of an event in progress. Two other frequent functions of the present continuous are: to demonstrate the repetitious nature of a given action, and to signal the future, which often augurs death, trouble and catastrophe for the characters.

In Sonic 5 the switch from past to present tense foregrounds and highlights the action of 'filling' and 'not filling' the car's tank, which has a direct effect on the outcome of the race. Such a sense of immediacy could not have been achieved with the simple past, for this tense keeps the action and the reader in a distanced past time.

*One day,
there was this man
and he offered him £1,000,000,
if he won a race and he
and the man **fills** his car **up with petrol**,*

*but the other man in the Ferrari **doesn't**.
And the next day ...*

Similarly, the tense shift in Zigey 1 highlights the wolf's action and suggests it as happening 'here and now'. This proximity is analogous to placing the reader in the role of 'eyewitness' present at the scene, which increases her involvement (Keen, 2006).

*The three little pigs
were going out the house
to go to the park
but on the way to the park
the wolf **jumps out**
from behind the tree*

In Sonic 2 the present continuous informs the reader of a future action in which a man is going to be eaten by a shark. This creates a sense of expectancy and suspense in the reader because she has information which the victim himself does not have.

*the shark **is getting** ready to eat him
he's got a grin on his face
'cos **he's getting ready** to eat him*

Event selection

The events chosen in any given narrative may be selected primarily for their ability to convey ideas or for their ability to evoke reactions (Scholes, 1979). The story events (re)presented by the discourse in many of the children's narratives fulfil, for the most part, the latter function, as they serve to emphasize the drama of the characters' situations and to produce an affective response in the reader.

The events in Sonic 2 create a structure which emphasizes the bully's cruelty and the bullied boy's entrapment. The various tenses used, past and present continuous ('started *bullying* him', 'he's *bullying* him' and 'one day he was *bullying* him'), reinforce the cruelty of the former child and the suffering of the latter as they demonstrate the recurring nature of the action and suggest that the bullying and the child's victimization went unnoticed for a while. The child's not wanting to go to school 'now' further manifests the boy's predicament and his inability to escape from the situation

he is in, for all children must go to school. This sways the reader's sympathies towards him and encourages her to dislike the bully.

*At start those kids used to go to school
/.../
and then **this kid came,**
and started bullying him
and **he don't want to school now**
and now he's using all his ticks
/.../
so **he's bullying him**
'cos he wants to be the best
he's bullying him
and one day he was bullying him
and the teacher saw him,*

(/.../ denotes omitted text)

Similarly, the events selected in Tena 6 and their arrangement stress the cruelty of one of the girl's actions, and the struggle of the other to keep herself alive. The former girl succeeds in deceiving and in knocking her friend over, whilst the latter unaware of her friend's intentions finds herself the victim of her spiteful actions. Although she is apparently able to react and to grab onto something she is nonetheless fighting to keep herself alive. The direness of her situation and her agony are intensified because although her death is predicted ('she is going to fall into the water and die'), it happens beyond the current narration, maintaining the girl in a state of struggle and suffering until that future time comes.

*There's these two best friends
and then they split up
so this friend didn't like her anymore
so **she pretended to be friends**
and so **she brought her other friend over here**
and **when she got over here**
she pushed her over
but **she's still holding on**
and her hair is in the water "it went splash"
'cos **she's gonna fall on the water**
and 'cos all the water came up
she is going to fall into the water and die.*

The dramatic structures found in many of the children's narratives allow the reader to think and feel a wider range of responses by providing different views in experiencing the action. They also provide a deeper and more interesting sequence of events which, among other things, maintains and/or increases interest and develops conflict. The insertion of satellite events, that is, intermediary, implementing incidents, in the narratives works affectively on the reader as these carry experiences and nuanced information crucial to the reading experience. Further, attention to small and ordinary satellite events (i.e. "and if the shark's hear the storm" (Jake 4); "it (the toilet)

was about to take off" (Gemma 4)), is a common device used to heighten tension as the reader is alerted to the fact that something terrible is about to happen.

Focus and emphasis. Composers use focus to guide the perception of the reader and emphasis to give weight and amplify the areas in a work where they want to draw the reader's attention (Booth, 1983; Kafalenos, 2006). In the children's narratives a great deal of emphasis has been put on the 'feelingful' qualities (Bordwell, 2005). An author can evaluate the importance of particular events to the story by highlighting them (Altman, 2008). The question of emphasis also concerns how the texts invite a reader to see its various elements, that is, where her sympathies are (Belsey, 2005). For example, is a character presented as an attacker or as a victim struggling to resist a brutal attack? The process of selection also operates in terms of emphasis and subordination, for a narrative's events and details are not all at the same level of importance.

The emphasis in Tena 5 is on the girl's horrific death. The awfulness of her situation is further intensified by misleading the reader to believe that her death is a 'quick' one. The narrative achieves this by letting the reader know that 'she *dies* when she falls down the waterfall' first, and by giving a detailed account of her slow death later. The prolongation of this episode makes her death and her situation to be a most agonizing one.

*and she (Lily) falls down the waterfall
and she dies
'cos **they (her parents) call for help**
but **no one comes**
so **she sinks down the water**
and **no one comes to save her**
so **for being in the water too long**
she dies.*

The focus in the Zigey's narrative (week 5) is on Scooby and Shaggy's disorderly escape. They are being chased by two zombies, however, their escape goes awry and they end up going towards the zombies rather than away from them. The fact that Scooby and Shaggy and the zombies are moving towards one another heightens the drama of their situation and creates a sense of suspense for the reader becomes concerned about the potential consequences of this encounter for Scooby and Shaggy.

*and these two zombies they're chasing them (Scooby and Shaggy)
and Scooby and Shaggy are **trying to get away**
but they're **going the wrong way**
they're **going downwards**
but the Zombies are **going up***

The narratives the children composed in this study do, for the most part, possess the expressive and emotive qualities that both paint and words as materials and painting and writing as media allow. The elements found in many of these narratives have a unique style and expressivity with the capacity to evoke mood and emotion. The children have mostly been able to shape forms that influence how a reader feels (in their presence). The ability to create narratives in which conventional signs, expressiveness and mimesis convey the creator's aims is considered a substantial cognitive accomplishment (Eisner, 2002). It requires considerable degree of technical skill, a sensitivity to form and the relationships among forms, as well as the ability to use appropriate conventional signs. The significant uniqueness of such particular configurations and the kind of thinking required to create them, as demonstrated in the children's work, cannot be achieved by a formula. In the absence of a formula, as posited by Eisner (2002), judgments about fitness for purpose are made applying qualitative reasoning and somatic knowledge. Similarly, Dewey (1989, p.45) argues that the work of art is achieved through the arrangement of qualities that possess "internal integration and fulfilment reached through ordered and organized movement." As such, qualitative relationships are logically, though not necessarily chronologically or formulaically structured (Siegesmund, 2004). And this logic depends on the narrative's use, not the skill or psychology of the maker or a prescribed structure or story sequence (Nanyoung, 2004). Qualitative intelligence, as contended by Murphy (2009), is an educable mode of expression which develops through experience and with guidance.

The qualitative whole of the children's narratives expresses by virtue of the way in which the various qualities have been created – stylistically – and organised. Eisner (2002) contends that such artistic development involves more than a natural unfolding; it needs interactions with the external world which are structured (i.e., educational programmes like the one proposed here) and opportunities to create visual texts (i.e., during the school sessions). The amount of exposure to quality visual work and instruction a child has, is according to (Honigman & Bhavnagri, 1998, p.207), directly related to his "ability to demonstrate a developed sense of aesthetic sensitivity and to master aesthetic categories (e.g., color, line, form and expressiveness) that govern production and reflection".

Learning to perceive what is subtle, to construct mental images of visual possibilities and to compose such images in another material are complex cognitive-perceptual activities (Eisner, 1972). Contrary to general belief 'seeing' – being able to experience the qualities that constitute a form – does not emerge on its own. It is an achievement influenced by experience and developed with guidance (Honigman & Bhavnagri, 1998; Broudy, 1976). To see qualities aesthetically is to have learned how to do so (Murphy, 2009). Sensitivity requires what Eisner (1991) calls an enlightened eye:

“We learn to see, hear and feel. This process depends upon perceptual differentiation, and, in educational matter as in other forms of content, the ability to see what is subtle but significant is crucial” (p. 21).

This sensitivity, according to Eisner (2002), is central to the creative process and a foundation for artistic growth. The process of creation, in turn, depends on the visualization of qualities – that is, visual images, and the control of qualities – line, colour, shape, words; and it also involves the ability to use language artfully, poetically, and suggestively (Eisner, 1972).

The process of development I observed in the children seems to resemble Eisner’s (1994) stages of qualitative reasoning (sensory perception, conception of feelingful forms of representation, expression through media, and transformation into language). The curricular and pedagogical tasks created for this study and implemented during the Autumn and first half of the Spring term could have played an important role in facilitating this growth. Through the sessions’ repeated experience most children’s perception expanded to recognize and grasp bigger collections of sensory stimuli and visual data. As a result of the children’s gains in the realms of the perceptual and conceptual, their work started to gradually express, in both media, the effective orchestration of the nuanced relationships of qualities. Reimer (1992, p.46) claims that the “ability to develop aesthetic perception and response is far greater than their ability to create in the arts”, however, looking at the children’s work it is possible to say that such difference is not necessarily as great as some claim it to be. Although the intervention seems to have been to some extent beneficial to most children, there was one child (Gemma) who did not seem to have gained much from her participation. Gemma’s perceptual and compositional skills remained practically unchanged throughout the research. In her compositions she used a very limited number of the narrative elements and principles of composition and these were used simplistically. Her narrative structures were for the most simple and tended to lack expressivity. Her narrative paintings (see Figure 6.17) were more like static scenes or tableaux of figures and objects than expressive narratives.



(week 2)



(week 6)

Figure 6.17 Gemma’s painted narratives (weeks 2 & 6)

The section depicted in her narrative paintings tends to represent a climatic or dramatic point, yet they fail to express the dramatic feeling or quality of these moments. Some of her written narratives, on the other hand, do convey the sense of turmoil or crisis of the narrative's dramatic or climatic section. The narratives below, which she composed in week 4, illustrate this contrast.



(week 4)

“so the toilet just came fire
as it was about to get off
and he (the man) sat back on it
and he said ‘what’s happening?’
and he called out ‘mum!’
but then the toilet just went up”

Figure 6.18 Gemma’s painted and written narratives

Gemma’s compositions and the verbal contributions she made during the narrative painting sessions indicated a very basic knowledge of visual language and narrative composition. Learning to perceive, appreciate and create in any art form is, according to Short (1998), facilitated by providing children with opportunities to talk critically about and to compose works of art. All of these activities, part of the proposed narrative programme, however, do not seem to have helped Gemma acquire the visual and narrative skills (appreciation) and knowledge (composition) needed to produce effective/affective (visual) narratives. It is possible that the two aspects on which the development of composition depends: fluent language generation processes and extensive knowledge relevant to narrative composition (McCutchen, 2000) were more challenging and taxing than I had anticipated, and that both the programme and myself, in my role as facilitator, failed to recognize this difficulty and to support her.

The findings presented in this section contradict research on the nature and development of composition abilities (Ong, 1982; Tannen, 1985) and cognitive theories of writing (Littleton, 1995), which assume that children are not able to compose for an absent audience or able to generate discourse sensitive to an audience's needs. On the contrary, the children's narratives demonstrate that, from a very young age, children can be persuasive composers and can create stories that involve a reader (emotionally) in the fictional world(s) they create (Barr et al., 1991). It is noteworthy then, that although this is known about the rhetorical abilities of children, 5, 6 and 7 year olds are generally not expected and/or given the opportunity to produce persuasive narrative texts. Indeed, NC (QCDA, 2010) and PNS (DfES, 2007), whose aim is to raise the literacy standards in England, delay until Year 4 (8-9 year olds) the teaching of rhetorical conventions. They also limit persuasion to non-fiction texts. As evidenced here, young children are not only able, intellectually, to apprehend the persuasive effects of a fictional narrative, but they are also able to compose persuasive narratives using rhetorical conventions in relatively sophisticated ways.

6.7.3 Focus of the narrative

The selection of a specific event, as stated by Kafalenos (1996), reflects the judgement of the author that the event is important. Though the reader, "the ultimate perceiver" (Kafalenos, 1996, p.62), is also 'free' to decide what is important or not, the fact that an event has been chosen for (re)presentation can induce her to presume its significance. Because many events are (re)presented in a narrative, some are consequently more important than others. This effect is intensified in a narrative painting, where the representation of a single event heightens the potential significance of the moment portrayed (Kafalenos, 1996). The section depicted in the majority of the children's narrative paintings corresponds to the dramatic, or climatic, part of the narrative. The dramatic points of these narratives, however, are located in different parts along the narrative continuum; that is, what is often perceived as the beginning, middle or end. The focus and details of most of the written narratives – created after the painted ones – coincide with those in the narrative paintings; for the most these successfully transmediate, as it were, the force and precision of individual details from the narrative painting to the written narrative. However, when the section or details do not coincide, or the form of presentation is less dramatic and expressive, the feel of the narrative is reduced, which indirectly reduces the reader's affective engagement with it. To a great extent it is a narrative's detail which engages the reader's mind and feelings through the scenes and dramas that it leads her to envision, though the 'dramas' of these sections vary greatly in origin as well as in intensity. These variations are the result of the differences in the characters' circumstances (i.e., life threatening, risky, harmless ...), the obstacles they face (i.e., attacking sharks, crafty wolfs, violent thieves, destructive storms, chasing zombies, puzzling settings ...), and

the effect they have on the characters (i.e., death, physical harm, unhappiness ...) or on the course of the narrative events.

Moreover, the focal point within these focused areas lies mostly in the qualities of the characters or figures' situations. Focal points, in Power's (2009) opinion, are the areas of greatest emotional expression. In the children's narratives the focus is found in the viciousness of the shark's attack (Jake 5), the cunning of the wolf's actions (Gemma 2), or the plight of Little Red Riding Hood (Robin 2). In the narratives it is the compositional choices and formations the children have used that serve to guide the reader to important narrative elements and to keep her attention contained within the space framed by these elements. As such, the focus serves to bend the reader's attention toward these particular textual elements, for some particular purpose. In order to "persuade the eyes" of the beholder, Plett (2004, p.321) argues, the artist must endeavour to achieve an effective arrangement of the elements of his creation. This is done not by a random or natural organization of details but by one that subordinates less significant ones to the main subject (Plett, 2004). By employing the appropriate techniques for directing the reader's attention to the central focus of the subject (re)presented, the children have been able to practice a visual persuasion or rhetoric.

Focus of the narrative paintings

This section will discuss only three of the formal elements (colour, line and shape) as some facets of these functional features have been indirectly exemplified in the previous section.

Line. In Zigey 1 the implied lines formed by the various narrative elements direct the reader's attention to the struggle between the pigs and the wolf. The line formed by the pigs' outstretched arms leads the viewer's eye to the little pig whose gaze, in turn, directs the reader's eyes towards the wolf's figure opposite him. The other two pigs' half-turned heads and their line of sight draw the reader's attention towards the wolf and their struggle too. The contrast between the implied vertical line formed by the wolf's body and the implied diagonal line formed by the pulling pig's body draws attention to the direness of the pigs' situation. The reverse L-shape/90° angle formed by the wolf's arm/upper body present him as strong and the task of resisting the pigs as an effortless one. This, in turn serves to further highlight the imbalance of the situation.

Colour. The colour red with which Sonic 3 has painted the man under attack, the holes bitten by the shark in his boat, and the second man's boat, draws attention to these particular elements and to the situation they represent. Sonic's purposive use of this colour is demonstrated in the comment he made as he composed his narrative "*I used a bit of red to stand out*". The use of the three primary colours within this narrative also helps to draw attention to the chaos and contrasting

(feeling) of the situation. The ominous dark colours with which the sky has been painted serve to emphasise a sense of danger and doom for they foreshadow tragic developments. This seems to be the way in which Sonic had envisioned his narrative, for as he told Jake while he was painting his narrative: "Mine (story) is going to be a ho...rrible story, a horrible, it is dark" (Sonic 3). It must be noted that although during the initial sessions the children frequently asked the researcher to tell them of 'good' contrasting elements (i.e. colour: "*what's a good colour to stand out with ... ?*"), towards the end of the study, when the children appeared to be more confident with the language of narrative painting, they started to make those decisions themselves. Occasionally, they did ask for help and/or suggestions but to one another rather than to the researcher. This can be equated with what Vygotsky's (1978) ZPD in which the children were able to go just beyond their levels of competence with the help of more knowledgeable ones.

Shape. Composers often use (implied) shape to lead the reader's eye from one part of a (narrative) painting to another providing a fluid flow from one element to another. They also use it to hold the reader's attention for a longer period of time and to generate more emotional or visual impact for her. In Sonic 3's the implied triangle formed by the two men and the shark underwater captures the reader's attention in the action happening within the triangular shape and the relationship between the elements that form it. A triangular emphasis in a composition 'speaks' of serenity, endurance and a range of associations arising from the combination of earth-boundness and aspiring height (Doonan, 1993); however, because the implied shape in this narrative is inverted it has a great degree of built-in visual tension and instead connotes a sense of instability and danger. This then directs the reader's attention to the situation's sense of imbalance and conflict.

Focus of the written narratives

Tense. As mentioned in the previous section, the present tense reflects a manner of narration in which the temporal distance between the narration and the narrated is removed (Rabinowitz, 1987). At the 'textual' level, the present tense is described as having the function of foregrounding information and lending greater vividness to it (Harder, 1996). By representing the

"material in the fashion of an eyewitness observer, a narrator communicates to an audience that the information reported in the PR[esent]-tense clauses (event or description) is worthy of attention" (Fleischman, 1990, p.195).

Further, changing from past tense to present tense narration requires the reader to change from a relaxed position to one in his attention is greatly involved. Weinrich (1973) argued that it is helpful to think of the way in which a writer uses tenses, as being analogous to the way a film director uses his camera. The present simple resembles a 'close up' in that it shows detail and engages the

reader, whilst the past tense provides a 'long shot' and it is comparable to a camera zooming out from the subject which disengages the reader.

In Sonic 5 the present simple and present continuous tenses place the reader into the heart of the action and engage her emotions because they suggest the second car is not giving up and seems to be making a great effort to not lose the race.

*And the next day
when **they have the race**
the Ferrari is just about to get to the finish line,
and **the man is just trying to get him**
and he ran down on petrol
and **the other man wins**
and **he gets the £1,000,000.***

In Gemma 2 switching tense makes the reader become more involved as it draws attention towards the wolf's action of 'knocking' and the particularity of his knocks, which succeed in deceiving Little Red Riding Hood's mum.

*and the wolf took the shortcut
and got to her mum's house
and then he **knocks like Little Red Riding Hood knocks***

Repetition. The use of a word or phrase more than once in a text in narrative is often used to create a sense of pattern or form and to emphasize certain elements in the reader's mind. By bringing notice to a word, phrase or grammatical form, repetition leads to its amplification and makes it seem to be of greater importance to the audience (Rabinowitz, 1987). The use of repetition is, according to Demetrius (1902) able to increase the (emotional) impact of a statement and as a consequence increase its vividness and enargeia, or visual clarity and immediacy.

Repetition of the noun 'bag' in Zigey 1 indicates to the reader the significance of this particular object and in doing so turns her attention to it. Similarly, repetition of the phrase 'to put the pig(s) in' highlights the wolf's intentions and establishes the importance of the bag. All of this, in turn, suggests a horrific end to the pig(s).

*and he had a **bag**
to **put the** three **pigs in**
and the wolf's holding the pig's hand
to try and **pull him inside** the **bag***

In Sonic 3 repetition of the 'storm(s)' emphasizes this particular event and indirectly the threat it is likely to pose to the man. In this narrative the main function of repetition is to create a sense of doom or drama since the storm(s) never present a real threat to the men.

*there is a man trying to get to an island
but he's on his way and **there is a storm**
He's there to help him
there's a dog up there
that's getting ready to jump down
there's lots of storms*

Lexis. Words such as 'good' and 'bad' are not two different, independent words, but the same word with opposite signs (positive and negative) (Altman, 2008). Dual-focus vocabulary, as Altman (2008) calls these words, is part of a dual concept and contains a parameter of comparison as well as a marker of allegiance which orients the reader's attention and invites her to compare and contrast the juxtaposed groups and to take sides. Some authors also employ the emotive portrayal of circumstances that arouse pathos; it is the use of specific nouns ('storm'), adjectives ('bad'), adverbs ('suddenly') and verbs ('die'), which determines that risky or dangerous events and actors should indeed be so interpreted by the reader. These techniques capture the interest and attention of the reader because they confront her mind directly with the facts at hand (van Dijk, 1976).

In Sonic 5 the nouns 'car' and 'Ferrari' serve to contrast the (financial) situation of the two men and the advantage of the latter car over the former for the race. This opposition is possible because the noun 'Ferrari' refers to a character whose parameter is standardized by definition and, as such, carries its own qualities. The adjective 'poor' used to describe the first man suggests the direness of his situation and can serve to explain why his car is unbranded. Moreover, although the second man is not directly defined as 'rich' it is possible to infer that he is wealthy for he owns a Ferrari – symbol of status and wealth – and makes a bet of a million pounds. The contrast between the two men is such that a reader's sympathies are easily swayed towards the less fortunate man.

*he had **a car**
but **he was poor**
there was this man
and he **offered him £1,000,000**,
if he won a race and he,
he's got **a Ferrari***

Adjectives such as 'bad' or 'terrible' used to describe respectively a man (Jake 5) and a storm (Jake 4), as in the example below, rivet the reader's attention because they convey the negative quality of the nouns they define, and in doing so suggest the character and the storm to be a great threat. Further, anticipation of a pessimistic outcome elicits the reader's attention and engages her emotions (Smith et al., 2005).

*There's a man
going to a island
he really wants to go
but he couldn't go to the island
because **there was a terrible storm***

Use of the adverb 'really' to define the noun 'holes' in Jake 4 focuses attention on them and their apparently large size, and this serves to suggest the gravity of the man's imminent situation.

*and the shark's gonna bite his boat
and there's gonna be **really** holes*

Action verbs like 'sink down' and 'die' charge the sentences in Tena 5 with a directness that compels attention and generates drama. Similarly, the severity of the phrasal verb 'sink down' is amplified by the finality of the verb 'dies' presented after it. Moreover, ending the narrative and its narration with the verb 'die' expresses the finality of the actions and the girl's demise and sets a dark tone to the story ending arousing pathos.

*so she **sinks down** the water
and she **dies***

When an author tells a story, not only does he tell the reader what happens, but he also conveys the meaning of the story events. That is, in the telling of a story an author includes evaluative devices which serve to present the story from the narrator's point of view to elicit a given reader reaction (Chang, 2004; Labov, 1972). In addition to the evaluative devices just mentioned an author can also use: intensifiers (e.g., "all are smiling") (Robin 4); words with evaluative content (e.g., "Scooby and Shaggy *bang* in to the Zombies") (Zigey 5); negatives or reversal of expectations (e.g., "they [the apples] don't want them [the pears] to know") (Robin 4); references to physical states (e.g., "the sharks are hungry") (Robin 5) or to emotional ones (e.g., "The pears are not happy") (Robin 4); intentions (e.g., "he's [the shark] getting ready to eat him [the man]") (Sonic 3); and causal markers (e.g., "The pears are not happy 'cos someone played a trick on them") (Robin 4). Evaluative linguistic devices are useful tools for they communicate the point of a narrative and cue the reader toward the expected responses (Willenberg & Kang, 2001).

(Telling) Detail. Details are like the 'breadcrumbs' left by an author to draw the reader's attention toward something important (Rimmon-Kenan, 2003). These details, or motifs, are often repeated throughout the work. Description is a means by which an author can convey this detail. Further, description incorporates the mind's eye as well as rich detail as a means of highlighting information (Beasom, 2009). As such, (detailed) description is a useful technique that allows an author to recreate and to visually present information to a reader so that she may picture that which is being

described. (Detailed) description thus enables the reader to envision the information in her mind's eye and so render it more immediate and affecting (Beasom, 2009). This is why description is often considered the verbal analogue to painting. The more detailed the description, the greater the emotional impact tends to be (Beasom, 2009). However, the difference between an emotionally arousing narrative and an emotionally inert one is not necessarily the difference between abundance and lack of detail but between the right and the wrong detail (Yanal, 1999). This view is shared by Polking (1990) who sees description not as the accumulation of detail but as the mode of writing which through careful choice and arrangement of elements brings an object/action to life and/or produces an intended effect.

In general, description renders the properties of things (i.e., physical appearance of a character, characteristics of the setting, etc.) visible to the senses, though it can also apply to abstractions and other non-visible entities, such as the 'goodness' or 'badness' of a character (van Meel, 1994). In narrative these qualities can be further highlighted through the introduction of nonverbal cues that evidence a character's 'good' or 'bad' behaviour and the feelings that serve to portray him, and which engage the antipathies/sympathies of the reader. In general, the more important narrative happenings and features are described in detail (i.e. decelerated), whereas the less important ones are compressed (i.e. accelerated) (Chatman, 1978). A characteristic of description is that it suspends story time and spreads narrative out in space.

The detail in Jake 4 serves to present the seriousness of the man's situation and the tragic end he is going to encounter. The severity of the storm, the man's first 'obstacle', is conveyed by the adjective 'terrible'. The dangerousness of the man's situation is intensified by the insinuated presence of a shark, the second 'obstacle', and the likelihood that he may appear 'if he hear the storm'. The tragedy of the situation, on the other hand, is expressed through the detailed presentation of the shark's attack. Although there is no direct description of the shark it is possible to think of him as big for he bites 'really holes,' and 'big' holes indicate a big shark. Having the shark 'eat' the man as opposed to having him 'die' increases the gruesomeness of the reader's visualised image for it presents the action of the man's 'death' inflicted upon him by the shark, rather than as the outcome of the shark's action.

but he (the man) couldn't go to the island
because there was a **terrible** storm
and **if the shark's hear the storm**
the shark come up and blocks the island
when somebody's trying to go
/.../
when his boat touches the shark's tail
and the **shark's gonna bite his boat**
and **there's gonna be really holes**

and then **his boat's gonna sink**
and then **the shark's gonna eat him.**

Fixation. In narrative the focus of narration can be also the character whose actions the discourse is following (Altman, 2008). This 'following', as argued by Mason (2001), is analogous to a camera's movement. Two out of the three types of narrative focus distinguished by Altman's (2008) are identified in the children's narratives: single-focus narrative, which follows a single character throughout, and dual-focus narrative, which alternates regularly between two sides whose conflict provides the plot. The 'opposition' of dual focus narratives induces comparison of the two sides rather than a temporal or cause-and-effect relationship, and it is the source of the text's main rhetorical thrust. A dual focus narrative structure regularly opposes characters, forces and values, with the consequent doubling of protagonists. Further, fixation is effected by the text's rhetorical dimension, eliciting the reader's sympathy for one side over the other.

In Zigey 1 the alternating following of 'the pigs' and 'the wolf' highlights the conflict and stresses between the two groups.

*The three little pigs
were going out the house
to go to the park
but on the way to the park
the wolf jumps out
from behind the tree
and he had a bag
to put the three pigs in
and the wolf's holding the pig's hand
to try and pull him inside the bag
but the other pigs,
but that pig (there)
is holding the wall of the house
well, instead of the wolf getting
them into the bag
the wolf's quite strong
and they all pull it
and the house falls down.*

Dual-focus narratives are a great contrast to the models children are expected to follow when they compose in primary schools. The model endorsed by the Literacy Framework favours a linear form of storytelling, that is, stories with a clear beginning, middle and end, and in which events are sequenced logically (chronologically) and conflicts resolved. The linear structure proposed by this model is constituted by five elements, (a) an opening that includes a setting and introduces characters, (b) a series of events that build up, (c) a complication, (d) the resulting events and (e) a resolution and an ending, all of which have to be present in the children's narratives. It also requires that the characters in the children's stories develop and change over time as a result of the

events that take place in the narrative or the dilemma they face and the resulting action (DfES, 2007d). In contrast, the structure of a dual-focus narrative construes the text in terms of oppositions and underlines the conflict between the opposing characters or groups of characters in the narrative (Altman, 2008). Dual-focus narratives construe the text not in terms of temporal development but as a spatial balance of opposing forces, and this spatialization serves to underline the conflict between the characters. Further, character psychology and motivation are not salient aspects of dual-focus texts. Instead, the 'following' pattern stresses the effect that one character has on another.

If many of the narratives the children composed in this study were viewed through the lens proposed in the Literacy Framework, they would 'fail' for they often lack the narrative constituents specified (i.e. an internal response, reaction, sequential order etc.), and do not conform to the structure proposed. The children's narratives are driven by character originated conflict but the structure of this conflict is more in line with the narrative model proposed by Todorov (1971) (equilibrium – disequilibrium – equilibrium). The structure of a narrative is determined by the author's aims not by a prescribed model. Although the Framework's model is useful for the composition of some types of drama, mainly Greek and Shakespearean drama, there are other types of drama which this model cannot generate and for which different narrative structures are needed (Jahn, 2005). Limiting children to this one model and its requirements is restricting not only in terms of their development as authors but also in terms of their learning of narrative. Models like that proposed by Todorov's, whilst being simpler and more general, are less prescribed and allow the children more choice of form and representation. Burgess-Macey (1999) and Grainger (2004) have emphasized the importance not only of giving children the choice to make their own compositional choices but also the time and space in which to do so. In their opinion, children ought to be given opportunities to exercise their imagination and engage in composition activities which are reflective, interactive and developed over a time. If children are to benefit from the narrative learning experiences offered to them in primary schools it is then suggested that current curricular activities and pedagogical practices begin to encompass models of narrative and teaching practices which can broaden the learning experiences of young children.

These models would also contribute to the broadening of the modes of communication and representation that children are offered for their narrative composition. Instead of focusing exclusively on written and spoken languages, visual languages and modes of representation should also be employed. This provision, however, needs to be accompanied by practices which develop children's visual language and visual narrative composition skills with which children can compose and communicate effectively. As demonstrated in this study and prior research (Hurwitz & Day, 2007; Lee-Carroll, 2003) children's visual storytelling skills are altered when they are given

instruction and learn more about visual communication, and this development helps them tell richer and more complex visual stories. Since the opportunity to become literate in visual language is a function of the opportunities each child has with it (Paine, 1981; Lowenfeld & Brittain, 1982), it is important that such opportunities are created and presented to children.

The visual medium has a lot to offer for the learning of some aspects of narrative. It sensitizes children to the intangible or qualitative aspects of narrative, which make visual narratives so expressive. Children also learn about expressiveness capacity to evoke mood and an emotional response in the reader, that is, they learn about a narrative's rhetorical dimension. However, this medium is not well suited for developing other aspects of narrative such as characterization and certain types of narrative like character focused narratives. The complexity of character (or inner conflict) and insight into human nature of these narratives, entails a complexity of representation (allegory, symbolism, metaphor...) which is not possible to convey visually. In addition to this, the narrative programme I propose in this study limits the learning of narrative in one important way. Seeing a narrative painting as 'the narrative' (through the way language is used when talking to the children) rather than as a section of a narrative can lead children to lose 'sight' of the whole, and to sometimes compose narratives that are not well developed and which mainly narrate the depicted moment. However, the 'narrow' focus it offers is useful in enabling children to see and notice the small detail, its quality, and the way they look at narrative and some of its elements.

6.7.4 Modes of (re)presentation: showing and telling

In its everyday use 'showing' is an act which consists of presenting an object before someone so that she can view it with her own eyes (Pfister, 1988). 'Telling', on the other hand, is an act which consists of representing an object, person, or event in such a manner that the listener 'gets the picture' without actually seeing it (Pfister, 1988). In narrative though the issue amounts to how the text is being used in terms of direct and indirect transmission of bits of information. Direct transmission of information is considered 'telling' and indirect transmission is considered 'showing' (Rimmon-Kenan, 1986).

In the children's narratives, the manner in which much of the story's information is revealed to the reader is that of 'showing'. For the most, the children's narratives have a tendency to show the horror, danger and direness of the situations faced by the characters, as well as 'character' by portraying action, speech, or thought rather than to (directly) tell the reader what he is like or feels. The 'showing' and 'telling' encountered in the children's narratives however is not as accomplished as that seen in Rimmon-Kenan's (2002) example (see Chapter 2, p.32), but more basic and rudimentary, yet it achieves its purpose. For example, in Jake 5 although the 'guy' is directly

described as 'bad' it is his shark that is the worst of the two. The shark's badness, cunning and the danger he poses to the man are represented through his actions.

*and the shark **slapped his tail under water**
and the waves are like going to him
and then the bad guy
and the shark **starts swimming**
and then the shark **makes some holes in the boat**
and then when his head is just there (pointing to the middle of the boat)
the shark **eats him and dies.***

This view of the shark as 'bad' was shared by Jake, who told Sonic as he was composing this narrative that "his (the bad guy's) shark was the bad one, really one, the bad one, he keeps eating every one's boat and eating people".

In the narrative painting the shark's dangerousness is shown through the quality of line and shape that represents his body and action (the pointy line for the shark's snout, the dorsal and tail fins; the black jagged lines for the mouth and eyes, and his facial and bodily expression). The threat he poses to the man and his life is further conveyed by the view from which the shark is presented, sideways facing the man and 'moving towards' him at apparently a great speed – its body in mid-air, above water.



Figure 6.19 Side view of the shark (Jake week 5)

An effect of showing is that it incites feelings because it involves the reader and engages her in an emotional or 'sensory' way with the story's details – seeing, hearing, touching, etc. what is described – engaging her imagination more (Song, 2009). This is possible because 'showing' visually presents a scene to the reader, making her feel as if she were there (Beasom, 2009). Implication, as posited by Beasom (2009), uses descriptive language to encourage a reader to 'fill in' the blanks from her own experience base, thus evoking particularly vivid images, for nothing can paint an image as vividly as the memories a reader already has.

In narrative this sense of 'immediacy' is known as pictorialism (Heffernan, 1993). Two types of pictorialism are evidenced in the children's work: a visual pictorialism and a verbal pictorialism. Although both types allow a 'painter' to 'paint' pictures, each does so in its particular language. Visual pictorialism is subject to ocular perception and offers an immediacy of visual sense impressions; that is, it relies on the immediately sensual *evidentia* of its material for which verbal pictorialism has to compensate by taking the detour of mental images that instead suggest a direct access to sight and the other senses (Plett, 2004). Verbal pictorialism, though, invites the reader to 'paint' the image in his mind's eye, it paints to the imagination, so every reader forms the image herself in her own way. It also lifts up the curtain little by little, achieving a gradual cumulative effect. Visual pictorialism, on the other hand, opens up the 'scene' as one view and it is perceived in an instant.

The devices and strategies the children used to 'paint' their verbal pictures with are: adjectives, adverbs and verb tense; choice of noun, adjective, adverb and verb; repetition; the consecutive presentation of detail or information; and the order of presentation and *disposition* of detail, this used for emphatic purposes. The devices and strategies used in visual pictorialism are: the elements of art (i.e. line, colour, shape, etc.) and their formal properties (i.e. variation in thickness, length, tone); and compositional techniques such as (com)position and perspective. These not only define the objects and shapes of which they are a part but also convey description and expression. Furthermore, the manner in which these devices are used reinforces the qualities of their subject, focuses attention, and serves to exemplify, among other things, ideas and feelings. Since previous sections have discussed many of these elements and illustrated some of their various facets, this section will examine a whole narrative to illustrate how these elements can simultaneously work individually and as part of a system of meaning to 'paint' a given picture. The narrative chosen for this exemplification is Zigey 2's 'Titanic', a narrative painting which most effectively paints a picture of destruction and drama.

There's a *shipwreck* 'cos the lightning that's *striking* and *making* lots of cracks in the *boat* so it's started *leaking*

The sense of destruction starts to be 'painted' with the word 'shipwreck', denotative of destruction itself. The 'lightning' that is 'striking' and 'making lots of cracks' shows the damage being done, and since it is indicative of a storm it serves to connote a sense of danger. The verb 'strike', as in hitting hard, conveys a sense of destruction; this same sense of devastation is conveyed by the outcome of its blows – lots of cracks. The use of the present continuous (*-ing*) indicates that the action is still happening at the time of speaking and its recurrent nature, that is, there is lightning strike after lightning strike. The noun 'lot of' meaning 'a large number of' reinforces the sense of the strikes

being numerous and the storm large and powerful. The use of 'boat' instead of 'ship' at the end of the sentence makes the vessel look more vulnerable still. The effects of the strikes and cracks have begun to show as the boat has started leaking.

and all the people fall off the boat; and some of them may be able to swim quite far; but they get tired and then they sink

The pathos of the narrative is increased by introducing people 'in the picture'. A reader is made to feel and fear for them, not only because they are in the water in the midst of a terrible storm but also because their physical strength gives in so that they can no longer swim and they sink or, what is the same, 'die'.

that wave is made a **big hole** in the boat, this is a **very strong**, like a **tiger** wave, it's come out there (on the other side)

The 'painting' of destruction continues, this time by the actions of the waves which have made a big hole in the boat. The size of the hole is indicative of the wave's strength; this is denoted 'very strong' but also connoted through the adjective 'tiger' which defines it. The adjective in addition to suggesting the wave's strength implies a sense of its fierceness, like the animal itself. All of this makes the waves appear as very threatening and as posing a great danger to the people.

the person's getting ready to jump off before the boat tips

The boat, now practically destroyed by the storm, is about to tip. The direness of the situation is highlighted not only by the boat coming to its end but also by the effect that has on the people, who in order to 'save' themselves have to jump into the water.

at the end the boat sinks, and some of the people managed to get to dry land, but the others died.

The end of the boat is manifested by its sinking. The 'positive' feeling created by learning that some of the passengers were able to save themselves is 'darkened' on learning that the rest do not save themselves, and by ending the narrative on this dark note. Further, the order of presentation and the placement of the verbs 'leak,' 'tip,' and 'sink' at three different stages in the discourse, allow Zigey to paint the gradual destruction of the boat. It could be said that a reader's visualizing of these events is more a series of images that, if played quickly one after another, could be analogous to a 'moving' image.

The narrative painting also paints a 'picture' of destruction and drama, but unlike the written narrative, this only paints the devastation of the section where the boat is tipping. The black marks on the boat though allow the reader to 'see' part of the destruction which has happened at an earlier time. The destructive powers of the storm are seen in the jagged lines for the lightning. They are big and coming down with force, as if angry. This is some storm. The dots on the water and black marks on the boat denote all the lightning strikes. The strikes are numerous and everywhere, giving a sense of the man and the boat being trapped in the storm. The black marks are also a sign of the cracks in the boat, where the water has leaked in and is causing it to sink. The ominous dark sky and yellow clouds, whilst denotative of the storm, are also connotative of the hazard and danger they present to the man and the boat. The space allocated to the storm, approximately two thirds of the image, conveys the magnitude of the storm – big – and the type of threat it presents the people in the boat/ship. The curved lines of the waves give the impression that they are moving with force. The pointy bits along the curve, on the other hand, make them look menacing: they are indeed frightening waves. The interspersed waves moving towards – or past – the boat, reinforce the sense of the boat being surrounded by the storm and suggest the seriousness of the situation. The expression and stance of the man increase the sense of pathos for he seems to be in complete despair. The light shade of colour in which he has been painted is a great contrast to the dark colours used for the storm; this makes him look very weak and vulnerable. His position on the corner of the sinking ship ready to jump, serves to reinforce the sense of pathos of the situation. The finality and tragedy of the situation are expressed by the sinking ship, of which only a small part is above water.

The elements chosen in this and many of the children's narratives appear to have been selected primarily for their ability to 'paint' difficult situations for the characters and to evoke reactions. The evocation of a reaction in the reader is facilitated through a narrative painting because the narrative content is communicated visually and, as Plett (2004) contends, the sensuality of pictorial *evidentia* is more affective and hence more eloquent. Although written narratives are in this respect less 'emotive', authors try to create images in the reader's mind which would evoke a similar type of reaction by means of, among other things, present tense narration and descriptive detail/detailed description. It is through the use of these techniques that many of the children's narratives have been able to successfully convey a sense of immediacy and to provide the reader with the information necessary to visualize an action, or setting as if she were there. However, none of this would have been possible had the children followed the model in the Literacy Framework, which requires children to tell their stories in the past tense, and to limit description of setting to the beginning. As seen in Zigey 2, it is the detail of the setting provided throughout the narrative which to a great extent allows the reader to get a feel of the direness of the situation, to see the destruction in her mind and to be affected by this all.

6.7.5 Learning Progression

'Progression' in learning is defined as the description of how a learner acquires expertise in an area over a period of time (Heritage, 2008). It "represents not only how knowledge and understanding develops, but also predicts how knowledge builds over time" (Stevens et al., 2002, p.2). Similarly, in this study progression was conceived as the "trajectory of development that connects knowledge, concepts and skills" in narrative (painting) composition (Heritage, 2008, p.4). This definition is in contrast to that found in current curricula in that it does not mention age or end of year objectives, and defines learning vertically rather than horizontally. In this view learning is not seen as a body of content which has to be acquired at specific ages and/or year levels but as a process of successively gaining more sophisticated ways of thinking (McIntyre, 2009). An advantage of this view is that it regards learning as differential, that is, as not proceeding at the same pace or with the same scope of depth, and also as being able to lie at different points along the continuum. Another benefit of this viewpoint is that it acknowledges that sometimes learning is not necessarily a journey through increasingly advanced levels of knowledge and understanding as children may move in and out, forwards and backwards of learning (McIntyre, 2009). As I will argue next, the children in this study made progress in a range of aspects of narrative, the competencies most of them developed were their observational, technical and compositional skills.

Observational skills are those that enable one to know how to look at a narrative (painting) so as to see its essential character (Silverman, 2002). The observation skills the children developed the most were: focused viewing, noticing detail and recognizing visual and narrative elements. The children's development also consisted in their beginning to move from verbalization of observations to interpretation of the narratives and their elements. As the examples below, taken from the school, also indicate the pace at which children's progressed varied from child to child. In week one when Waterhouse's 'The Lady of Shallot' (see appendix D) was studied the children's comments on the character were "the lady looks worried because she may be lost" (Tena), Sonic on the other hand said the lady "has just woken up, and maybe is feeling a bit puzzled". Jake talking about the setting mentioned that "there is lots of trees, leaves, and the side bit on the left it looks like there is twigs", whilst Zigey said he noticed the lady had "a white hair band around her head". The few guesses at the story referred to the Lady and her emotional state "the woman is worried, 'cos she doesn't know where she's going" (Jake), on this first day the children also remarked that making guesses at the various narrative elements was difficult. The children's comments at this stage were simple; their attention focused on the unimportant detail, and for the most part their comments consisted of their personal opinions rather than of opinions based on evidence in the narrative painting. In week 3 Robin commented that Ophelia was "a sad story because they way it makes me feel, kind of sad, the face as well and her hands make me feel she's lonely", she also mentioned

that “I think she’s floating...the reason why I think is in water because like I...’cos I sometimes wear shorts, my shorts come up, ‘cos like the water...the dress kind of comes up, and her hands like up in water” and Ophelia is “very still so that gives me a hint, gives me a hint of something, but I can’t quite say, a hint that might be dead.”

Sonic talking also about Ophelia said that “she might have had quite a nice life ‘cos the way her clothes look, they look all...new, ‘cos you see if...you don’t really see many people walking around with golden clothes, would you?”. The children’s attention in this session is being focused more on significant narrative detail, and their comments on the narrative elements (i.e. character, story, setting, events, etc.) although still tentative, are based on these features and other information in the narrative painting. In week 6 Tena and Robin mentioned that “we noticed this was her (‘La Belle Dame Sans Merci’) hair going around....she’s holding him down like that, we think that she’s probably, she’s holding him, his neck, just like to give him a kiss or something by”. Later on in the session Robin added “I think that like she’s grabbed her hair like just to pull him, come here, like to stop him from, I don’t want him to go”. In this last session Sonic noticed “there’s something red behind her, it could be blood, I don’t know”, he also exclaimed with excitement

“Ha...I spotted something, I noticed...when I was looking down, up and down, when I was looking up and down, I stopped, and I saw the love heart, and I looked down and I saw like this...pink..pink diamond in the middle, also...I noticed, if you look all the way down the body, she has bare feet on, and normally when you, and normally when you go outside in a forest, there’s normally sharp things, and it, she ain’t got no shoes on, so she’s got bare feet”.

Jake, on the other hand, noted that “what the man’s holding, I thought that, is going to go in her stomach, ‘cos it does look like the man’s got a sword” and that the man “maybe, he might have, ‘cos he’s got armour on, it looks a bit like a knight”. With regard to the narrative, the character and the setting, respectively, Zigey said:

“I think it’s a love story, and it’s got a bit of sadness to it as well. I think it’s gonna be a sad story, ‘cos he need to go to the war”

“I think she’s a good person, good like a kind and gentle person, with a good heart, I know what makes her, I think I know something about what makes her look nice and gentle, which by the skin colour” [an interpretive device introduced to the children in the study]

“I think is like autumn ‘cos if you look a bit...over here in the foreground, it looks a bit like there’s leaves on the floor, maybe all the leaves fell off and they’re all on the floor...and in the background, you can see lots, and lots of sun”.

On the characters Tena observed that “the most important thing is the lady...and the man because he’s big and is near the middle” and “it looks like she was rich because she’s got nice...clothes and now she’s poor ‘cos she’s got no shoes on”. The comments Gemma made not only during the session but throughout the study were of the ‘I agree or disagree with...’ kind in which she repeated the information given by the child(ren) speaking before her : “I agree with Tena, I think that she was rich one time and she ain’t got no shoes”, “I agree with Tena and Robin, I think that where she’s holding him down like that, I think that she’s probably going to kiss him” and “I disagree with Sportikuse, I think she’s not worried”. By the end of the study, most of the children were noticing more detail and using the detail and information in the narrative paintings as the basis for their guesses on the various aspects of the narrative (i.e. character, setting, story). With each new experience of the narrative paintings the number and quality of the children’s contributions slightly improved in terms of the amount of detail perceived. In the focused viewing of the Pre-Raphaelite narrative paintings and the children’s own ones the children enhanced their observational skills, through practice they began to learn the art of detailed observation. The children’s heightened perception and sensitivity toward looking enabled them to make increasingly more discoveries in the narrative paintings and to begin to differentiate significant from unimportant detail; these also helped the children to learn to begin to apprehend the (visual) qualities of the narratives they read (i.e. loneliness, sadness, forlornness). Their heightened acuity and improving technical skills, in turn, enabled the children to begin to paint narratives which also possessed expressive qualities (i.e. direness, danger and distress).

Among the technical skills the children developed most during the study were the use and manipulation of the visual elements (i.e. line, colour, shape) and composition. The children’s initial use of the elements was primarily descriptive – that is, to illustrate the essential forms of the objects they represent; however, as the weeks progressed these elements were also being used expressively or symbolically to evoke moods and different responses in the viewer. Using the expressive possibilities of the elements to convey qualities (i.e. horror, danger and fear) indicates the children’s move away from the literal representation of objects toward the expression of more subjective ideas and notions. For example, the thick and uneven diagonal lines in Jake 5 allowed him to express the movement and force of the waves they depict, and the curved lines in Jake 4 serve to express the energy of the waves. The blackness of the skies in Sonic 5 and 3, and Jake 4 evoke a sense of doom and danger; the colours red and black with which the sharks’ facial and physical features have been painted in Robin 5, Jake 4 and 5 and Sonic 6 denote the dangerousness of these animals. Similarly, the large size of the zigzag lines that represent the lightning in Sonic 5 and the sharks in Robin 5 suggest their strength and the extent of the danger they present to the people in the cars and boats respectively. Towards the end of the study it is possible to discern the use of a wider combination of compositional elements and strategies in the

children's narratives; the combination of a greater number of elements and strategies makes the children's meaning-making more effective and their narratives more evocative.

Further, the children's final work also reveals a greater use and control of the conventions of (visual) narrative composition such as (implied) line and shape (Sonic 6 & Zigey 6), colour mixing (Jake 5), relative size (Sonic 5 & 6), movement (Robin 5 & Jake 5), characterization (Tena 6), descriptive language (Jake 5 & Zigey 6) and conflict (Jake 5, Tena 6 & Sonic 6). Many of the children used the conventions of visual communication as a convenient way to compose their narratives and to communicate effectively and quickly important story information to the reader. In Zigey 6 it is also possible to perceive what Jamieson (2007) regards as language 'in the making', and as the extension of the conventions of a system (Nodelman, 1988). Through the partial depiction of the rainstorm (the blue dots on the top left corner) as well as the Western directional convention which establishes that action and time move from left to right, Zigey was able to tell the reader that 'there's a storm coming'. In this same narrative Zigey also used the conventionalized 'action lines' of cartoons to indicate the waving action of the man's arm and to suggest his cry for help. In Sonic's latter narratives, on the other hand, the not inclusion of speech bubbles - a pictorial convention used in cartoons and which he used in the narratives he painted on weeks 2 and 3 - to project the feelings, thoughts and intentions of the characters is evidence of the development of his visual communication capacity and skills, as he was able to create his meaning(s) using only the elements, techniques and conventions of visual communication. He was also able to convey the very essence of his narratives and to make the reader feel the tension (week 5) as well as fear and horror (week 6).

The development of a number of compositional skills was also evidenced in the children's narratives. The 'building blocks' with which the narratives were created throughout the study were the same, however, towards the end of the study the children were able to combine them more effectively through the application of certain principles of design (i.e. emphasis, contrast, movement) and to create narratives that communicated more effectively. The uses to which the elements were put also increased as the weeks progressed; these include: the evocation of mood (Sonic 5), the creation of contrast (Robin 5), the highlighting of important narrative features (Jake 5), and the foregrounding of significant detail (Zigey 6). An additional (structural) purpose of the elements in the children's narratives was the creation of dramatic structures which effectively established a sense of, for example, danger, direness and trouble. Further, as the study progressed the children's narratives were constituted of more elaborate forms of semantic signification and language, and told ever-more complex stories, that is, had more complex structures. For example, analysis of Sonic 6 reveals a structure based on alternating and asymmetrical presentation of the submarine man and the group formed by the 'good' boy and the 'bad' man and his friends. Instead

being organized around a single character the text is organized around these two groups. The 'following' portrays the two groups engaged in opposite activities; this as well as the 'double' vocabulary ('good' vs 'bad') induces comparison of the two groups eliciting the reader's sympathy for one group over the other. The 'following' concludes with the elimination of the group condemned by the text. This opposition and resolution is effectively and efficiently conveyed in the narrative painting through the asymmetrical compositional structure and the implied triangle formed by the sharks and the submarine, where the 'bad' man has been imprisoned and where the outcome of his actions is resolved. In Zigey 6, on the other hand, the discourse follows the unrelated happenings of the man and the clown whose misfortunes provide the thrust of the plot. Although the characters and their happenings are initially unconnected the outcomes of their happenings are connected by super-nanny's intervention which stops them from being disastrous. In the narrative painting the implied triangle formed by the characters and super-nanny, serves to connect them, and to contain the happenings and their outcomes. These create a sense of tension, which is further enhanced by having the clown looking straight out at the viewer. The clown's look and the banana skin by his foot arrest the viewer's gaze and sympathies as they 'point' to his misfortune. In the written narrative the presentation of this action to come is an important and economical means of establishing emphasis and focus and creating suspense. The PNS (DfES, 2007) argues that the envisioning of an event can "detract from the dramatic effect". However, on the contrary, here I find that it mainly "heightens the suspense by filling the reader's imagination with ideas in which horror is united with the fearful forebodings of ultimate certainty" (Pfister, 1988, p.205).

The development of the children's learning, as the examples provided above indicate, varied from child to child. Whilst Zigey and Sonic's significantly improved their learning throughout the study, Gemma did not seem to benefit from her participation in the study. The children's development also varied in the way it progressed, children like Sonic, Jake and Tena's learning improved gradually, Zigey's, on the other hand, plateaued for several weeks (3-4) and continued to progress in weeks 5 and 6. The study's findings support McIntyre's (2009) claims that children's learning journey(s) are not necessarily continuous and, at the same time, corroborate descriptions of children's (narrative) development reported by researchers such as Gallas (1994), Matthews (1999) and Ring and Anning (2004) who contend that young children are indeed capable of telling complex stories, and that this telling is facilitated by their having access to a wide variety of semiotic systems.

6.8 Summary

This chapter has first described the process of analysis and how it was applied to the data. It has also discussed some of the challenges I face in the process of analysing the data. Then it has presented the data analysis and identified its main findings. Based on the discussion of these key findings, chapter 8 will present the general conclusion of the study in relation to the research questions.

CHAPTER 7

Research Reflections

7.1 Introduction

The aim of this chapter is to examine reflexively some of the issues that arose during of this study and the production of the thesis. I start with a brief discussion on reflexivity in qualitative research and some criticisms of it. Then I present and reflect on some of the personal challenges I had to overcome in order to complete this thesis. The chapter ends with a discussion of some of the more technical aspects of my research – the difficulties faced in the process of transcription and the use of a digital voice recorder which I used to record my supervisory meetings.

7.2 Reflecting on reflexivity

A researcher often chooses her research topics because she has a passionate interest in the area and holds a particular viewpoint which she wishes to prove. Hence, throughout the research she might be on one side of the argument. Being self-aware of the points of view, biases and assumptions a researcher brings to her chosen research topic is essential for they may unintentionally prevent her from being open to the possibility of different perspectives and understandings of the topic and, as a consequence, influence her research (Roberts-Holmes, 2005). Reflexivity is a researcher's self-awareness of her assumptions, biases and passionate beliefs (Roberts-Holmes, 2005). In Callaway's (1992, p.33) opinion it is also a "mode of self-analysis". The notion of reflexivity is part of most qualitative research and its practice is accepted as the method through which a researcher validates, legitimizes and calls her practices and representations into question (Pillow, 2003). Reflexivity also serves to indicate a researcher's awareness of the problematics of research; such awareness is said to help a researcher produce better and more accurate research (Pillow, 2003; Wasserfall, 1997). Rather than being a one-off activity, reflexivity is an active process that permeates every stage of the research (Patton, 2002).

To reflect, Dewey (1938) wrote,

“is to look back over what has been done so as to extract the net meanings which are the capital stock of intelligent dealing with further experiences. It is the heart of intellectual organization and of the disciplined mind” (pp.86-87).

When discussing reflexivity though it is important to make a distinction between this use of reflection in philosophy and the use of self-reflexivity in the social sciences as a research method (Pillow, 2003). Following Pillow (2003), in this chapter I too rely on Chiseri-Strater’s (1996) differentiation between reflection and reflexivity:

“to be reflective does not demand an ‘other,’ while to be reflexive demands both an other and some self-conscious awareness of the process of self-scrutiny” (p. 130).

The two main types of reflexivity distinguished by Willig (2001) are personal and epistemological reflexivity. ‘Personal reflexivity’ involves thinking about how one’s experiences, beliefs, interests, political commitments and values have affected and changed one as a person and researcher, as well as her research (Nightingale & Cromby, 1999). ‘Epistemological reflexivity’, on the other hand, involves reflecting on how a researcher’s questions define and limit a research’s findings; how the data and findings of research are constructed by the research design and the data analysis methods; how investigating the research questions differently could have led to a different understanding of the phenomena being studied (Nightingale & Cromby, 1999). Epistemological reflexivity thus involves a researcher reflecting on her assumptions and the implications of these for the research and its outcomes.

However, reflexivity is not without its critics (Pillow, 2003). Scholars from various fields, as argued by Pillow (2003), regard the continuous talk of reflexivity in research as “at best selfindulgent, narcissistic, and tiresome and at worst, undermining the conditions necessary for emancipatory research” (p.176). Patai (1994) has condemned the sudden burgeoning of self-reflexivity in academia, and which she regards as nothing but another academic fad. She also questions whether, as it is often claimed, self-reflexivity does produce better research (Punch, 2002). Similarly, Pillow (2003, p.80) argues that it is possible that in the use of “reflexivity as a methodological tool, a certain gesture of neutralization can be operative, leaving it ‘unmarked’”, even when one thinks it is being acknowledged, and in Trinh’s (1991, p.46) view “reduced to a question of technique and method”. In Pillow’s (2003) opinion, using “reflexivity” to write about that which is familiar

“works against the critical impetus of reflexivity and thus masks continued reliance upon traditional notions of validity, truth, and essence in qualitative research.”
(p.180)

Pillow (2003) suggests that more discussion is needed and a more rigorous way of looking at the ways in which one uses and reproduces reflexivity, so that researchers can work towards critical issues of reflexivity. Such a move, in her opinion, can be fostered by doubting and questioning the type of reflexivity which takes one to the familiar, too easily or too closely (Pillow, 2003).

7.3 Reflections on the research journey

Reflecting on certain aspects of this research project is a somewhat painful task as this has been a journey filled with difficulties and obstacles which forced me to start and stop the process on numerous occasions. The(se) breaks, caused mainly by my poor health, varied in length, from several months to a two-year period. The periods away from my work, although to some extent helpful for they allowed me to put some distance between my work and (my)self, were distressing as they took me away from the thing I so much loved and enjoyed – my work. Not being able to work, learn, and feel my work and my love for it on a daily basis had a great effect on me for the ‘dynamo’ that kept my ‘being’, both as a person and as a researcher, going was missing. These breaks were also detrimental in other important ways. For example, having to create a new flow of working was difficult and time-consuming, especially when the time gap between two working periods was long. The pace of work at the beginning of these periods was also relatively slow as I had to (re)habituate myself to my old working practices. Further, the flow of my thinking was greatly affected by these time gaps. Many of my thoughts were lost in time and trying to make sense of work in progress was often difficult, even with the help of my notes.

Another experience which had a considerable effect on me and my work (flow) was the change of supervisors at the beginning of the second year, just as I had finished my data collection. Parting with my former supervisors was a most difficult and stressful period for it was I who had requested the change. It was also a highly emotional period, for in my parting, I was leaving an extraordinary supervisor behind whom I greatly admired and valued. This painful experience and its resulting emotional turmoil, greatly deteriorated my health and, as a consequence, had an effect on my work. The constant pain and tiredness with which I had to live during this time took all the joy from my work, made me unproductive and had an effect on the quality of my work. Things though began to change for the better as I started working and developing a relationship with my new supervisors, who were throughout a major influence on me and my work.

Further, the doubt which filled me at those times when my health had deteriorated and I could no longer 'feel' my work had negative repercussions on my work and performance. In time this 'doubt' turned into 'fear', fear of not being able to work and finish this thesis, producing work of PhD degree, and of not having the strength to overcome the obstacles still to come and to do all the necessary work to see the thesis to its completion. It was at times like this when I contemplated giving up my PhD. However, it was thanks to the support and encouragement I received from my family and friends, when in Spain, and my friends and supervisors when in England that I was able to make it through the hard times. A further factor which helped me persevere and not give up was the obligation I felt towards 'my' children. I felt I owed it to them, and myself, to complete this thesis so that their joint contribution would not be lost. This made me think about the value of dissemination of research findings as a means of preventing knowledge becoming "sticky' and effectively lost" (Woodfeld, 2002, p.1) and of ensuring that in my case my work can be part of the 'solution to the problem' this research is trying to address – a curriculum which does not maximize children's learning and potential, and which could improve itself by adopting broader conceptions of narrative theory and means, or languages, of communication.

Understanding that dissemination ought to be an essential part of the research process, rather than an afterthought (Cohen et al., 2000) I began to attend conferences. These provided a useful forum in which I was able to begin sharing my newly acquired knowledge and to reach audiences beyond those found within my institution. The conferences were also useful as they gave me the opportunity to engage in conversation with experts in the field and to learn from them. Many of the insights gained during these conversations found their way into my thesis and helped me improve as a researcher.

7.4 The value of previous relationships in the research field

Familiarity with the children with whom the research took place played an important role not only in the selection of the site and participants but also in many aspects of the research process and intervention. My own desire to spend time with my former pupils and, if possible, to contribute to their learning and development made me choose this site over others. Similarly, my prior relationship with the children in class 3B made me choose this class over the other Year 3 class, where my former mentor's children were. I believe my relationship with the children to have been crucial in the processes of recruitment and the children wanting to participate in the study, and in establishing a good rapport with the children. Familiarity with the children and the setting enabled me to enter the field in a less disruptive manner than it would have been the case had they both

been new to me. Further, being known to the school helped me with the gatekeepers and afforded me with the trust of staff members, something which I would not otherwise have had at the outset.

My close relationship with the children proved beneficial during the lessons and interviews as I was able to interact with them in a way that would not have been possible otherwise. The children seemed comfortable in my presence; they also appeared to be themselves and to talk to me in a relaxed and free manner. This I believe would not have been possible had the children not known or trusted me. Maintaining the same relaxed and caring attitude I had when we were all in class 3 (Year 1) made our time together more enjoyable as it made it like 'we were family' once again. Although 14 months had passed since we had been together in Year 1, our contact had not ceased as many of the children and I had kept in touch via phone calls, emails and dinners at their parents'. This closeness in some ways made it difficult for the children to distinguish between my two roles – the new one as 'researcher' and the old one as 'teacher'. The children, though, were not the only ones for whom this distinction was blurred, for I oftentimes found myself not sure of which role I was playing. In the case of the children their seeing me as their teacher rather than as a researcher, could have had an effect on the way they perceived themselves and the power they had within our relationship. Although when I asked the children they assured me that all their choices were free of adult-influence, it is possible that these were not and that the school context, where the power imbalance between children and adults is acute, could have further influenced their choices. In my case, my affection for and connection with the children made it difficult to adjust to my new role. Although I knew myself in the role of researcher I could not help but want my role to be that of the children's carer, for they were 'my' children after all. My own inability to keep the two roles separate, could, in turn, have made it difficult for the children to differentiate between my roles.

Moreover, familiarity with the children and their backgrounds had an effect on the research since the curricular intervention was based on my assumptions that the children continued to not have an artistic background and/or great exposure to art. Although in this instance my presumptions happened to be right, I learned that not reflecting on my own assumptions could have had a most negative influence on the project. From the start I ought to have kept a critical stance and to have continuously questioned myself about the values, assumptions, beliefs, or biases I brought to the study and the consequences these could have had on the study and those taking part in it. For example, as a result of my assumptions the art and narrative painting experiences I planned could have been below the educational level of the children and failed to help them learn and grow.

Familiarity with the participants, and the site, in which this research took place is, in my opinion, more problematic for the researcher than it is for the participants for it can put the former 'off guard'. Reflecting on this aspect of my experience in this research I can acknowledge that my familiarity with the children put me in a 'comfort zone' in which, at the outset, I took many things for granted and I did not problematize many issues enough. I know this was also the result of my inexperience in undertaking research. I appreciate the impact this had on the research and that this makes this research akin to practitioner research.

7.5 Reflections on transcription

The transcription process in which I listened to audio and video recordings was a crucial one as it provided ample opportunities to reflect on my-self as listener. Although the methodological and theoretical issues associated with the transcription process received a great deal of consideration during the research, in this chapter I discuss the issues of hearing and listening as part of the transcription process for I found them challenging indeed. The two processes of hearing and listening are necessary in transcription for they enable a researcher represent or translate from one modality (aural - tape) to another (textual - transcript). It has often been said that a person uses her ears to hear and her brain to listen (Lapadat, 1998). This view, though, presents a problem to a researcher transcribing audio tapes for it implicitly assumes that what she hears is accurate. The ability to hear accurately, as I learned in this research, must be developed, for hearing is a specific rather than a mechanical act. Similarly, (effective) listening is a skill which needs to be learnt and practised.

Consistent with Poland (1995, 2001), and Easton et al.'s (2000) research findings, the most common type of errors I identified in my transcriptions of the tapes were mishearing words and missing words. The importance of transcription 'accuracy' has been emphasised by MacLean et al. (2004). However, any discussion of the 'accuracy' of transcripts is problematic for they cannot fully represent the interaction between individuals (Poland, 2005). Transcripts are only a means of representing events and regardless of their 'accuracy' they cannot objectively represent or reproduce the interaction between individuals (Poland, 2001). This, though, should not stop a researcher from aiming to produce transcripts that represent a spoken event as fully as possible (Witcher, 2010).

The mishearing errors had a variety of causes. Sometimes they occurred because of the quality of the recording, which was 'noisy' and made it difficult for me to make out what the children had said.

In order to avoid this, I tried to improve the sound quality of my recordings by borrowing better equipment from the university's audio visual services (i.e. professional microphones used for outdoor video recording). However, in spite of the improved sound these devices provided, there were still many instances in which I was hearing a different thing from what the children had said. Occasionally the errors were caused because the right sound was heard but the interpretation was wrong; more often than not, though, it was in the process of interpretation that something I heard something different from what was actually said. It was not until I was trying to identify the causes of my many errors that I came to understand that hearing - exactly what was said - also involved understanding and interpretation.

Such errors were more frequent at the beginning of the transcription process in which I tried to type as I listened to the tapes. Having to actively listen and accurately transcribe are two different tasks which the brain needs to process at once and which, as I came to realize, are the source of many of a transcribers' errors. With the help of this new knowledge, and in an attempt to avoid these types of errors, I decided to break the task into two and to listen to the tape first and only then type. As a rule, after I had transcribed a segment, I would re-listen to the tape and check the recorded speech against what I had written. Although this improved my 'accuracy' somewhat, I often found myself mishearing and/or missing part of the children's speech. The focus of my attention was another factor which caused many of my transcriptional errors. Focusing more on what (I thought) the children had said than on what I was hearing, misled me to think that I had heard words and phrases which had not been uttered. Trying to stop myself from making these types of mistakes proved a most difficult task. Although being aware of my 'inhibiting mechanism' helped, I still feel I have not yet mastered the crafts of effectively 'hearing and listening'. Further evidence for this will be provided in the next section where I discuss the use of a Digital Voice Recorder, which I used to record my supervisory meetings, as a tool to help myself throughout the research project. Other common errors which I also made when transcribing my data were: skipping over words or phrases and not transcribing them, and carrying over words heard in a previous sentence and transcribing them again in a later sentence. Multiple listenings to the tapes were necessary before I was satisfied that the transcribed text was as close a representation of the children's utterances as I could get. They were also useful as on subsequent listenings I was freed from the job of typing and I had more time to consider the text and spot my inconsistencies in what I had transcribed.

7.6 Reflections on the use of a digital voice recorder

The recording device I used throughout the research to keep a record of my supervisory meetings was a most liberating and useful tool to have at my disposal. The recording device was invaluable as it gave me the space and time to focus and to actively engage in the discussions I was having with my supervisors. Not having to take notes during the meetings freed me in such a way that I was able to concentrate and to think only on the issues arising in our conversations. As a result of this the meetings were more enjoyable and also more productive, for I did not 'lose' any time writing things down and I was able to maximize every minute of my shared time with my supervisors.

The recordings were also useful in that they recorded every word that was uttered and as it was uttered. It was only on listening to the recordings that I became aware of how much of the conversation I had not heard or understood. The recordings were valuable in that they enabled me to hear all those details I had not heard during the conversation when I was 'part of' it. Similarly, in being able to re-play and re-listen to the recordings I was better able to understand the comments and suggestions my supervisors had made during our discussion. The more I understood what they had said the more I was able to make links and connections with other parts of my work and to get a better overall view and understanding of my topic and thesis as a whole.

Moreover, the recordings were valuable in that they provided me with the opportunity to hear myself speak 'outside' of my head. Being able to hear and listen to myself as an 'outsider' allowed me to better analyze and critique myself. This type of analysis is not possible when one is listening from the 'inside', for the focus is on the conversation at hand and this makes any attempt to self-analysis or criticism almost impossible. The awareness and insights gained through this 'most painful' task helped me to gradually begin to become more articulate and to start building stronger arguments.

Transcription of the supervision sessions was sometimes difficult, especially where the speech of two of the supervisors overlapped. Although most of the times I was able to isolate each supervisor's speech, there were others in which I had to give up for I could not tell them apart. Transcription of these recordings was also a time consuming task. As a rule, I would spend most of the day transcribing, re-listening and re-reading the transcripts. Reading the transcripts helped me to 'see' my supervisors' comments and suggestions and to better think about what we had discussed. The re-reading of the transcripts was often complemented by reading of relevant

literature which I felt was needed in order to understand better some of the issues my supervisors and I had discussed.

7.7 Summary

The chapter began by discussing and reflecting on reflexivity. It then presented some of the personal challenges and difficulties I faced in the process and how these affected me and some aspects of the research. Finally, it examined some technical aspects of the research and the challenges of transcription and the use of a recording device to assist me during my supervisory meetings.

CHAPTER 8

Conclusions

8.1 Introduction

This chapter begins with a brief summary of the nature of the thesis and the reiteration of the research questions. It then presents a summary of the findings in relation to each of the research questions. Next, it discusses the limitations of the study and offers some recommendations for future research. It finishes with a discussion of the implications for curriculum and pedagogical practice, and the conclusions drawn upon the completion of the study.

8.2 Summary of the study

The main aim of this study was to examine the educational potential of a visual approach to narrative learning. An ancillary aim of the study was to determine if, and to what extent does, the learning of visual language help develop the children's visual communication and (narrative) composition skills. In order to appraise its value, or lack of it, the following questions were asked:

1. To what extent is a pictorial approach to narrative learning useful in supporting 7-8 year-olds' learning of narrative composition?
 - a) What type of choices do the children make with regard to narrative "form" (discourse) and "content" (story)?
 - b) What effects do these choices have on the children's narratives?
 - c) How does the programme support the children's compositional choices?

From the beginning the study was based on the premise that a visual approach could be a useful tool to help children learn some aspects of narrative composition. This premise is founded on the idea that as the arts share the process of composition and many of the same structural elements, they can play complementary and mutually enriching roles in the development of this specific aspect (Butler-Kisber et al., 2007; Graves, 1983). Moreover, although different art forms require different kinds of technical skills, they share certain commonalities: the sensuous surface, that meaning resides in the ways in which the qualities are organized, and their ability to shape expressive form (Christy et al., 2000).

In this study I proposed a narratological (semiotic) framework, which infuses equal emphasis to the narrative dimensions of discourse and story and to the different media in which narratives can be represented. The research consisted of a school intervention in which a narrative programme was developed and then implemented with a group of ten Year 3 children, using six Pre-Raphaelite narrative paintings as starting points for narrative learning. This intervention was preceded by twelve two and a half hour sessions during the Autumn Term in which the children learned (the basics of) the language and conventions of visual communication.

8.3 Summary of the findings

Based on the view of narrative endorsed in this study (see chapter 2), a narrative is a semiotic structure which consists of (1) a structure and content of discourse, and (2) a structure and content of story, and therefore explicable in terms of the following quadripartite array (Figure 8.1).

	Discourse	Story
Structure		
Content		

Figure 8.1 Narrative as a Semiotic Structure (adapted from Chatman, 1978).

For purposes of discussion of the research findings for question number one, the elements in each of the quadrants are going to be considered independently. It must be noted though that these dimensions do not exist in isolation as the content of the ‘discourse’ is inextricably linked to the structure of the ‘story’ which is connected to the structure of the ‘discourse’ which is linked to the content of the ‘story’ in a never-ending circle. The following conclusions can be drawn from the results with regards to the research questions of the present study.

8.3.1 Question 1: What type of choices do the children make with regard to narrative “form” (discourse) and “content” (story)?

Narrative paintings. In terms of the *structure of the discourse* the elements and compositional techniques found in the children’s narratives are those which create effects of (dramatic) tension,

imbalance, brutality, threat and anxiety. For example, curved, jagged, broken lines; bold dark colours; vivid, bold, excited or frenzied brush strokes; palette selection; focus; centre of interest; contrast, and so on. Although in (narrative) composition these elements and techniques can be used for two main purposes - descriptive and expressive, in general, the children's use subordinates their descriptive accuracy to expressive goals. This serves first to create and then to affect the tone or mood of the narrative (e.g., sad, tragic) and, in consequence, the meaning conveyed by them.

Contrary to the 'structure' of the discourse (the 'general'), it is not possible to generalize any identified 'content' (the 'particular') from one discourse or painting to another. Thus, when talking about content one must talk about a specific instance. In a narrative painting the *content of the discourse* is constituted by the pictorially given or not given information. Although the kind of content provided in the children's narratives is as varied as the narratives themselves (i.e. shark attacks, storms, sinking girls or ships, lost girls, etc.) the content included serves to represent people in dire circumstances, under attack or about to be attacked, and people in critical or frightful situations. The performative function of the content adds to the effects and affects of the structure of the discourse to further convey overtones of tragedy, despair and horror, and the idea of the figures' vulnerability and helplessness.

Concerning the *structure of the story*, there is evidence of a continuity and consistency of events and motifs and their application across the children's narratives. The events depicted in the painted narratives are mostly disequilibrating functional events, which signify a transformation from a state of equilibrium to another of disequilibrium. As mainly monoscenic images the children's narratives cannot show the circular structure of polyscenic or written narratives, but they do imply a semicircular story structure. The motifs found in the children's narratives - weather conditions, lighting (direction, colour, intensity), stresses (physical and psychological) and facial expressions, tell about the action and events of the story and, at the same time, represent characteristics of the structure of the story. The types of motif in the children's narratives belong to two of the three categories identified by Freedman (2005) - affective, or emotive, and structural. The context in which many of these motifs appear in the children's narratives (i.e., a climactic or dramatic point) increases their potency and the extent of their effect, and contribute to the creation of conflict story structures.

The *content of the story*, or the particular instantiation of a set of events/motifs, in the children's narratives is dependent on the implied (e)motion in the images. These (e)motion(s) - cruelty, violence, disequilibrium - come from the various motifs and events illustrated; for example, the

season or weather conditions, the characters' ordeal(s) or trouble(s), and their facial gestures. Further, the (re)presented events depict actions which suggest a deterioration in the characters' circumstances, and indicate a process of change to a state of imbalance or disruption as well as situations of violence and cruelty. All of these elements serve to communicate a sense of danger, doom and or fury to the reader and to make a deeper impression on her

Written narratives. Several types of *discourse structure* are apparent in the children's narratives. Generally the narration temporally barges ahead telling the story chronologically. In some it meanders in and out of the narrated past like a river in a landscape, in others it alternates between opposing characters or forces, and in a few it is fractured like a cubist painting. In addition, and as a result of the discourse's malleability, in their narrations the children have been able to expand and contract time, leap forward or backward in time, and in doing so shape their narratives into such a form as to conduct the reader to a particular reading or experience of each text (FitzPatrick, 2002).

The *content of the discourse* consists of the linguistic signs and rhetorical forms employed to create the scene, action, setting, atmosphere, etc.; that is, all the elements that give a reader a sense of reality, that contribute to the verisimilitude of the text. Among the linguistic signs found in the narratives are: nouns which indicate a negative feature of the elements they identify; adjectives that further convey the negative characteristics of the nouns they define; adverbs that intensify or amplify the meaning conveyed by other signs; and verbs of violent action or destruction. Among the rhetorical devices used in the narratives are: word choice and selection of details that convey a sense of conflict, trouble and/or direness; repetition which brings notice to detail that connotes a sense of trouble, and which foregrounds events that create conflict or aggravate an existing difficult situation; and description which draws attention to details and motifs that can have a negative effect on the action and by implication on the characters.

Concerning the *structure of the story* most of the children's narratives correspond to Todorov's (1969) 'equilibrium-disequilibrium-equilibrium' narrative structure. This structure contrasts with Freytag's structure of drama in that it is circular rather than linear, and involves a transformation rather than a rising action to a climatic moment and then denouement to a point of closure. Moreover, this structure makes it possible for an individual narrative to trace only a segment of the complete trajectory, for example, from imbalance to equilibrium, or from equilibrium to imbalance (Todorov, 1969). In some of the children's narratives it is this semi-circular structure rather than a circular one which is evidenced. In some of the circularly structured narratives, where the three states are represented, it is also sometimes possible to discern an additional secondary structure along parts of two given states. This additional structure though is more in the form of an ascending

line than a circular one. When thinking about structure, it is important to remember that multiple structures can be integrated in a given narrative 'discourse' or 'story' (Bizzocchi, 2005).

With regard to the *content of the story*, the events included in many of the children's narratives are those that create structures of imbalance, in which the characters are oftentimes facing risky, life threatening, or distressing situations. Two types of events are present in the children's narratives; main events (or kernels) which move the plot by raising and answering questions, and minor events (or satellites) which fill in, elaborating and completing the kernels. The former constitute the 'skeleton' of the narrative, whilst the latter its 'flesh' (Chatman, 1978). The kernels consist of both 'actions' and 'happenings', and the satellites convey information of aspects or qualities of the actions/happenings, characters and setting. Although satellites are not necessary to the structure of a narrative, a narrative without them, as the children's work illustrates, would be impoverished aesthetically (Chatman, 1978). Further, the story events represented do, at times, create gaps in the story structure which rather than 'tell' the reader what happens, they suggest it to her.

8.3.2 Question 2: What effects do these choices have on the children's narratives?

The children's compositional choices with regard to the 'structure' and the 'content' of both the 'discourse' and the 'story' have enabled them to compose narratives which are built on and emphasize the conflict(s) - physical, emotional, and moral - in them. The attention brought to the oppositions between characters and to the quality of their struggles by means of the selection and arrangement of the narrative elements and compositional techniques, can be seen as an attempt to vivify the reader's experience and response to the text (Altman, 2008). The (affective) responses elicited in the reader by the texts are often the result of both the given and not given information. The *given* and 'told' places the reader at the centre of the narrative where she can 'see' with her own eyes the horror, danger and direness of the situations faced by the characters; this involves and engages her in an emotional way (Beasom, 2009). The *not given* and 'shown' which the reader has to infer encourages her to 'fill in' the blanks from her own experience bases. This requirement to fill in the narrative gaps enhances the evocative nature of the work for it requires greater participation on a reader's part (De Bruyn, 2006). Further, it encourages her to personalize the work in a much more complete manner than would otherwise be (Bloome & Katz, 2003). It is a narrative's capacity to evoke an emotional response in the reader that accounts for its rhetorical dimension (Cattrysse, 2004). The children's narratives illustrate Cockcroft and Cockcroft's (2005, p.5) view of rhetoric as a persuasive dialogue and "*controlled interaction*" (italics in original). They also embody the view of rhetoric as the triadic transaction between the author, text and reader in which the former's choices have less to do with the compulsory parts of a text which he is

attempting to fit into a genre and more to do with his strategy when composing a narrative (Alexander, 2009). As such, a composer's rhetorical choices are inevitably functional and audience based (Knobler, 1980).

8.3.3 Question 3: How does the programme support the children's compositional choices?

The experiences and activities provided in the narrative programme have helped the children develop, to varying degrees, their sensory perception, conception of expressive form(s), and (narrative) expression. Through heightened visual acuity and aesthetic sensitivity the children gained greater subtlety of perception. As a result of their increased perception the children were better able to conceive what and how the(ir) narratives meant. Being able to comprehend what a narrative means rather than what it says is, according to Thompson (2002), critical as a narrative requires personal interpretation. In her view, meaning is not only ideas transferred from work to mind, or mind to work, but ideas filtered through one's mind as one makes meaning (Thompson, 2002). Furthermore, as a result of the children's refined perceptual and conceptual skills and understanding, they were better able to shape their perceptions into their work to create persuasive narratives. Thus, it can be said that in becoming better narrative readers (decoders) the children also became better narrative composers (encoders).

Similarly, the development of the children's skills has been facilitated by the provision made to help them learn the language of vision. Familiarization with the codes and conventions of the language has enhanced the children's ability to recognize the signs within the visual texts and interpret their meaning(s). Knowledge and awareness of how these principles and practices organize and convey meaning have enabled the children to better communicate and organize their own meanings. It is the influences of learned codic systems on perception and other experiences which, according to Trifonas (2002), determine and contribute to an individual's 'competence' as meaning-maker. Perception and (visual) language are learned faculties which can, and ought to, be improved with guidance and practice (Albers, 2007; McKeon & Beck, 2005).

Further, the findings presented here suggest that it is the selected and manipulated narrative elements which make the narratives to function expressively and to produce an affective response in the reader. The narratives, in turn, depend on the children's effective use of visual language as well as their acuity and sensitivity to the qualitative aspects of images and visual communication. There are several aspects of this research which make it and its contribution unique. Unlike previous studies this study provided children with the opportunity to learn about the language of art before they were expected to use it. The narratives studied and analyzed by the children rather

than being mere visual images belonged to the genre of Narrative Painting – these were narratives painted with the purpose of telling a story. Further, the children’s attention was drawn to narrative aspects which are ‘absent’ rather than ‘present’, and which could not be ‘seen’ but had to be ‘perceived’ instead. This is a great contrast to the approaches generally used in education and which only emphasize that which is represented.

8.4 Limitations of the study

In research it is pivotal that a researcher evaluates critically the study and its results. The current study has a number of constraints or limitations which ought to be taken into account when one regards this research and the contribution(s) it makes. Several important shortcomings need to be noted regarding the present study: first(ly), the small number of children who participated in the study. A larger sample size would have yielded more comprehensive data for the analysis, and consequently more conclusive results for the study. This was not possible because the school limited the number of children who could be removed from the classroom during curricular time, and because data analysis of a larger sample and completion of the thesis within the time constraints of the PhD would not have been possible.

Secondly, the current study was confined to the study of Victorian Narrative Paintings composed by the Pre-Raphaelites. These paintings are essentially ‘literary’ in nature, rather than pictorial or visual, and dramatize their subjects by representing a dramatic or climatic episode in these narratives. Their style is also one that provides a lot of vividly painted detail and subordinates it to the evocation of emotion. Different types of narrative, or paintings, might have induced a different effect on the children’s narratives.

Thirdly, this project could not evaluate the long-term effects of the narrative programme on the children’s narrative compositional skills. It would have been useful to have had a few additional narrative sessions some weeks or months after the school intervention. This was not possible as a result of the researcher’s ill health.

Fourthly, the nature of the research design ‘descriptive’ rather than ‘explanatory,’ makes the findings to the last research question more tentative than those to the previous two. In order to better answer the explanatory question ‘how,’ a causal or explanatory study design is desired.

8.5 Suggestions for future research

There are other new directions that offer scope for extension of the thesis contribution. If it were to be replicated, changes I would like to implement are:

- to provide the children with opportunities to create a narrative painting which is revised in consecutive weeks, looking at the transformations that occur within the narratives and their communicative potential as detail is added and/or removed;
- to spend more time analyzing the written stories on which the narrative paintings were based, drawing attention to: (a) how the painted episodes had been represented in the written text – looking at how the texts in the two media are similar and/or different; (b) the strategies used in each media to recreate similar rhetoric and expressive effects to affect the reader; and (c) the relationship between the represented section (the ‘part’) and the remaining narrative events (the ‘whole’);
- to create opportunities for the children to reflect on and discuss their use of visual language as a sign system.

In addition to the above, there are a number of key areas with potential for further research, these are:

- the development of a longitudinal study using additional Pre-Raphaelite narrative paintings to evaluate the children’s narrative learning progression, seeking particularly to determine which of the programme’s features have a more marked effect on children’s (visual) narrative learning, and how these features affect their learning;
- the implementation of the programme with a larger group of students (i.e. the entire third grade level) so that there is a more diverse set of participants. It would also be interesting to do a parallel study with students in Year 3 from a different school. This could be useful to assess students of the same age, but from different backgrounds;
- the implementation of a study which uses different types of visual input and output, such as continuous or polyscenic narratives, picture books, multi-media texts or stills from film narratives, to help the children learn about different aspects of narrative composition.

8.6 Implications for curriculum and pedagogy

The findings of this study have a number of important implications for future narrative curriculum development and pedagogy, as they suggest the weaknesses of the NC (QCDA, 2010) and PNS (DfES, 2007) content and practice for narrative and art.

Curriculum

Current curricula and their conceptions of narrative conform to the view of it as little more than a linear ('story') structure, characterized by a formal set of rules and predefined components joined together in predictable ways (Hayward & Schneider, 2000). However, a narrative, as seen in the children's work, does not necessarily have to adhere to such story structures. Furthermore, in a narrative there is also a discourse structure, in which an author can arrange events in a non-chronological order and which is designed to produce and affect in the reader. For example, if the aim is to produce surprise the author withholds the critical information from the early sections of the text without letting the reader know that something has been withheld. Then later in the text he reveals the crucial information producing surprise in the reader. If, on the other hand, the author's purpose is to produce suspense he will create a discourse structure where the initiating event is introduced at the beginning, and its outcome is not presented until the end. Curricula also see narrative composition as little more than a set of acquired unidirectional skills (Davis et al., 2003). Such limited models are based on a reaffirmation of a standard narrative learning presented largely through a print-based linear pedagogy and schematic story grammar structures (Wyse & Jones, 2008)

Similarly, the prevailing curricular visions of art see it as the acquisition of a set of skills and mastery in the use of a given set of materials, tools and techniques, rather than a language of communication that needs to be learned. Nowhere in the documentation is the term 'language' mentioned or the conception of art as a form of representation and effective vehicle of interpersonal, rather than merely personal, communication presented. Visual language development and acquisition is crucial because without it the ability to understand and make visual statements would not be possible (Curtiss, 1986). Moreover, the advantage of using forms of representation grounded in visual perception is, in Eisner's (1982) opinion, essential because

"Some aspects of human experience are simply better expressed through some forms than through others. If it were possible to convey everything that humans wanted to convey with one or two forms of representation, the others would be redundant." (p.18)

One of the most important factors that has been discovered that influences what children learn in school is what they are given the opportunity to learn (Eisner, 1985). From this it is possible to infer that curriculum content inclusion and content exclusion decisions define the parameters within which a great deal of what children do (not) learn is to be found. This has profound implications for educational practice, as it suggests the curriculum rather than a child's capabilities to be, to a great extent, accountable for their levels and types of narrative and art learning (Rosenblatt, 1988). Thus, if more effective narrative learning is to occur in primary school classrooms the curriculum needs to adopt broader conceptions of narrative like the narratological one supported here, which accounts for a narrative's 'discourse' and 'story' as well as its 'structure' and 'content'. It is only when broader concepts of narrative inform the methodology used to help children learn narrative that significant changes in their narrative performance will occur, and with it the view of the provision as being 'deficient', not the child (Connell, 2001).

There is also a need for complementary modes of narrative composition based on the visual arts rather than those currently being used in primary schools (Arizpe & Styles, 2004; Wyse & Jones, 2008). A visual approach can be an invaluable complement to written and verbal modes of narrative learning for it has the potential to map into the intangible aspects of narrative (Lunde, 2004), sensitize the reader to the qualitative and expressive aspects of narrative (York, 2005), and help children learn about the rhetorical dimension of narrative through its capacity to evoke a variety of moods, grasp the reader's attention and compel her emotions (Bogart, 2003). The information in visual texts is also more vivid, and as such they possess greater salience and have a greater impact than non-visual expressions of the 'same' information (Feigenson & Sherwin, 2008).

In addition, the curriculum should recognize art as a visual language and endeavour to help children become fluent visual language speakers and communicators. The creation and reception of signs (i.e. written, verbal, visual), as contended by Chandler (2007), require knowledge of the language being used and the ways ideas can be expressed in it. A lack of fluency in language stops one from being able to communicate effectively. In order to create visual texts which communicate more efficiently one needs to understand the basic principles of visual literacy (D'Alleva, 2005). Literacy levels thus (directly) determine one's level of comprehension as well as one's ability to create texts in a meaningful way (Bamford, 2004). When thinking of language it is important to bear in mind that although all humans are capable of using language there are degrees of skilfulness, effectiveness and awareness with which language is used (Fisher, 1996).

Pedagogy

The findings of this study also have a number of important implications for pedagogy. In general it seems that the children's learning was facilitated by the following factors:

- the constraints and affordances provided by the materials with which they worked;
- the prompts, cues and scaffolding that as practitioner/researcher I provided to enable the children to learn; and
- the classroom norms, the kind of thinking and behavior that was encouraged and discouraged in the setting.

Materials impose upon those using them a certain set of limits, they make certain demands of the users (Eisner, 2002). They also provide a series of affordances or distinctive opportunities. To realize such possibilities the children had to be able to convert the material – paint, into a medium. In order to do this, the children had to learn to think within the possibilities and limitations of the material, and to acquire and employ the linguistic and technical competencies necessary to mediate the ideas, visions and feelings they wished to express (Eisner, 2002; Siegesmund, 2004).

Prompts, cues, and scaffolding were useful in helping me engage the children in self-directed learning and thinking (Siegesmund, 2004). Cues or prompts were used for nurturing, guiding, or supporting the children and their learning during the sessions. These included physical and verbal prompts, modelling, and others (Eisner, 2002). As the children's abilities developed and their participation increased, I strived to diminish the prompts provided and the children's reliance on them; instead, I tried to emphasize and promote the children's individualization by transferring as much autonomy as was possible to them (Frederick, 2009). The scaffolding, on the other hand, aimed to empower the children to generate their own ideas and acquire knowledge and practice, rather than to impose a particular stylistic approach on them (Culpan & Hoffert, 2009). When children scaffolded one another, it was important to make sure that the more knowledgeable and confident children were not only well positioned to scaffold the less skilled ones, but also that they themselves were supported and stimulated (Culpan & Hoffert, 2009).

Classroom norms consisted of the kind of thinking and behaviour that was encouraged and discouraged in the setting. These norms played a vital role in creating what Eisner (2002) calls a community of practice. This is a community which functions within a set of agreed on norms and procedures to positively influence the children and their learning. Some of the norms thought to have contributed to the creation of a successful community of practice and to the development of the children's dispositions and aesthetic and analytic abilities in this study were:

- having the opportunity and freedom to observe and look at one another's work;
- looking at and discussing other children's work as a means of encouraging cooperation, autonomy and community;
- treating others (and their work) with respect and concern;
- honouring all the children's responses;
- helping one another; and
- trying one's best.

These norms were discussed and agreed upon by consensus in the Autumn term by all the children in class 3B, and in the Spring term by the ten children who participated in the study. Vatterott (2007) posits that when children develop their classroom norms themselves their commitment is greater than if the norms had been decided by the practitioner. The children's commitment to the norms was demonstrated not only by the children's setting of the same set of norms in the Autumn and Spring term sessions, but also because many of these norms were the same as those they had set in Year 1 when they were under my care.

These three dimensions of socio-cultural practice are said to set the stage for great educational provision (Eisner, 2002), and to support the construction of a curriculum for qualitative reasoning (Siegesmund, 2004).

8.7 Final conclusions

This study suggest that the proposed narrative painting programme has, to various degrees, helped the children learn about the rhetorical aspect of narrative, the language of visual communication and to use visual and written language artfully and suggestively. Further, this research proposes that the participant children have for the most learnt the communicative function of narrative and the triadic relationship between (an) author, (a) text, and (a) reader. Learning of the rhetorical dimension of narrative was facilitated by the affordances of the visual medium which maps onto the intangible aspects of narrative and has the capacity to evoke a variety of moods and (emotional) responses in the reader. There was one child (Gemma), though, whose visual language and narrative composition skills and knowledge were not enriched by the experiences provided in the programme.

The study's findings and conclusions provide the research and educational communities with some insight into a possible relationship between narrative painting learning and children's learning of the rhetorical, expressive and communicative dimensions of narrative. These findings provide a small contribution to the growing body of research investigating the effects of visual and multi-modal

approaches to (narrative) learning and should be taken only as preliminary and suggestive. Future policies may be based on the premise that learning narrative in and through visual forms of representation can enhance the learning of the rhetorical dimensions that relate to the persuasive qualities of a (visual) narrative through their (e)motional appeal. As Coulter-Smith (2000) indicates

“visual narrative does not depend upon art incorporating a literary component, but that the rhetoric of visibility offers a complexity and sophistication that can inform literature.” (p.105)

The importance of visual approaches to narrative learning should lead to further research and inquiry into how to best use these forms of representation to complement existing narrative approaches and children’s narrative and visual language learning.

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Appendices

Appendix A

Individual and Group Interview Schedules

Individual Interview Schedule

Dear (child's name), I would like to learn about the thinking you do when you are writing/thinking about stories and I wanted to know if it would be okay if I asked you a few questions to help me learn about it. Please, do not worry as there are no right or wrong answers, people do and work things out differently in their heads and that is okay, I just want to learn about the things YOU do and about your thinking. Would it be okay to tape-record this conversation? We can listen to the tape afterwards and you can tell me if what you have said is okay and if it would be okay for me to write it down. What do you think?

1. What is in your opinion a 'story'?

2. What kind of things ('elements') do you do have in your stories?

3. What do you do (in your head) when:
 - a) you are thinking about a story, before you write ('compose') it?
 - b) when you are writing it?
 - c) just after you have finished writing it?

4. When you are writing a story, how do you decide:
 - a) what things (i.e. characters, happening, action) you are going to have in it?
 - b) how/where you are going to put these things in your story?

5. If you wanted to help a child new to the school be a better writer, how would you help him/her?

6. Has the work we have done together (looking and painting stories) helped you in any way in your thinking about stories? How (not)? (end of research interview)

7. Is there anything else you would like to say about 'stories' or 'writing stories'?

Probing questions to ask during the interview:

I don't quite understand, do you think you could tell me a bit more about that?

Do you think you could give me an example of what you have just said?

Do you think you could tell me what you mean (by that)?

Do you think you could give me more details about that?

* Remember to ask "What prompted you to...?" instead of "Why did you...?"

Group Interview Schedule

1. Can you tell me about your narrative painting (i.e. characters, setting, action...)?
2. How did you think of it?
3. How did you decide what you were going to have in it (characters/setting/story)?
4. How did you know where these things went in your narrative?
5. Were any parts of the story you painted difficult for you? What made them (not) difficult?
6. What did you do when you came to a difficult part?
7. What is (un)successful about your narrative painting? (look at the different elements and how they have been used)
8. Is there anything you could/would have liked to have done differently?
9. What, in your opinion, are you doing well as a narrative painter?
10. Is there anything you would like to be able to do better as a narrative painter?

Probing questions to ask during the interview

I don't quite understand, do you think you could tell me a bit more about that?

Do you think you could give me an example of what you have just said?

Do you think you could tell me what you mean (by that)?

Do you think you could give me more details about that?

* Remember to ask "What prompted you to...?" Instead of "Why did you...?"

Appendix B

Children's painted and written narratives

Gemma (week 2)



The wolf is just walking down the forest
and then he met this girl called Little Red Riding Hood (LRRH)
and her gran
and they were going to her mum's house
and the wolf took the shortcut
and got to her mum's house
and then he knocks like LRRH knocks
and then he ate LRRH's mum
and then in the end
LRRH had to stay with her gran.

Gemma (week 3)



This boy went in the bath
and he was saying that
he wanted to go into the moon
and the boat was alive
and the boat just set off
and it went out the window
and it went up to the moon
and it didn't know that there was treasure
and he brung the box
put the box in the boat
and then he just realized
that the moon was alive
and he was naked in the bath.

Gemma (week 4)



This man he thought that he could see
the sun and the moon
but only the moon was up there
'cos it wasn't sunny
so the toilet just came fire
as it was about to get off
and he sat back on it
and he said 'what's happening?'
and he called out 'mum!'
but then the toilet just went up
and saw the moon but this time
the moon was still alive
and the moon said
'why have you got your trousers down?'
and then he said: 'It's a bit obvious because',
why do people have their trousers down
when they are on the toilet?'

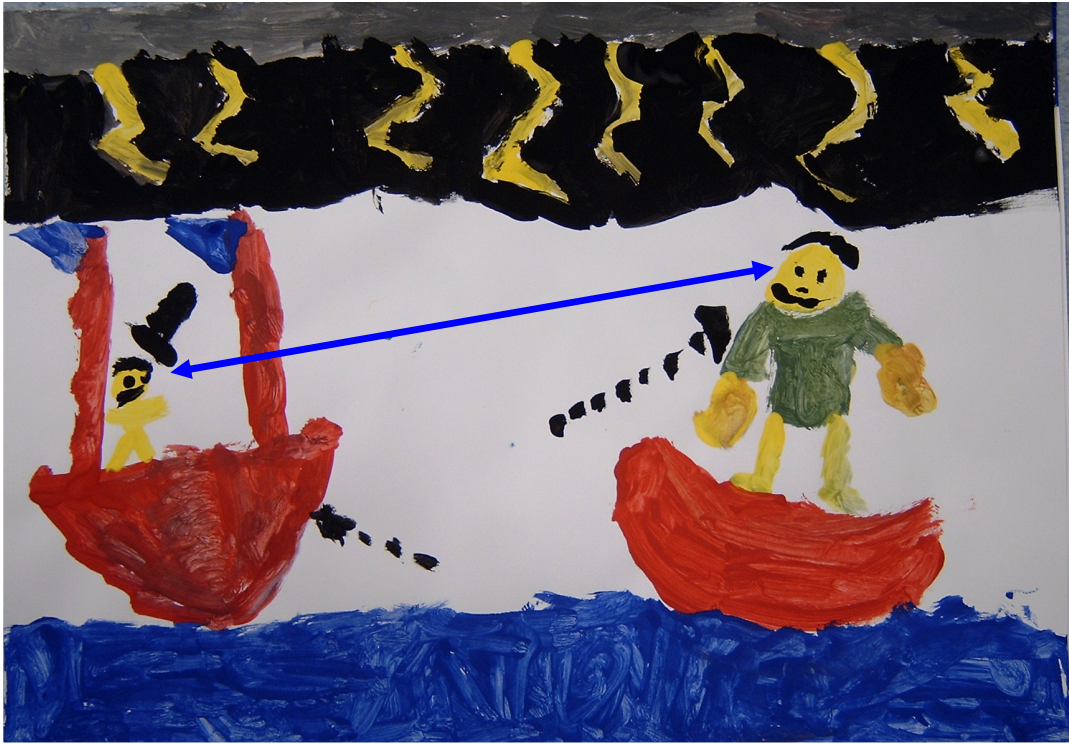
Gemma (week 6)



My story is about a fruit garden.

These two, this boy and girl
they went out into the garden
picking some fruit
and it was a sunny day
and when it was sunny
it shined down onto the boy
and then he got blind
and then he had to go home
to his mum
and then he went to hospital.

Jake (week 2)



There's a man sailing to that boat
because they have a boat race
but it got thundery
and he's upset because
his boat is gonna break
he said 'I don't know how
much his boat's gonna take'
so he's coming to get that person
and take him
and then they both
gonna win together
then they can become friends
and when they got to the finish line
the first boy's boat
that was his favourite one
and the second one said
'don't cry'
he was really kind
he said that he would keep the medal
and he could keep the trophy.

Jake (week 4)



There's a man
going to a island
he really wants to go
but he couldn't go to the island
because there was a terrible storm
and if the sharks hear the storm
the shark come up and blocks the island
when somebody's trying to go
this is what gonna happen
when his boat touches the shark's tail
and the shark's gonna bite his boat
and there's gonna be really holes
and then his boat's gonna sink
and then the shark's gonna eat him.

Jake (week 5)



One day this man was going
to that island over there
but the bad guy came behind from the island
and he got his shark with him
and the shark slapped his tail under water
and the waves are like going to him
and then the bad guy
and the shark starts swimming
and there's the rope where the shark's pulling it
and then the shark makes some holes in the boat
and the man's the only sad
'cos he's gonna die
and then when his head is just there
the shark eats him and dies.

Jake (week 6)



My story is about the crocodile who lost his teeth.

One morning there was a crocodile
called Larry and he had a loose tooth
and when he yawned
a log came underneath
and when he was putting his mouth down
his tooth fell into the water
and he asked his friends that fish
to get his teeth and they went
but he couldn't get it because
the fisherman came and caught the fish
and took him
and then he went to ask the hippo
if she could get it
then she went underneath the dirty water
and caught the tooth
she swam back up and then
she caught it with her hand
and told the crocodile to put it under his pillow
and so he did
and then the tooth fairy came
and few weeks later
his brand new grown back up.

Robin (week 2)



It's kind of a story of Little Red Riding Hood (LRRH) but it's not like where she goes to visit her nan.

Her mum sent her (LRRH) off
to school with her friends
her best friend because
her friend's around her house at night time
they go off to school both of them
'cos the school is next, close to them
they've got to go over the bridge
to get to their school
and her friend's name's called Rebecca
and Rebecca and LRRH
go off to school but something happens
LRRH drops her bag
and so Rebecca doesn't realize

and she runs off to school
with her other friends
and so LRRH can't find her friend anymore
and so she sits on this big rock
and she starts crying
and then she looks at the both signs
because they both have 'S' on them
'cos they're just very little signs
and so she don't know which way to go
she can't remember
and then she looks at them carefully both
and she thinks back yesterday
when she went to school
and she remembers which one it was
and then she walked off to school with her
friends.

Robin (week 4)



Mine story is the fruity story.

The pears are not happy
'cos someone played a trick on them
and all are smiling
'cos they don't want them
to know who it was
so they're not very happy
but the pears are not very nice to the others
so the apples thought it would be good
to teach him a lesson
to stop being nasty to all of them
and it was a sunny that it happened
and the people that done it
was the apples that live next door to them
it was kind of a trick
when they come out of the house there's this little bump
and they fell over it
but it was just a pretend bump that they glued down
what happens in the end
the apples say that they're sorry
and the pears say that's okay
and then the pears they change
they turn nice again.

Robin (week 5)



This story is about
where two people go out
and search for treasure
and then something happens
the sharks down here
are guarding the treasure,
and this shark is going to jump off
and the sharks are hungry
and his friend
that was with him
put out this thing
and he jumps over there
and then he's rescued.

Sonic (week 2)



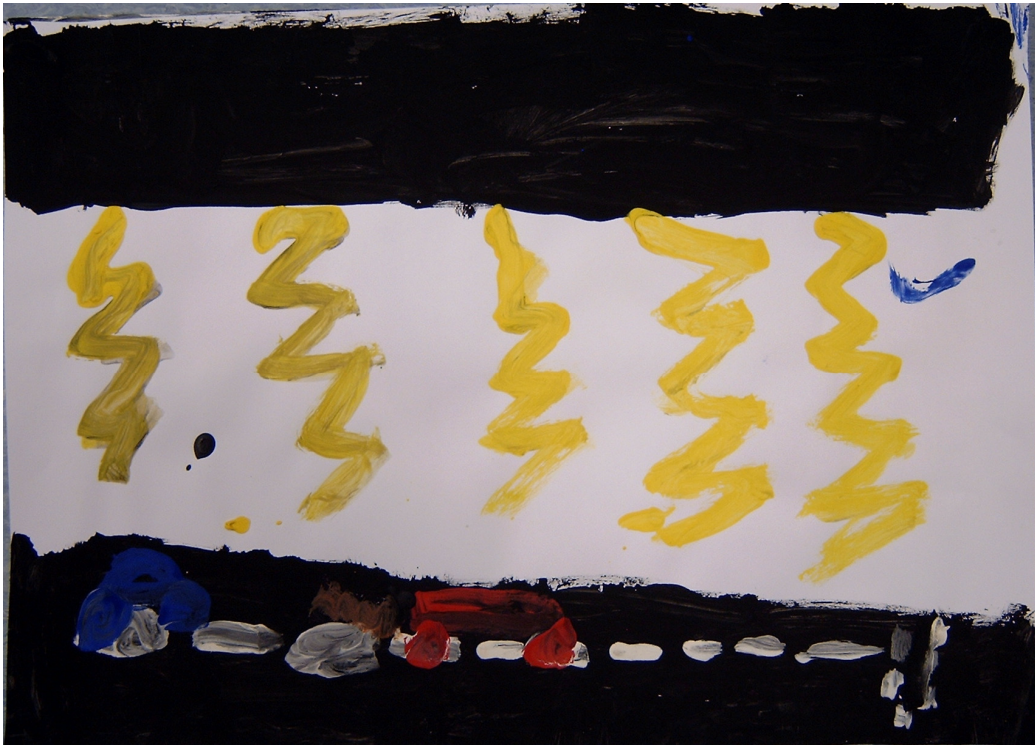
At start those kids used to go to school
and he used to get like loads of ticks
and like loads of good work,
and **then** this kid came,
and started bullying him
and he don't want to go to school now
and now he's using all his ticks
now he's really clever
but he's a bit of a, he's a bully,
so he's bullying him
'cos he wants to be the best
he's bullying him
and one day he was bullying him
and the teacher saw him,
and then the teacher told him off
and told them to be friends
so, from that day on they were friends again.

Sonic (week 3)



In this story
there is a man trying to get to an island
but he's on his way and there is a storm
and these are holes in them,
so he's gonna sink,
the shark is getting ready to eat him
'cos he's getting ready to eat him.
He's there to help him
there's a dog up there
that's getting ready to jump down
there's lots of storms
the man managed to get to save him.
Then he tows him
he says: "where is it, where is it?"
"I lost my map"
and he went:
"here, I've got it.
I'm going the same place as well,
let's use the map together
and find the gold",
and they found the gold and they shared it.

Sonic (week 5)



There was a man
that was a very clever man,
he had a car
but he was poor,
and he didn't have any money.
One day,
there was this man
and he offered him £1,000,000,
if he won a race and he,
I bet he didn't think that he would have won
'cos he's got a better car than him
he's got a Ferrari.
And the man fills his car up with petrol
but the other man in the Ferrari doesn't
and the next day
when they have the race
the Ferrari is just about to get to the finish line,
'cos is a stormy day,
and the man is just trying to get him
and he ran down on petrol
and the other man wins
and he gets the £1,000,000.

Sonic (week 6)



One day
there was a man
that went in a submarine
to look for treasure
and one day
he bumped into a underwater town
and he thought he would live there for a
while,
but the people
instead of coming around a bit like,
they just ignored him
and they continued to ignore what he was
doing
right at the back there was a good person,
just one good boy,
and that night,
when he (man) was asleep,
one of the bad people went
inside the submarine to take it away
and the good boy said:
"don't take it away"
but he didn't listen
and he got a few of his other bad friends
and they went out to sit in the submarine
and one of the people fell out
and he gets eaten by the shark
and the others don't get killed

the missile's going to kill the shark
but the man
he's... get eaten,
and then from that day on
'cos they get back safely
the people were good in the village.

Tena (week 1)



This girl is going somewhere
and she's holding a basket
'cos she's buying stuff
and then this wolf comes along
and she's just singing
and then she doesn't know
when the wolf is taking the basket
'cos he wants to have the goodies
and then she's going to notice
and then she's gonna think back
where she went
and she's going to think
where did the basket go
and she's going to go back
and then **the wolf is still gonna be there**
and he's gonna be with the basket
and then Little Red Riding Hood's gonna get angry
and she's gonna take the basket off him
and she's going to tell him off never to do it again.

Tena (week 3)



There's this girl
and there's this palace
and she's going to get married to this boy
but she doesn't want to
she wants to get married to him
and the one that he's getting married to
wants to go with him
so it's really a swap over
and then her dad says not to marry him
because he's bad
but then after he realizes he's good
and then they both lived happily ever after.

Tena (week 4)



Here's a dad and his daughter
and they've gone out for a walk
and they decide to buy something
but then there's this one man who wants
'cos they're rich
he wants their money
so he gets his sword and puts it on his arm
and then he tries to get the money
but the girl she gets it
and then they call the police
and then the police comes and tells him off
but he doesn't listen
and then threatens that if he don't
'we'll have to take you'
and then so he gives the money back
and then he doesn't do it again
and he's a nice person
it changes him a little.

Tena (week 5)



There's this girl called Lily
and they go on holiday
and what happens is
she asks if she can go out
the hotel into the swimming-pool
and then she goes there
and she falls down the waterfall
and she dies
'cos they (her parents) call for help
but no one comes
so she sinks down the water
and no one comes to save her
so for being in the water too long
she dies.

Tena (week 6)



The title is 'Best friends'

There's these two best friends
and then they split up
so this friend didn't like her anymore
so she pretended to be friends
and so she brought her other friend over here
and when she got over here
she pushed her over
but she's still holding on
and her hair is in the water it went "splash"
'cos she's gonna fall on the water
and 'cos all the water came up
she is going to fall into the water and die.

Zigey (week 1)



The three little pigs
were going out the house
to go to the park
but on the way to the park
the wolf jumps out
from behind the tree
and he had a bag
to put the three pigs in
and the wolf's holding the pig's hand
to try and pull him inside the bag
but the other pigs,
but that pig
is holding the wall of the house
well, instead of the wolf getting
them into the bag
the wolf's quite strong
and they all pull it
and the house falls down.

Zigey (week 2)



'Titanic'

There's a shipwreck
'cos the lightning that's striking
and making lots of cracks
in the boat so it's started leaking
and all the people fall off the boat
and some of them
may be able to swim quite far
but they get tired and then they sink
that wave is made a big hole
in the boat, it's came out,
this is a very strong
like a tiger wave
it's came out there (on the other side)
that person's getting ready to
jump off before the boat tips
at the end the boat sinks
and some of the people
managed to get to dry land
but the others died.

Zigey (week 3)



There's a bull fight
and the person comes out
ready for the bullfight
and the bull comes out
and the bull keeps on charging at the person,
but he moves out of the way
and he bangs into the wall every time
he's not gonna get killed
he's just gonna run
he's gonna lift he cloth up
and bang in to the side because
some people wanted to have some fun.

Zigey (week 4)



They (the three musketeers) were having a practice fight
ready for the war
and one of the Musketeers (M1) accidentally
stabbed the other Musketeer (M2) in the neck
and (M3) he's going to die
in a minute he's gonna die
'cos (M2) he's gonna fall
and stab (M3) him in the arm
'cos when (M2) he falls
he'll still be holding his sword.

Zigey (week 5)



Scooby and Shagey
are snowboarding down the mountain
and these two zombies
they're chasing them
and Scooby and Shagey
are trying to get away
but they're going the wrong way
they're going downwards
but the Zombies are going up
and Scooby and Shagey can't stop
and Scooby and Shagey bang in to the Zombies
and they break up into little bits.

Zigey (week 6)



One day
there's a man walking to the circus
but this is the way he has to go
and he falls down
and there's quick sand under the hole
the sign says 'danger'.
and there's a rainstorm coming
and there's a clown coming
and he doesn't see
the banana skin on the floor
and he's gonna slip over
and he's gonna land
with his head stuck in the bin
and then super nanny comes
to rescue that man there and
pull the bin off the clown's head.

Coding of Sonic's narratives - Spreadsheet 2a

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Additional comments
Existents							
Character							
Quality							
M & F (duration)							
Human Inanimate (robots, primal forces...)							
Animal							
Identity							
Direct definition (explicit)							
Indirect presentation (implicit)							
Convention (protagonist/antagonist)							

Coding of Sonic's narratives - Spreadsheet 2b

<p>Speech</p>	<p>X</p>	<p>implies conversation that was not written down</p>	<p>dialogue: between the CHs (txt & P)</p>	<p>Absent</p>	<p>implies conversation that was not written down</p>	<p>dialogue: between 'good' boy and 'bad' man</p>		
<p>Extents</p>	<p>X</p>	<p>implies conversation that was not written down</p>	<p>dialogue: between the CHs (txt & P)</p>	<p>Absent</p>	<p>implies conversation that was not written down</p>	<p>dialogue: between 'good' boy and 'bad' man</p>		
<p>Appearance</p>	<p>X</p>	<p>implies conversation that was not written down</p>	<p>dialogue: between the CHs (txt & P)</p>	<p>Absent</p>	<p>implies conversation that was not written down</p>	<p>dialogue: between 'good' boy and 'bad' man</p>		