To draw or not to draw?: an investigation of the place of drawing in the writing of four kindergarten children

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TO DRAW OR NOT TO DRAW?

by

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An Investigation of the Place of Drawing in the Writing of Four Kindergarten Children.

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1990
Dedicated to

My Family

with love.
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ABSTRACT

An understanding of writing development is essential for educators of young children.

This study investigated the writing process of four children in the first half of their first year at school, focusing on the part of drawing in this process.

Using a Naturalistic Paradigm involving participant observation, interview, discussion and written product, the actions and reactions, both oral and physical, of the focal children during a "story writing session" were recorded.

Children were found to naturally utilize both drawing and writing in an attempt to produce a message on the flat surface of a page when progressing through early writing development. Drawing appeared an important part of the message of their "writing".

Purpose for drawing varied, but children revealed that it was a valuable part of their writing development, and needed to be incorporated in the planning of early writing programs. Drawing was shown to: lead children into writing; inspire the graphic episode; be described in writing; evolve through talk, altering intention and leading to new meaning in writing; provide a detailed visual story; as well as
being a stable, familiar media which could offer rest
and support during the less familiar and more
stressful process of producing written text.

* NOTE : Spelling within this paper is
as per the Oxford Dictionary.
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CHAPTER 1

INTRODUCTION

Western society emphasizes the acquisition of literacy in the early school years. The part of writing in literacy development is well documented and undisputed (Bissex 1981, Walshe 1981, Calkins 1986), however, the value of drawing, which is incorporated with early writing, is less clear.

Written language for children is a multi-media event (Harste, Burke and Woodward 1981, Dyson 1986a). Before school and in the early school years, drawing and accompanying gesture and talk combine with writing and/or dictated texts to become a part of the composing event (Dyson 1986a), working together to represent meaning. The extent to which drawing is included in this meaning-making has been found to be little documented.

Many writers suggest that drawing does play a significant role in children's writing development (Gundlach 1982, Dyson 1982, Golding 1985). Turbill (1982) comments "we've long overlooked ... [drawing's] importance" (Turbill, 1982 p.47). Research in this area, however, particularly in the Australian context, has been found to be minimal, hence the focus upon drawing within this present study.
1.1 STUDY FOCUS

The early graphic meaning-making of kindergarten children (what they produce on paper), involving both drawing and writing and accompanied by talk and action, appears to be a major factor in literacy development and is the focal point of this study. Within this area, the following question was formulated for investigation: "What is the part of drawing in children's early classroom writing?"

"Drawing", for the purposes of this study, was defined as that part of a child's graphic composition (the total written product) that contained no letters or letter-like forms. "Writing" is defined as that part containing letters or letter-like forms (definitions as used by Dyson, 1982), with the qualification that the intentional imitation of adult writing would be included in the term writing, as "unconventionality does not deny intentionality" (Harste, Woodward and Burke 1984, p.191).

In addition to drawing and writing, other verbal and non-verbal activities which are associated with the completion of a graphic product are considered in the study, and are encompassed in the term "graphic episode" (Dyson, 1982, p.365). This includes interaction through talk and gesture, talking to the
graphic product, as well as the written product itself.

1.2 AIM OF STUDY

It is the intention of this investigation to elucidate the use of drawing in the writing experiences of four children in the first half of their kindergarten year.

1.3 OBJECTIVES OF THE STUDY

For the purposes of this study it was necessary to set clear objectives. These were:

* To observe four children's use of drawing in writing;

* To portray the role of drawing within and across the graphic episodes observed;

* To investigate whether it was possible to separate the written word from drawing in interpreting the meaning of a composition;

* To provide suggestions for curriculum emphasis on drawing in early writing experiences;

* To assist educators in developing an appreciation, understanding and acceptance of drawing as a valuable part of early writing development.
1.4 THEORETICAL BASIS AND RATIONALE FOR THE STUDY

Vygotsky (1978) suggests that, in the acquisition of written language, children must learn, as mankind has learned in the history of writing development, that speech can be recorded in graphic symbols. Development towards this takes place as emphasis shifts from drawing things to drawing words, and the teacher's task is to "prepare and organize this transition appropriately" (Vygotsky 1978 p. 116). The children within the present study appear to be at this stage of transition, constructing and reinventing writing to make it their own (Piaget 1972).

Once this principle of written language is mastered practice towards conventional writing occurs, using the support of other media. "... Make believe play, drawing and writing can be viewed as different moments in an essentially unified process of development of written language " (Vygotsky 1978 p.116). This is supported by Graves (cited in Walshe, 1981) in that drawing, drama and talk all play a vital role in writing, they are a part of early writing. Children will naturally use drawing and talk as they move towards competency in written language. Dyson (1986a) extends this by describing early writing attempts as "multimedia creations", being an interwoven
form of drawing and writing, and suggests that "... writing emerges couched within other earlier-controlled symbolic media" (Dyson, 1988b p.8).

Drawing is the first step in the writing process of most beginning writers (Walshe 1981) helping them to compose meaning (Cambourne and Turbill 1987), and complementing increasing competence in spoken and written language (Golding 1985).

As many young children convey meaning more easily through drawing, and incorporate more information into it, it can provide a "supportive scaffolding" (Calkins 1986, p.69) for writing, a framework to help their writing, and also provide an horizon which leads the child "deeper into writing" (Calkins 1986, p.69).

Drawing is important to literacy development as young children clearly call on it as they produce their written meaning-making.

To ensure that informed and useful decisions may be made regarding the incorporation of drawing in early writing experiences, it is necessary that educators come to an understanding of this phenomenon. This study intends to pursue this important relationship between drawing and writing through naturalistic investigation.

Naturalistic inquiry methods were preferred as
the way in which to "get into children's heads" with the researcher available to query and observe them as they undertook writing in their natural environment, the classroom.

This classroom echoed the theoretical stance of the investigator, involving a wholistic approach to learning where children learnt in as barrier free an environment as possible, through active participation in language as a whole. Naturalistic inquiry was accepted as an intrinsic part of this environment.

Methods in a Naturalistic Paradigm involve no manipulation on the part of the inquirer and no prior restrictions imposed on the outcomes (Lincoln and Guba, 1985). The alternative, a scientific or "rationalistic paradigm" (Lincoln and Guba, 1982), requires a more contrived setting, with more control, more discipline and freedom from bias, and was not applicable to this study.

1.5 CONCLUSION

This study investigating drawing in the writing of kindergarten children involved children in the classroom participating in normal classroom activities, providing naturalistic data collected through observation, oral response and written work.
The following chapters include a review of literature related to the study, a description of the methodology, and the results of the study undertaken. The final chapter presents a discussion of the findings of the study and conclusions and recommendations which can be drawn from these.
CHAPTER 2
REVIEW OF RELATED LITERATURE

2.1 INTRODUCTION

"Other forms of expression, drawing, drama and talking play a vital role in the writing process" (Graves cited in Walshe 1981, p. 11).

In the following review, relevant, available literature which enable further understanding of the role of drawing in children's early writing development are reviewed in three areas:

* The Historical Development of Writing from Drawing;
* Early Preschool Development of Children's Writing and Drawing;
* Writing and Drawing within the Classroom in the Early School years:

The body of reviewed literature for the most part is derived from the past two decades, however some material included which related to the role of drawing per se extends as far back as the 1950's.

2.2 THE HISTORICAL DEVELOPMENT OF WRITING

An understanding of the historical development of scripts leading to alphabetic writing serves to expand understanding of young children's developing writing. Recognition of the parallels between this historical
development and children's developing writing assists in reinforcing the importance of allowing for children's natural development in learning to write, including the use of drawing, which is an emphasis of this study.

Writing, the representation of a spoken language by marks on a suitable medium (Diringer 1962, Sampson 1985), is a comparatively recent invention, but represents an "immense stride forward in the history of mankind" (Diringer 1962, p.19).

Many scripts across the world have developed independently of one another (Ong 1982). This development has arisen from drawing, the pictorial representation of meaning, which Ong (1982) suggests humans have been undertaking for countless millennia before the existence of scripts. Drawing is also shown to be important in children's writing development (see section 2.3). Development of scripts has also come from signs such as notched sticks which were used as memory aid devices in a form of embryo writing (Diringer 1962).

The earliest scripts used simple drawings to portray meaning. A series of pictograms (pictures), recording action in pictography, enabled expression orally in any language without alteration of content
(Diringer 1962) - a discovery also made by some children with English as a second language, who used drawing as a universal language (Turbill 1982), and used by children in the study by Harste, Burke and Woodward (1981). They report, "... through negotiation these children had discovered pictographs as a writing system" (Harste, Burke and Woodward, 1981, p.66). Within this present study it is intended to show how the focal children use drawing as part of their meaning making.

From pictography, a less detailed script developed which used a part of a picture only, or one simple picture for many associated meanings. This ideographic writing developed into analytic transactional scripts where words were the basic units represented (Diringer 1962). Vygotsky (1978 cited in Dyson 1983) states that children's first marks are similarly symbols which denote objects, people or actions.

Following this use of drawing, phonetic scripts provided the first graphic counterpart of speech, each element corresponding to a sound or symbol (Diringer 1962).

Alphabetic writing was historically the last major form of writing to appear and became the most
highly developed, convenient and most highly adaptable system of writing ever invented (Diringer 1962).

Drawing/Signs
  ↓
Pictograms
  ↓
Ideographic Writing
  ↓
Analytic Transactional Scripts
  ↓
Phonetic Scripts
  ↓
Alphabetic Writing

Fig.1 Development of Alphabetic Writing (Simplified Account)

Drawing played an important role in the gradual development of this alphabetic writing, which has become a nearly universal basis for scripts employed by western peoples (Diringer 1962). Drawing will be shown also to play an important role in children's writing development.

Drawing, however, has not ceased as a way of meaning making for adults. It is still employed today
in many areas. In advertising, art works, semasiography (where pictures concisely portray a series of complex meanings as in the pictorial instructions in a car manual), and in many other areas, a picture appears to take the place of many words, and with quicker interpretation.

Young children too use pictures to express clearly and effortlessly their meaning as Bobby shows in his graphic product (see Fig.2).

"Lightning Struck a Tree That's Harry!"
Bobbie, Age 6

Fig.2 From Bridge, 1985, p.204.

2.3 CHILDREN'S WRITING AND DRAWING

2.3.1 Early Development

As history describes the evolution of writing forms from drawing, so research has revealed that children's writing and drawing develop from a common source, and that they are used together for many years
for meaning-making.

An investigation of appropriate research elucidates children's pre-school writing development and places into perspective the development of the children in the study. For the young child learning to write, many new concepts need to be understood. Piaget (1972) suggests that "In order for a child to understand something he must construct it himself, he must reinvent it" (Piaget 1972 cited in Wilson and Wilson 1979 a, p.8). Children individually need to reinvent the writing system for themselves (Harste, Burke and Woodward 1981). As they experiment and play with writing they are learning to write.

It is this reinvention of writing that is occurring as young children make their first accidental marks on a surface. The realization that the existence of these marks is due to their act leads to many such marks termed scribbling (Winner 1982). This scribbling has been interpreted as children experimenting with the medium of drawing and beginning to discover the kinds of marks that can be made on a page (Winner 1982). This is the beginning of their reinvention of writing.

Scribbling was an activity observed by Bridge (1985) with Kevin, and by Baghban (1984) with Giti. Kevin (Bridge 1985), one of several children observed
by Bridge in a study of drawing and writing development (refer to section 2.3.3), was learning a great deal from scribbling at age two. He gradually gained control of the surface of the page and began to repeat shapes.

For Giti (Baghban 1984), daughter and informant of Baghban, in her study of one child's literacy development (details section 2.3.2.1), scribbling was a conscious activity by seventeen months and appeared an imitation of adult writing action: This is a natural part of children's development which leads to further drawing and writing. It is the importance of allowing children's development in writing to proceed through phases such as this which will be emphasized within this study.

Golomb (1974), in her research with three hundred children from two to seven years old in the U.S.A. and Israel, showed that drawing had its beginnings in pure scribbling, with enjoyment in the action. Similar results were reported by Di Leo (1977) with children between the ages of one and three whose scribbling proceeded from zigzags to a circular motion. Taunton and Colbert (1984) assert: "Scribbling is a natural sequence of development which occurs in every culture ..." (p.55). This scribbling gradually becomes more skillful and the child takes pride in the results.
(Golomb 1974, Di Leo 1977, Taunton and Colbert 1984), at times using the scribble as a starting point for an oral narrative, usually on the basis of accidental formation (Golomb 1974). Children at times appear to read off from their scribbles an interpretation which follows the incidental discovery of a likeness within the product, such as Kevin's "Moon" (Fig. 3)

Fig. 3 From Bridge, 1985, p. 203.

"Moon"
Kevin, 11/17/81

It is late in this scribbling phase that children start to differentiate between drawing and writing, and two supporting strands of development are observed, strands of drawing and writing which are not conventional.

This is the time of representational drawing reported by Golomb (1974) and Taunton and Colbert (1984) between three and five years of age, and by Di Leo (1977) between four and seven years. During this
time the child creates an equivalence between a form and a realistic object but "... at every step the child's representational intention outstrips his ability to draw ..." (Golomb 1974, p.32).

Harste, Burke and Woodward (1981) in their research with two to six year olds also concluded that the young child is a written language user long before his/her writings look representational to adult eyes. They suggest that this scribbling is not disorganized and random, but similar at a process level to the activity of writing (Harste, Burke and Woodward 1981, p.93). As a result of this present study, it is hoped that educators' awareness and acceptance of the importance of children's early writing attempts will be heightened.

Lamme and Childers (1983), investigating the composing processes of three children (ages two to four years) over six months, observed scribbling, drawing and writing behaviours. They concluded that scribbling appeared to be the foundation for both drawing representationally and for writing mock letters and words as well as real letters and words (Lamme and Childers 1983). Children have been shown to be intentionally drawing and writing at an early age. It is the intended meaning within the graphic episode,
not the proximity to conventions, which is of importance in this study.

2.3.2 Children's Differentiation of Writing and Drawing

From age three onwards, both drawing and writing gradually take on recognizable form as children differentiate between them in their written products:

"The process of written language development is in part a process of differentiating out the unique symbolic nature of written language as opposed to other symbolic systems".

(Vygotsky 1978 cited in Dyson 1986b p.404)

Differentiation between drawing and writing can occur at a very early age, as shown by extensive research in this area.

2.3.2.1 Birth to Three Years of Age

In a case study of her own daughter, Giti, from birth to three, Baghban (1984), a prominent researcher in the field, set out to record the experiences and discoveries of one child as she learned to read and write. Data was collected at home as Giti experimented and played with pen and paper. Baghban found that at twenty six months Giti identified drawing with her grandparents and writing with her parents. At thirty months her frustration with terminology was intense,
but by thirty two months Giti was clearly distinguishing drawing from writing in her own efforts, as evidenced by her oral comments such as "I drawing" and the different styles within her graphic product (Baghban 1984, p.71).

It became obvious that drawing for Giti was a "separate communicative context" (Baghban 1984, p.99) and that "once she could hold a writing instrument she intended to write and considered herself to be writing" (Baghban 1984, p.103).

The intentional writing of young children such as Giti, although often not conventional, must be accepted as writing (Baghban 1984). This assertion is supported by Harste, Burke and Woodward (1981) and Lamme and Childers (1983). Intended meaning is of importance in interpretation of graphic products, a necessary understanding for this investigation, and for the educators of young children.

Methodology during Baghban's study was very intensive, with daily notes, audio tapes and other monthly records being taken. Baghban's study, although not generalizable, has provided a suggestion for the interpretation of work within the present study which will investigate such written meaning making with school age children, that intended meaning revealed
through talk will need to be taken into account.

2.3.2.2 Three to Six Years of Age

Harste, Burke and Woodward (1981), recognized authorities in children's literacy, undertook a study with sixty-eight three to six year old children, to find what they knew about written language, investigating as part of this the age of differentiation of drawing and writing. With set individual uninterrupted writing and drawing tasks and a set order of presentation, both process and products were observed and compared. They found that children differentiated as early as three between drawing and writing, and that these differentiations were systematic and organized. The formality and direction of the tasks, with the researcher differentiating in the instructions given between drawing and writing, and the unnaturalness of the situation (with separation of children for the task) may however have influenced children's responses.

A later study with three to six year olds (Harste, Burke and Woodward, 1981) was undertaken under more natural conditions, although with no interaction on the part of the investigator, counteracting the criticism that task and investigator may have
influenced differentiation. The researcher took on the role of support rather than intervention. From this study they concluded also that children differentiate between drawing and writing as early as three and that young children know much more about written language than any of us have dared imagine (Harste, Burke and Woodward 1981).

The work of Harste, Burke and Woodward (1981) has allowed insight into children's process and product, but must be used only as a guide. The initial intense direction, and later the distracting non-participant role of the investigator in that study would have influenced children's performance. Care must be taken in this present investigation to influence children as little as possible in their use of drawing and writing through instructions or questions, or by ignoring their approaches.

2.3.2.3 The First Years of School

Aiming to discover how children differentiate between drawing and writing, Dyson (1982), the most noted researcher in this area of study, in her research undertaken with kindergarten children in class over a three month period, focused on five pre-conventional writers. Children freely drew and wrote at the writing centre where observational data
were collected daily. Dyson interacted with the students in a natural way, unlike the direction then "hands off" approach of Harste Burke and Woodward. Dyson's natural interaction appeared to encourage children to perform naturally, an approach to aim for within this study. Dyson found that children rarely referred to letterlike forms as drawing or non-letterlike forms as writing, but the act of producing non-letterlike forms was at times called writing by the children. Drawing was sometimes viewed as writing in notes, letters or presents when creating objects for others or in the representation of a story where the picture was an evolving narrative, with associating talk suggesting additions and alterations to the picture as the story line developed.

Naturalistic investigation provided for Dyson an abundance of rich data on children's actual performance. Her study investigated the writing of children of similar age to those in the present study, but at an earlier level of development. Adoption of the emphasis by Dyson on inclusion of the total graphic episode in analysis has allowed clearer understanding of children's use of drawing with writing within this investigation, through the use of children's talk to help clarify their intention in drawing and writing.
Learning to write has been portrayed above as a process of gradually differentiating and consolidating the separate meanings of drawing and writing as children encountered them and made use of them in their daily activities. This important relationship between drawing and writing is the focus of this present study.

2.3.3 The Combination of Writing and Drawing in Composing - Children's Multi-Media Efforts

Although differentiating between drawing and writing, children initially often use drawing and writing together in their written meaning-making.

Early writing appears as a multi-media event (Harste, Burke and Woodward 1981, Dyson 1986a), that is, drawing, writing and talk combine in the process of making meaning on paper. Baghban (1984), in her work with Giti (see section 2.3.2.1) from birth to three, found that although Giti distinguished drawing from writing, she used oral language, reading, writing and drawing as partners within a larger system of mutually reinforcing processes: "... what is known about one system supports growth in other communication systems" (Baghban 1984, p.96).

Hipple (1985) also observed that kindergarten
children wrote in a variety of ways, most of which involved drawing. "These drawings were often accompanied by printed texts - scribbles, random letters, numerals, or even words - depending on the maturity of the writers" (Hipple 1985, p.255).

Dyson supports this with her description of a classroom of Kindergarten children composing. She states: "... There was writing too, but the writing was not initially as colourful, as compelling ... or as noisy ... as these other symbolic media, pictures and speech" (Dyson 1988a, p.1). Within the classroom in this present study, drawing and talk were also an acceptable part of the writing process, and these would be investigated as parts of the whole graphic episode.

The relationship between drawing and writing was investigated by Bridge (1985) who observed the composing process and products of three to eight year olds over two to three years. She found that children used drawing to "parallel support" (Bridge 1985, p.202) the writing process, and that some children integrated writing into a picture making format, revealing an understanding that both pictures and words make meaning.

Looking specifically at the roles of drawing and writing in the graphic product, Dyson (1982) used
participant observation in a kindergarten class, focusing on five children. She found that the intermingling of drawing and writing which were not related thematically was the most typical written product, although some were related thematically. The children could write objects pictorially or with letters, conveying meaning through talk (Dyson 1982, p.378). This supports Vygotsky (1978, cited in Dyson 1982) in that the close association of writing with drawing may represent an important developmental transition from "drawing things to drawing disembedded language" (Vygotsky 1978 cited in Dyson 1982, p.379). Similarly, Gundlach (1982) stated that "capturing characters, objects, actions and settings in words and pictures can be a 'bridge' to creating worlds of written words" (cited in Dyson 1986a, p.805).

Using participant observation twice a week for five months, Dyson (1986b) focused on how four kindergarten children used talk, pictures and written text in one composing event, and the interrelationships among the meanings they expressed in varied media. She illustrated the way children explored their imagined worlds through drawing and talk, and the different ways they wove these together while highlighting the potential problems they had in transferring these
worlds into text, for example time/space differences, words for gestures, and so on. Dyson found that there were great differences in how children interrelated symbolic media (Dyson 1986 b) and suggested that the activity of drawing (and talk) may serve as a resource or support for the transition to the activity of writing (Dyson 1986 b), of creating "imaginary worlds through letter as opposed to picture graphics" (Dyson 1986 b p.401).

Research discussed in Dyson's 1987 paper entitled "An Orchestral Vision of Learning to Compose", showed the different composing behaviours of three case study year One children within an urban school classroom using daily journals of half blank, half lined paper. Focus was on the social and symbolic support available to these children. Results showed that children's use of multimedia for meaning making varied greatly, but for each child it appeared an important part of writing development. Further research is needed to elaborate upon children's use of drawing in writing, as presented by Dyson, to provide a guide for educators in this area. This is an objective of this present research.

Harste, Burke and Woodward (1981) state that, in an attempt to communicate, writers use not only words, but pictures, charts, graphs and other forms of
communication (Harste, Burke and Woodward 1981, p.59). As a result of their research (1981, detailed section 2.3.2.2) with three to six year olds they concluded that "art is an integral component of writing ..." (Harste, Burke and Woodward 1981, p.540) and "text production is not print production per se, but an orchestrated set of multimodal cues carefully laid forth in an attempt to sign meaning" (Harste, Burke and Woodward 1981, p.531). Children in their sample freely moved to drama, art, numerals and speech, not only in an attempt to place hold meaning, but to "orchestrate a complex semiotic display with convergent meaning potential" (Harste, Burke and Woodward 1981, p. 410).

They termed this shift between communication systems "negotiation" (Harste, Burke and Woodward 1981), where children intuitively used all available data to maintain the communicative intent of messages (Harste, Burke and Woodward 1981, Baghban 1984). Negotiation was used by Kristi in her graphic product, "... Together Kristi's pictures and print form a surprisingly cohesive text" (Harste, Burke and Woodward, 1981, p.64), see figure 4.
With negotiation, children have an organizational and "keep going strategy" (Harste, Burke and Woodward, 1981, p.61), allowing them to move from a difficult language situation to a level which makes sense. By freely moving between communication systems they can attend to the message and the "orchestration of meaning" (Harste, Burke and Woodward 1981, p.61).

Within this present study it is intended that evidence will be provided to extend this information, through the recording of these children's movements across communication systems within the graphic episode. Children will be observed in the process of
negotiation as they move between drawing, talk and writing, and inferences will be made as to the support offered by these different media.

2.3.4 Negotiating Between Drawing and Writing — The Tensions That Exist Between Media

Research has been reviewed which suggests that drawing is a part of early writing experiences, but it is also necessary to understand how children cope with the movement between media, and how this assists in their early writing development.

Dyson (1986a) stated:

"As children develop as writers, they lean on other forms of symbolizing and also confront the tensions that exist between symbol systems. These very confrontations may help children grasp the unique strengths and weaknesses of written language."

(Dyson 1986a, p.800).

These "border skirmishes" between drawing and writing may be a key to the child's understanding and growth in literacy (Harste, Burke and Woodward, 1981). Dyson's (1986a) paper on multimedia presentation further explained this phenomenon.

Focusing on three Kindergarten children, Dyson (1986a) highlighted the challenges and tensions between symbol systems as children dictated their imaginary stories for scribing. The dictated text for Jesse,
Regina and Christopher (the three selected Kindergarten children) changed greatly from the drawing/talk they had experienced - alterations were noted in length and detail, as well as expression and overall meaning. These children had faced the challenge and each had coped with the tensions between media in a different way. Dyson stated:

"In transforming their meanings across media, children are given opportunities to see what is lost and what is gained when multidimensional worlds are shaped within linear strings of words."

(Dyson 1986a p.807).

This is nevertheless a challenge for young story writers, they need to find "... a 'place to stand' (Polanyi 1982) among multiple symbolic and social worlds" (Dyson 1988a, p.3).

A decision needs to be made by children as they are confronted by varying media. They need to decide which media, what emphasis on each and so on, all of which happens intuitively as they work and as they gradually move towards the independent text.

Dyson (1988) found that writing took root as it became embedded in children's lives and suggested that they were not just learning to write, but learning to create worlds of words that existed on their own.

Drawing was shown to be a useful stepping stone to independent text writing. However, the road to the
independent text was not a smooth one. Children had to confront the problem of fitting meanings formulated in "colourful drawing and/or lively talk" onto the "flat symbolic surface of written text" (Dyson 1988a, p.6). Tensions were sensed amongst media - tensions of tense, time, space, person, stance and others. It is children confronting these tensions who will be observed during this study. These children are on the path to independent text writing.

Dyson (1989) noted further the tensions in creating a unified text world, "tensions between the real and the imaginary, between self and others, and among sounds and written words" (Dyson 1989 p.331).

She reported that from Kindergarten and early first grade written products were often controlled by pictures, but increasingly children's talk and texts reflected the tensions that could exist when children moved among overlapping worlds of pictures, talk and text. Over time they became less involved with pictures and by second grade only seven per cent of texts were art notes (Dyson 1989). Children had faced the tensions, the challenge to get more meaning into writing than drawing and talking, and eventually had succeeded with texts which could stand on their own separate from the context of other symbolic media
Children naturally worked towards autonomy of writing. Bridge (1985) showed children experiencing a continuing separation, condensing and final disappearance of pictures. The symbol systems and their use had become internalized (Walshe 1981, Baghban 1984).

These children facing the tensions of early composing revealed "no developmental stages to literacy but rather only experience, and with it fine-tuning and continued orchestration" (Harste, Woodward and Burke 1984, p.ix).

Whilst supporting the premise upon which this study is based, that drawing is an important part of children's writing development, the literature (apart from Dyson) revealed little of the way in which children actually used drawing as a part of their writing: of whether drawing preceded or followed writing; whether it was more or less detailed; whether it generally followed the same theme; whether changes in drawing altered the original intention for text; or whether drawing was simply reiterated in the writing. This study aims to detail such a use through naturalistic research, to ensure that little interference to children's natural working conditions
occurs. The actual use of drawing in written meaning making, as related by Dyson, will be observed and recorded. An awareness of this use of drawing is necessary for educators to ensure adequate allowance for its inclusion in classroom planning.

2.3.5 The Importance of Drawing to Writing

There seems to be general support for the importance of drawing in early writing experiences. Dyson (1982) states that "Understanding the symbol system of drawing ... may be a critical transition to the initial understanding of the symbol system of writing" (Dyson 1982 cited in Dyson 1986b p. 805).

Drawing plays a vital role in the writing process (Turbill 1982), and because it is expressive, drawing complements writing and speaking (Baghban 1984). The tangibility of drawing, and its being easily added to or altered, makes it ideal for constructing imaginary worlds (Wilson and Wilson 1979).

Through their concrete visual stories children are often able to master many more complex cognitive relationships than they can through verbal language (Wilson and Wilson 1979b). Drawings contribute to text cohesion (Mills 1983), the meaning of the written product for young children is often provided by the
context in which it occurs, the drawing surrounding the written text. Drawings provide rich opportunities to use descriptive language and a means for exploring how language can be used to discover and share expressive meaning.

Through this present study the further investigation of drawing used in ways such as this will be pursued. It is intended to observe the use of drawing in conjunction with text to make meaning, and to find how drawing contributed to the overall meaning of the text.

2.4 CONCLUSION

Within the graphic episode, using drawing, writing and talk, the young child is able to move between "the relief and stability of one media and the challenge of the others" (Calkins 1986, p.50) in the expression of meaning.

Drawing has a valuable role in early writing development which continues into the early school years. Drawing works together with other media to assist the child with confidence, expression, meaning and experimentation with writing. As an alternate communication system it offers users an "alternative stance whereby they can triangulate their learning of, about, and through written language" (Harste, Woodward
and Burke 1984, p. 196).

The further investigation of this and its implication for the curriculum is to be a part of this study. The investigation of drawing in writing in early Kindergarten should reveal its value and role for the children studied, and provide suggestions for its value to others.

2.5 IMPLICATIONS

The variety of routes to better writing that seem to exist for children (Clay 1982), show a necessity for allowance to be made for children's individual discovery and development, without expectations of equal performance of tasks. Educators need to be aware of the possible effect of intensive formal instruction, and the expectations which accompany this, on children's writing, and compassionately allow for this in the early school years.

Knowledge of the development of literacy and the latest understandings in this area is then a necessity for the educators of young children, assisting in this is one of the objectives of this study.

The research reviewed has emphasized that teachers and researchers need to look at the total "graphic episode" (Dyson 1982), that is, all behaviours
surrounding and related to production of drawing and writing, to understand the beginnings of literacy and to ensure full understanding of children's efforts. Educators need to realize that negotiation into drama, art and other communication systems is an integral part of the process (Harste, Burke and Woodward 1981). These insights allow for the consideration and acceptance of the child's total efforts. "In this way we will begin to understand, appreciate and allow time for the often messy, noisy, and colourful process of becoming literate" (Dyson 1986b, p.407). It is hoped that the results of this present study will illuminate this for those interested in education.

The literature leaves several questions unanswered:

How does drawing offer different opportunities for meaning-making from writing? What are these different opportunities?

Should drawing/talk be encouraged, or left to the child's discretion? With the understanding that all children have their own process of development in literacy, how intense should adult intervention, modelling and demonstration be to assist but not inhibit children in their learning?
These and many more such issues show a necessity for further investigation in this area.

The purpose of this present study is to carry on from the work of these researchers, providing documented evidence of the value of drawing in the early writing attempts of the children observed. This will be done through naturalistic inquiry methods which are detailed in the following chapter.
3.1 INTRODUCTION

This study of the part of drawing in children's early classroom writing involved observations of the writing process and products of Kindergarten children in one school. Using a naturalistic paradigm, methods were chosen to suit the setting, the subjects, the objectives of the study and the theoretical beliefs of the investigator. Data were collected through participant observations, interview, discussion and written products, using field notetaking and audiotaping procedures.

3.2 RATIONALE FOR USING NATURALISTIC RESEARCH PARADIGM

Choice of research paradigm should be "judged by degree of fit to the characteristics of the phenomenon being studied" (Lincoln and Guba, 1982, p.6). This study involved children's ideas and methods as they made meaning on paper in their "real world" (Lincoln and Guba, 1982, p.14), the classroom, a suitable setting for the Naturalistic Paradigm. As Lincoln and Guba (1982) suggest, "For human/behavioural inquiry, the naturalistic assumptions
provide a better fit to the phenomena being studied than does the rationalistic" (Lincoln and Guba, 1982, p.10).

The five axioms of Naturalistic Inquiry (Lincoln and Guba, 1982, p.11) fitted the study in which this investigator engaged, as shown in Table 1.
TABLE 1

Naturalistic inquiry

<table>
<thead>
<tr>
<th>Axioms</th>
<th>Relation to this Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>* The assumption of multiple realities, dealing with constructions that exist solely in the minds of people</td>
<td>The children's preferences for drawing or writing were outcomes of their own experiences.</td>
</tr>
<tr>
<td>* The assumption of investigator-respondent interaction, these inevitably influence one another</td>
<td>Within the participant observation in this study this interaction was inevitable.</td>
</tr>
<tr>
<td>* The assumption of non-generalizability, human behaviour is time and content bound.</td>
<td>This study was of these particular children at this time and in this setting.</td>
</tr>
<tr>
<td>* The assumption of multiple shaping - an action may be understood in terms of multiple interacting forces that shape it and are in turn shaped by it.</td>
<td>These children's actions and ideas were influenced by their peers, who were in turn influenced by them. Teacher and other adult contact also influenced them.</td>
</tr>
<tr>
<td>* The assumption of value boundedness - all of us exist in a value context, think in terms of concepts that are in part value determined, use methodologies that are rooted in values and do our research in situations that are also value rooted.</td>
<td>The participant observer had her own values (see section 1.4) which played a part in this study. This necessitated the use of credibility measures (see section 3.5.1) to ensure that data were reliable.</td>
</tr>
</tbody>
</table>

Based on Lincoln and Guba, 1982, p.17.

"A key decision in any research project is the selection of methods" (Walker, 1985, p.46). Decision in this area came from the situation and the task to be undertaken. It was necessary to find out within the
classroom and class time how these children used drawing in their writing experiences. Observation with clarification by asking or asking and reinforcing this with observation, fitted both the task and the setting, and could be undertaken within normal classroom routine.

The recording by the researcher of data collected from observations during the course of the study, and analysing this data as it is collected to focus further data collection constitutes Ethnography, which is a part of the Naturalistic Paradigm (Lincoln and Guba 1982) and which fits naturally the kind of action found in schools and classrooms (Cohen and Manion 1985).

Within a Naturalistic Paradigm this investigator took on the role of ethnographer, using an on-going observational approach to collect and record all appropriate data.

The data collected in this study were not contrived, but fitted naturally with the normal action taking place within the classroom.

3.3 CONTEXT OF THE STUDY

This study was of four children working in their own classroom.
3.3.1 Subjects of the Study

The subjects used in the study were Kindergarten students from one school on the outskirts of the Wollongong city area.

These four Kindergarten children (the total number of Kindergarten in the family group) were of varied ability and at varying levels of development in literacy. They all, however, evidenced a great enjoyment of all aspects of their classwork, including writing, and were under the guidance of an enthusiastic and caring teacher. They were a part of a class containing twenty year one children and six year two, who together made an active, exciting group.

These children were randomly selected for inclusion in the family group, the only specification being that two girls and two boys were selected. This became an ideal group for study as there were only four children, the number required for the study, and the children were accustomed to working together.

These children were:

* Kim (K in the data), five years and ten months at the beginning of the study. She was an energetic, chatty girl who managed to converse with everyone during writing time and still accomplish the set task. She offered suggestions to others, monitoring what they were doing, while keeping an enthusiastic, happy attitude to her own work.

* Marie (M in the data), five years and nine months at the beginning of the study. She was a very capable girl
who worked carefully and steadily. She chatted often with K and took pride in the neatness and presentation of her own work. She usually kept track of what others were doing, offering suggestions for the completion of their work.

* Troy (T in the data), five years and one month at the beginning of the study. He was a quietly spoken boy who was usually keen to participate in any activity in progress. He worked quietly and carefully through the writing task while still monitoring the conversations and work of others.

* Brian (B in the data), five years and two months at the beginning of the study. He was a confident and enthusiastic boy who kept up a conversation with others while still working on his own tasks. He was quick to tackle tasks and had set ideas about how to complete these tasks.

NOTE Pseudonyms have been used to ensure confidentiality and anonymity.

3.3.2 The Setting

The classroom in this study was one where language was treated as a whole, within a relaxed atmosphere, and children during their writing session were involved in writing, talking, drawing, reading, acting, as they needed, for the production of their graphic composition.

The writing session for Kindergarten was between a quarter past ten and eleven o'clock in the morning, and began with a brief discussion of choice of topic or previous work, and often included a teacher demonstration of writing which involved the children.

The children were then left to their own devices to complete a page in their blank page "story books". 
or on other blank paper occasionally provided, with teacher assistance available when necessary.

It was the children's own choice whether to draw or write first, or whether to draw at all, but there was an expectation that writing would be attempted, and that they would stay on task.

This classroom provided an ideal setting for the investigation undertaken.

3.4 PROCEDURE

The area of interest for this study was selected several years ago after reading a paper by Dyson (1986a), "The Imaginary Worlds of Childhood: A Multimedia Presentation". A question was formulated within this framework to reduce the project to manageable proportions (see section 1.1): "What is the part of drawing in children's early classroom writing?" Following question formulation the principal was approached for permission to work within this setting. His support and encouragement provided the incentive needed to begin the study.

Reading of appropriate literature helped with decisions about the extent and range of information required to reach research objectives, and provided a balanced framework within which to operate.

Choice of methods followed naturally from the classroom setting and the information required.
Observation, interview, discussion and written product were all a part of classroom procedure, and would provide the desired data.

Initial visits to the classroom were a time of assimilation of the investigator into the classroom setting, with relaxation and acceptance by the children a priority. Notetaking during these early sessions was minimal to avoid distraction. Following this, descriptive observation of the graphic processes and products of these children was undertaken with more detailed notes and audio tapes being used. This general observation, discussion and written work provided points on which to focus in further observation.

As observations became more focused, visits were increased to twice a week on consecutive days. Altogether, twenty observation sessions took place in the classroom, over about sixteen weeks, in terms one and two of the school year. During this time, informal interviews and discussions also occurred.

As the data received were analysed to provide information to investigate in further encounters, observations and questions became more specific, this early interpretation led to a clearer focus, as Walker suggests, "The real problem may not emerge with any clarity until the data appear and some preliminary interpretation is made" (Walker 1985, p.45).
A follow-up interview with set questions helped to finalize data collection as specific points could be presented individually to the children.

A final data analysis and interpretation concluded the study. A summary of this was presented to the children for comment as a form of member checking.

3.5 TRUSTWORTHINESS

The investigator employing the Naturalistic Paradigm needs to establish the trustworthiness of the data and interpretations within the study, to persuade the audience that the study is worthy of attention. Lincoln and Guba (1985) suggest a number of ways of pursuing this, each of which is dealt with within this study as shown in Table 2.
# TABLE 2

**Summary of Techniques for Establishing Trustworthiness**

<table>
<thead>
<tr>
<th>Criterion Area</th>
<th>Suggested Technique</th>
<th>This Study</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Credibility</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1) increase high credibility through</td>
<td>five months of study</td>
<td></td>
</tr>
<tr>
<td>a. prolonged engagement</td>
<td>twenty, forty five minute sessions</td>
<td></td>
</tr>
<tr>
<td>b. persistent observation</td>
<td>methods and data sources triangulated</td>
<td></td>
</tr>
<tr>
<td>c. triangulation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2) peer debriefing</td>
<td>fortnightly for six months</td>
<td></td>
</tr>
<tr>
<td>3) negative case analysis</td>
<td>not used</td>
<td></td>
</tr>
<tr>
<td>4) referential adequacy</td>
<td>not used</td>
<td></td>
</tr>
<tr>
<td>5) member checks</td>
<td>weekly and at the end of study</td>
<td></td>
</tr>
<tr>
<td><strong>Transferability</strong></td>
<td>6) thick description</td>
<td>detailed recording, reporting</td>
</tr>
<tr>
<td><strong>Dependability</strong></td>
<td>7a) audit</td>
<td>during peer debriefing</td>
</tr>
<tr>
<td><strong>Confirmability</strong></td>
<td>7b) audit</td>
<td>during peer debriefing</td>
</tr>
<tr>
<td><strong>All of the above</strong></td>
<td>8) reflexive journal</td>
<td>recorded during the study</td>
</tr>
</tbody>
</table>

Based on Lincoln and Guba, 1985, p.328.
3.5.1 Credibility

As this study proceeded it was necessary to ensure that data collected was credible within this situation and with these respondents. Lincoln and Guba (1985) suggest that the inquiry needs to be carried out "in such a way that the probability that the findings will be found to be credible is enhanced...." (Guba and Lincoln, 1985, p. 296). This was addressed throughout the study as a part of the overall investigation.

3.5.1.1 Maintaining Credibility

Persistent observation over a long period increases the "probability of high credibility" (Lincoln and Guba, 1985, p. 328). Observation would provide much information about the graphic episodes of these children, however. Cohen and Manion (1985) warn that "exclusive reliance on one method ... may bias or distort the researcher's picture ..." (Cohen and Manion, 1985, p. 254) and "... the single method approach yields only limited and sometimes misleading data" (Cohen and Manion, 1985, p. 260).

It was necessary to ensure that multiple methods were used within this investigation to establish credibility (see Fig. 5).
Interview, questioning and discussion, along with the written product, became a way of cross checking observation data (Fig. 5). Doubts about the dependability of such subjective methods and the data collected have been allayed by Walker. "What might at first sight appear to be not very rigorous methods such as the open interview and unstructured observation, became more powerful when used in conjunction with each other" (Walker, 1985, p.83).

These many methods were mixed and used as appropriate to the time, as Faulkner states there is an "advantage to moving sequentially across all three" (Faulkner, 1982 in Walker, 1985, p.81). "... In many projects the most significant findings have emerged from points at which different methods have complemented each other" (Walker, 1985, p.79).

The use of this multimethod approach or triangulation across methods (Cohen and Manion, 1985,
p.254) ensured the trustworthiness of the data collected.

Multiple sources, that is, the four child informants in this study, were also employed. Through this triangulation across data sources occurred as suggested by Denzin (1978 cited in Lincoln and Guba 1985), see Figure 6.

![Figure 6 Triangulation across Data Sources](image)

Data collected from the four children who participated in the study were compared and assimilated for a clear overall picture, revealing themes of convergence, contradiction and inconsistencies among the four children. This further contributed to the trustworthiness of data interpretation.

3.5.1.2 Member Checking

Interpretations of data can be tested with those from whom they were originally collected, this has been called member checking (Lincoln and Guba, 1985) or respondent validation (Cohen and Manion, 1985). Member
checking contributed to a study's credibility thus:

"In view of the apparently subjective nature of much qualitative interpretation, validation is achieved when others, particularly the subjects of the research, recognize its authenticity" (McCormick and James cited in Cohen and Manion, 1965, p.263).

A brief and simple analysis of the results of this study was presented to the subjects of the research, the children, and their reactions to these recorded, thereby employing member checking to further support the accuracy of findings (See Fig. 7).

Informal member checks also occurred as opportunities arose in the course of the investigation.

```
children's talk
   ↓
observation ↓ written product
   ↓
data analysis
   ↓
report to children
   ↓
children's responses
   ↓
-member checking
   ↓
credible results
```

Fig.7 Member checking
3.5.1.3 Peer Debriefing

Justifying one's actions to one's peers is a searching and trying experience. Within this study a "peer debriefing" (Cohen and Manion, 1985, p.284) session such as this was undertaken regularly by the researcher with other knowledgeable adults.

At this time the methodology undertaken was scrutinized thoroughly as far as choice, suitability, implementation and data collection, with the investigator being required to defend all that was done (see Fig. 8).

Analysis of results and conclusions drawn from these had to be traced back through the data as proof of truth of statement, ensuring the honesty of the researcher.

<table>
<thead>
<tr>
<th>STUDY</th>
<th>PEER CHECKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question</td>
<td>&lt;-------- Clearly stated?</td>
</tr>
<tr>
<td>Methodology</td>
<td>&lt;-------- Scrutinized for suitability</td>
</tr>
<tr>
<td>Data</td>
<td>&lt;-------- Is it reliable?</td>
</tr>
<tr>
<td>Results</td>
<td>&lt;-------- Traced back through data.</td>
</tr>
<tr>
<td>Conclusions</td>
<td>&lt;-------- Is this what the data says?</td>
</tr>
</tbody>
</table>

Fig. 8 The Investigator's Peer Debriefing
This process was invaluable for the investigator as she was held accountable for all decisions and actions. In this way "dependability and confirmability through the audit process ..." (Lincoln and Guba, 1982, p.17) were established within this study.

3.5.1.4 The Reflexive Journal

As a further support to data collection and analysis, a reflexive journal was kept by the investigator. Reflections on each day's data collection, including experiences, ideas, problems, some interpretation and summaries were recorded.

It was attempted through these various methods to establish trustworthiness within this study (see Table 2).

3.6 METHODS OF DATA COLLECTION

Data collection took place within the classroom under normal classroom conditions. Methods of collection were selected which suited these conditions. These methods are described below.

3.6.1 Participant Observation

"... Most studies in a natural setting are unstructured participant observation studies..." (Cohen and Manion, 1985, p.123). As a participant observer one can "observe, interview, converse, search documents,
... or simply 'hang out'" (Walker, 1985, p.83) — all of which were employed in this investigation, and which were already a part of general classroom activities. "This form of research [participant observation] is eminently suitable to many of the problems that the educational investigator faces" (Cohen and Manion, 1985, p.122).

All participant observation takes place in social situations (see Fig. 9). The particular social situation in this study is the graphic episode. Within this graphic episode the four children acting as informants participate in drawing, writing and talking in their own classroom.

Fig.9 The social situation being observed based on Spradley 1980, p.40.

"The type of observation undertaken by the researcher is associated with the type of setting in which the research takes place" (Cohen and Manion, 1985, p.123). Within the setting of the classroom there was no interruption to class routine as investigator/observer joined the many other adult
classroom helpers usually present in this classroom, taking notes at times to record and analyze points.

Children at first queried the more detailed recording of their conversations, but soon became accustomed to the extra note-taking — evidenced by comments such as, "Sh, she's writing" and "You can't write that fast".

As a participant observer, the investigator encountered the complexity of the task of not only engaging in, but observing activities. She had to increase her awareness to be able to tune in to appropriate actions and comments, and train herself to notice even trivial things which may have had bearing on the topic, thus overcoming years of "selective inattention" (Spradley 1980, p. 55). It was necessary for this investigation to have a low degree of involvement, as far as possible being an observer at the lower end of the continuum of participant observation.

Recording was time-consuming, but most important to observations as analysis would depend heavily upon the reliable documentation of this information. The necessary detail needed required the audio tape as a back-up to notes to ensure that important points were not passed over in the stress of the moment.

Participant observation had its advantages and
disadvantages within the classroom and these are summarized below and expanded within these notes.

TABLE 3

<table>
<thead>
<tr>
<th>Observation</th>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>simple to administer over long periods</td>
<td>difficult to be fully objective (see 3.7.3).</td>
</tr>
<tr>
<td></td>
<td>easy to isolate salient points</td>
<td>need for a back-up system such as note book or tape recorder which was time consuming (see 3.7.2).</td>
</tr>
<tr>
<td></td>
<td>method does not interfere with teaching procedure</td>
<td>easy to pass over things in time of stress</td>
</tr>
</tbody>
</table>

Based on Walker, 1985, p.50.

Through early experiences with participant observation, it was discovered that observation, recording and analysis led to further observation, recording and analysis in a continuous cycle (See Fig.10). Data needed to be reviewed briefly in order to generate new questions to follow up (Spradley, 1980, p.34). "Research is a combination of both experience and reasoning" (Cohen and Manion, 1985, p.5).
Fig. 10  Participant Observation Cycle

Adapted from Kemmis. 1982, p. 11
Observations proceeded from overviews of the situation (descriptive observation) to more focused observations, narrowing the scope of what was being looked at, to more carefully planned observations with specific questions in mind (Spradley, 1980, p.128 – see Fig.11) for example - Do children always draw first? Do they often return to drawing after writing? General descriptive observations however also continued until the end of the study.

---

Fig.11 Changes in the Scope of Observation from Spradley, 1980, p.34.

Participant observation was a very valuable data collection procedure, albeit a very time-consuming one.
3.6.2 Oral Responses

To add to the data collected from observations and to test out inferences made from these observations, interviews and discussions were undertaken, as well as recording of children's own oral interaction during a graphic episode.

3.6.2.1 Interview

The aim of the interview was twofold: to follow up and substantiate themes and inferences emerging from the observational data, and to provide a guide for the analysis of data, "... to set signposts, to indicate a tone, to set going a line of thought and analysis" (Walker, 1985, p.102). Although time consuming, the interview allowed for questions to be changed or explained, added to or altered in sequence, more information sought or answers queried. "The interview is an arena of negotiation between the researcher and the subject" (Walker, 1985, p.109). The children were used as informants, and asked to provide information about their written meaning making. Questions were formulated to lead to the data required for a follow up to observation (see Appendix 1).

An initial concern in the interview was whether children of this age could articulate their feelings as "the interview relies on the fact that people are able to offer accounts of their behaviour, practice and
actions..." (Walker, 1985, p.90).

There was also concern as to whether they would hold back in answering, or answer to please, "...the difficulty of obtaining trustworthy information from the children's own statements..." (Whitehead, 1977, p.2) - because of this it was decided to interview as part of relaxed conversation with the child, using the child as co-researcher (for Interview Questions and transcript see Appendix I).

3.6.2.2 Conducting the Interviews

To establish an atmosphere of co-operation and rapport, each interview began with an explanation of the purpose and of recording procedures.

It was necessary to back up written records with a tape, not only to provide aspects of personality and enthusiasm, but information to supplement time restricted written records. Children were acclimatized to the tape recorder, however scribing of their answers proved a distraction, so it was kept to a minimum. This written record was important, however, for further probes and questioning as well as for markers in interpretation of the tape. "Note taking draws the researcher into interpretation early in the study" (Walker, 1985. p.109).

Walker summarizes the advantages and
disadvantages of interview as discussed above, and listed in Table 4 on the following page.

The interview was found to be an appropriate method as queries could be followed up immediately, and children seemed more at ease in the situation. As Tuckman states, it provides "access to what is inside a person's head, [it] makes it possible to measure what a person knows ... what a person likes or dislikes ... and what a person thinks (attitudes and beliefs)" (Tuckman cited in Cohen and Manion, 1985, p.291).

TABLE 4

The Interview

<table>
<thead>
<tr>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td>teacher in direct contact with child</td>
<td>time consuming</td>
</tr>
<tr>
<td>child familiar, therefore more at ease</td>
<td>may be carried out with some form of recording with attendant disadvantages</td>
</tr>
<tr>
<td>teacher can get to the root of problems</td>
<td>frequently difficult to get younger children to explain their thoughts and feelings</td>
</tr>
<tr>
<td>teacher able to seek information he/she wants directly and not through a ream of superfluous information</td>
<td></td>
</tr>
<tr>
<td>can work in lesson time or outside lesson time</td>
<td></td>
</tr>
<tr>
<td>can follow up problems immediately they arise and get information while minds are still fresh</td>
<td></td>
</tr>
</tbody>
</table>

Based on Walker, 1985, pp.56,57
3.6.2.3 Audio Taping

Using a Cassette Player (at times with a back up player if children were not close to each other) written notes were backed up in interview, discussion and other observational work (see Table 5).

The children were quite used to the presence of a tape recorder, at times even asked to hear the playback, and it successfully monitored all conversation, providing a great deal of material with little effort.

The tape could be left with the group, and helped in recording aspects of personality and enthusiasm as well as participation in the graphic episode. Altogether about sixteen hours of tape were recorded and transcribed.

TABLE 5

The Audiotape

<table>
<thead>
<tr>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easy to administer</td>
<td>Transcription is largely prohibitive</td>
</tr>
<tr>
<td>Successfully monitors all conversation in range</td>
<td>Masses of material may provide little of relevance</td>
</tr>
<tr>
<td>Ample material provided simply</td>
<td>Can disturb the children</td>
</tr>
<tr>
<td>Versatile - can be transported</td>
<td>Nothing visual - does not record silent activities</td>
</tr>
<tr>
<td>Records aspects of personality</td>
<td></td>
</tr>
</tbody>
</table>

Based on Walker, 1985, pp. 52, 53.
The tape was invaluable for adding details to sketchy observation notes and proved to be the richest source of data in conjunction with the children's written product, as Dyson (1982) has stated in relation to her own research. "Listening to the child's talk was essential in order to understand the drawing/writing relationship" (Dyson 1982, p.371).

3.6.3 The Written Product

Essential to this investigation was the visible outcome of children's use of drawing and writing, that is, their graphic products. Clay (1982) warns that "Products alone are not enough ... where children finally arrive is not necessarily a guide to how they got there" (Clay 1982, p.66). However, it was through this product that observation notes and tape transcriptions became meaningful, and all three together proved invaluable to the investigation.

As children valued their own work it was necessary to photocopy the graphic product to ensure its availability for later analysis. These copies were then able to be kept with notes from observation and transcription.

3.6.4 Summary of Procedure

The variety of methods used (see Figure 12) became an accepted part of classroom activity. Children
participated willingly and at times encouraged the
tiring investigator with their enthusiasm.

Methods were not undertaken in any order, but the
investigator moved from one to the other, watching,
listening, asking and collecting whatever data was
available to become intimately familiar with children's
use of drawing in their writing.

Throughout this study children were used as
co-researchers, investigating the question, and
information which came up as the study progressed.
ASSIMILATION INTO CLASSROOM SETTING

PEER DEBRIEFING

PHASE 1
--GENERAL Observation, Discussion, Product Collection, Tape Transcription

Data Analysis

PHASE 2
FOCUSED Observation, Discussion, Product Collection, Tape Transcription

Data Analysis

PHASE 3
SPECIFIC Observation, Discussion, Product Collection, Tape Transcription

Data Analysis

INTERVIEW

OVERALL DATA ANALYSIS

ORAL REPORT

FINAL MEMBER CHECKING

WRITTEN REPORT

Fig. 12 Data Gathering Procedure
3.7 CONSTRAINTS OF THE METHODOLOGY

3.7.1 Generalizability and Transferability

Lincoln and Guba (1982) state that the "naturalist assumes that generalizations are not possible" (Lincoln and Guba, 1982, p.8). Methods such as interviews, observations, and written records "that yield qualitative data" (Lincoln and Guba, 1982, p.15) result in "insights and information about the context in which they were collected but it is dubious whether they would apply elsewhere ..." (Lincoln and Guba, 1982, p.15).

Although the findings of this study may not be transferable over a wider community, "thick description" (Lincoln and Guba 1985 p.359) provides sufficient data on the context of this study to allow those interested in application to other contexts to make appropriate judgements. "The degree of transferability is a direct function of the similarity between the two contexts" (Lincoln and Guba 1985 p.124).

This study has attempted to provide "the data base that makes transferability judgements possible on the part of potential appliers" (Lincoln and Guba 1985 p.316) which Lincoln and Guba (1985) state is the responsibility of the naturalist.
3.7.2 Recording

Within participant observation, the distraction of being a part of the activity which was being observed at times prevented the recording of points which may have had bearing on the topic. "The recording of observations is a frequent cause of concern ..." (Cohen and Manion, 1985, p.126).

The tape was a valuable back-up, however it was still necessary to take notes to keep alert to points which needed clarifying then and there.

Transcribing from the tape was a forbidding task but it was necessary to ensure that all available data was considered in this investigation. All interpretation, however, was subjective, in the light of the investigator's own experience.

3.7.3 Subjectivity

It was not possible to be objective within the study. The investigator's feelings, opinions, knowledge of the children continually coloured the information received from them. At first it was attempted to keep all data external to the investigator, but this was not possible, and the queries, and background of the investigator became an important part of the study providing questions to pursue and helping to clarify data. This was qualitative research in a natural setting where Lincoln and Guba suggest to "be aware of
value influences, even if you know you can't control them all" (Lincoln and Guba, 1982, p.10). The use of credibility measures (see section 3.5) ensured that data collection was reliable and the influence of subjectivity was minimal.

3.7.4 Children's Oral Responses

Oral responses revealed only what the children wished to tell, "both the interviewer and the respondent are bound to hold back part of what it is in their power to state" (Cohen and Manion, 1985, p.295).

Children, however, seemed very open in their statements, and cross checking through questioning and observation, attempted to ensure truth of statement.

3.7.5 Interpretation of Data

"What does one do with the mass of recorded data?" (Cohen and Manion, 1985, p.126). Data yielded from such unstructured responses (Cohen and Manion, 1985, p.300) was difficult to interpret and required much 'soul searching' and peer discussion for the investigator.

In spite of these constraints, the study was very comprehensive, and a great deal could be gained from analysis of the data.
3.8 DATA ANALYSIS

This study searched for how these children used drawing in their writing.

The quantity of data initially appeared overwhelming and seemed to suggest a variety of appropriate information. Cohen and Manion (1985) referred to qualitative data such as this, stating that the differences between different sets of qualitative data called for an "imaginative leap" (Cohen and Manion, 1985, p.266) and that "it is not to be expected that complete consensus among data can or should be achieved ... the very burden of the interpretative approach is that different actors in a situation will have different meanings and that each meaning is equally valid" (Cohen and Manion, 1985, p.266).

To analyze data collected, it was necessary for the investigator to read through the data, to sort and re-sort, and in the light of observations, experience and the literature read, to use her own judgement (an "imaginative leap") in relation to the use of drawing in the children's writing, then check back with the children to ensure the trustworthiness of interpretation.

Each day's observation and discussion notes (see Appendix 2 for sample) and tapes (see Appendix 3 for transcript sample) were analysed for points about the
drawing /writing relationship to pursue further, with children while the days events were still fresh in the investigator's mind, and for initial category ideas (see figure 12). Children were probed further during following observation sessions about the interpretations made, to ensure accuracy of interpretation. "With interpretive or qualitative data ... [the investigator] will endeavour to draw meanings or explanations from the data themselves or where appropriate negotiate meanings with the subjects who are their source" (Cohen and Manion, 1985, p.266). This member checking is detailed in section 3.5.1.2.

A final analysis of data took place when the study was completed, organizing graphic episodes, producing student profiles and searching for prominent categories from which meaning could be constructed. A brief and simple summary of results was presented once again to the children for comment, and a Case study report prepared (see figure 13).
DATA ANALYSIS PROCEDURE

Values and Language of Investigator

Values and Language of Respondents

Continuous and Simultaneous Data Collection and Processing

Graphic Episodes Interview Written Products

Chart of data for each child

Cards for Units Information

Respondent Profiles

Sorting into Categories

Recurring Themes

Rule for Each Category

Category Reduction

---------->Conclusions Drawn<---------- regarding the Question

Summary for member checking and peer debriefing

Case Study Report

Figure 13 Data Analysis Procedure
3.8.1 Respondent Profiles

"The 'great puzzle' is fitting together pieces of odd data ... to make a clear picture of the rapidly changing child."

Glazer and Williams, 1979, p.7).

Initially all data on graphic episodes including observation notes, transcriptions of conversation and interviews, and copies of the written product were surveyed and sorted from the perspective of the focus question: What is the part of drawing in children's early classroom writing? These notes were then compiled as they related to each respondent child and recorded in graphic episodes on large charts (for samples of Graphic Episodes see Appendix 4). From these graphic episodes a profile of each child was prepared in relation to use and opinions of drawing in the writing process.

These profiles gave a clear picture of each child and provided a basis for identifying recurring themes across the children.

As a support to these recurring themes and to ensure that all possible information had been gleaned from the data, a return to the original Graphic Episodes to search for further patterns that existed in the data was pursued as a final analysis of the data.
3.8.2 Categorization

A modified version of "Constant Comparison", a processing strategy suggested by Lincoln and Guba (1985) seemed appropriate for this final analysis of the data in the study. This strategy involved comparison across categories as the recording and classifying of the social phenomenon took place.

Recognized patterns thus became categories as the data were sorted.

3.8.2.1 File Cards

Using all of the raw data in the study, graphic episodes, or parts of these which served as "units of information" (Lincoln and Guba 1985 p. 344) were summarized on large cards (see Appendix 5 for samples). These units of information needed to be aimed at some understanding of the drawing/writing connection and to be the smallest piece of information that could stand on its own (Lincoln and Guba 1985), to be of value in categorization.

These cards were sorted on a "feels right" or "looks right" basis (Lincoln and Guba 1985 p.240). The cards which apparently belonged together were placed together. This process continued until all cards had been dealt with.
3.8.2.2 **Category Rules**

As cards were placed into the different categories, ideas on the properties of each category were recorded. These ideas served as a check for other cards included in the category and eventually led to a covering rule for each category. This process was undertaken a second time as categories initially seemed to be on surface issues.

Peer debriefing with fellow students was particularly helpful at this point to ensure the consistency and adequacy of categories and that all units of information were equally valued.

3.8.2.3 **Category Reduction**

As the contents of categories were revised, some appeared to overlap, and the possibility of combining these, making subsets in other larger categories, or the need for more categories was considered (as suggested by Guba and Lincoln 1985).

3.8.3 **Recurring Themes**

Recurring themes from the student profiles and data categories were assimilated and surveyed for convergence, contradictions or inconsistencies. Interpretations were made from these regarding the drawing/writing of these children in this context and conclusions drawn.
3.9 TERMINATION OF THE INQUIRY

Lincoln and Guba (1985) describe three events which serve to terminate Naturalistic Inquiry:

1/ The Case Report
2/ Member Check
3/ External Audit

3.9.1 The Case Report

"The Case Study is, in our judgement, the best means for summarizing all of the data that have previously been tested and displaying them for that final review".

(Lincoln and Guba 1985 p. 358,359)

A case report serves to raise understanding of the topic of the report and suits the continuous reporting of naturalistic inquiry, allowing for communication of information for the particular setting under investigation (Lincoln and Guba 1985). It "provides the 'thick description' so necessary for judgements of transferability" (Lincoln and Guba 1985 p.359).

The intention of the case report of this particular study is to record and describe factual information revealed by these children and to engage in interpretation of this information.

Many drafts preceded the final copy of this report, and in each draft care was taken to maintain an audit trail by noting the source of facts and
supporting all assertions. Related literature was considered, and a final summary report prepared for member checking and auditing through peer debriefing.

3.9.2 Member Check

Informal member checks have been included as a part of the study, however, the final member check served to "test the credibility of the inquiry report" (Lincoln and Guba 1985 p.373) with the four children who participated in the study. This checking was undertaken with the children as a group, using a summary of the findings, and their input substantiated the interpretations made.

3.9.3 Auditing

As had taken place throughout the study, a peer debriefing session (see section 3.5.1.3) served to support the trustworthiness of the study and report through the audit process.

3.10 CONCLUSION

The study involved detailed data collection within a triad of methodologies. This ensured trustworthiness of data along with the credibility checks employed.

Data were analysed regularly and finally organized into student profiles and categories for interpretation in the light of the objectives of the
study.

These profiles and categories are recorded and elaborated upon in the following chapter.
CHAPTER 4

FINDINGS

4.1 INTRODUCTION

Writing for the focal children was an intense working situation involving both drawing and written text formation within a supportive oral and social framework.

In co-ordination with each other, the children concentrated on their own work while monitoring group happenings; assisted others while working on a personal graphic product; and constantly talked both directly on-task and about a wider world of experience.

The inclusion of drawing in the graphic episode appeared natural for them as they talked, drew, wrote and moved about to accomplish the set literacy task, "story writing".

As these children daily tackled this task the decisions made regarding drawing/writing were special to each child.

For a comprehensive account of the use of drawing by the focal children, findings were organized in two ways. Firstly, student profiles were prepared, showing an in depth portrayal of each child, with recurring themes across the children being especially noted. Secondly, the graphic episodes were sorted into
categories which arose across the episodes, and these were analysed and compiled with the recurring themes.

4.2 STUDENT PROFILES

To ensure a clear understanding of the writing of each of the children, and to detail each child's personal revelations about the use of drawing in his/her own writing, a profile of each child was prepared based on the graphic products and the graphic episodes, all verbal and non-verbal activities associated with the graphic product (Dyson 1982), in which the child participated.

To clarify the graphic product and its implications for the progress of the young child, the total graphic episode needed to be taken into account, including the talk in which the focus drawing and writing were immersed. Talk provided insights into and understanding of the graphic process and product.

Each child had his/her own individual ways of using drawing in writing. These ways seemed to be outcomes of decisions the children made on encountering their writing sessions.

* Footnote: As graphic products needed to be repeatedly referred to in this analysis, the graphic products mentioned herein are named by date and are presented chronologically in Appendix 6.
4.2.1 Marie

Marie was a confident, capable five-year-old who worked steadily to perform whatever task was set.

Her articulated preference to draw first and then write in the "story" session was supported by observations of her work, with fourteen of the nineteen sessions beginning with drawing (see Appendix 7), and two of the five sessions where she wrote first being directly influenced by teacher demonstration or direction (2/5 and 7/6).

Her explanation for writing first on 12/6 hinted that at other times writing was left till last as it was the hardest to complete. Marie had commented that she wrote first as the picture of the crab she intended to copy from the Picture Dictionary was "a little bit hard".

She was protective of her own ideas, complaining on 14/3 about Kim copying her and 31/5 about Kim and Brian copying.

She revealed also that she felt that both drawing and writing were an expected part of the graphic product. On 23/5 when Kim said she was finished, Marie asked, "Where's your picture?" and on 14/3 in answer to Troy's proclamation that he had finished Marie replied, "Then do your story". The first time she wrote first,
on 2/5, after a long struggle with sounds for words, time ran out and she announced disappointedly "I haven't got time to do mine [drawing]."

Her graphic episodes were often exciting and unpredictable. Talk and evolving drawing influenced ideas for the written text, the final version of which was often different from the original intention. This was however in keeping with the drawing and talk which preceded it: this interpretation is reflected in the following two episodes:

On 28/2 she began making a "nice picture with my mummy in it too", but an unintentional turn in the drawing, with a path appearing to be leading to the sky, led to a detailed discussion of Santa and the eventual alteration of intention, with Santa added to both drawing and writing - "I s a R" (I saw Santa), see Figure 14.

Figure 14 Marie's Graphic Products of 28/2 and 11/4

The drawing and discussion of 11/4 began with a lady with "a very long dress and two little roses in her hair", but one arm appeared to be
in the air and Marie announced "She's waving to someone... her best friend and her cousin". She then added a house to the drawing and wrote "I miss my friend" (I miss my friend). She explained that the picture was of herself waving to her friend who had gone back home - not her original intention, but writing which developed from the talk and evolving drawing, see figure 14.

Marie appeared to follow no explicit rules, using drawing, writing, talk as she needed to complete her graphic product, at times changing intention as she proceeded through drawing and talk to the writing.

She usually proceeded quietly until some point in her work interested others or she became interested in the work of others. The freedom to draw, write, talk, move about the room, or just sit and work quietly allowed Marie the opportunity to make her own choices and follow her own preferences in work style. On 4/4 she worked on copying drawing and writing from a chart, ignoring others, and saying only a little in response to questions or comments.

Oral explanations of her drawing often far surpassed the written text: as shown in the following examples:

On 22/5 Marie based her work on the word aboriginal and a picture of just the head of an aboriginal person. She talked about the picture and what she intended to write, then noticed that she accidentally had drawn the correct number of fingers. "Look what I did, I just did wizzing like that then and I didn't know it was five and it is right". In drawing the other hand
she noticed that it was larger, explained that it was swollen and later that he had hit his hand — she coloured it red to prove the point. The written text became "I like aboriginal", much less than the drawing/talk which had preceded it.

Lots of exciting talk on 13/6 about the picture, involving a house, tree, nest, bird, possum, clouds, paths and eventually the addition of rain produced the text, "I like the rain". She wrote only about the last thing she drew and talked about.

In each of these episodes, the act of drawing had generated an oral story which Marie could not record in the time allowed. She confidently turned to the familiar and favourite "I like..." to complete her work, making a personal comment within her own experience (the class had been discussing the aboriginal people and rainy days were quite regular at the time), even though so much more had happened orally and artistically in her work.

As Marie worked on her detailed drawings, these at times produced surprises for her; such as:

The accidentally correct five fingers on the aboriginal person on 22/5 (Mentioned earlier).

In her drawing of a turtle (21/6) part of the pattern on its back had a familiar shape and she commented, "I didn't know I could draw a bottle".

Within her own drawings and those of others she also appeared to be striving for congruence with
reality; as shown in the following examples:

She counted the fingers on Kim's picture (2/5), announcing that there should be five.

She felt it necessary to explain the different sized hands of 22/5 "... his hand got swollen ... he hit his hand."

She queried Kim's drawing of the shared session on 30/5 where school children had no hair - "They're bald ... I'm not bald".

Although monitoring other children's work within a graphic episode, she followed her own ideas, often resisting the influence of others; the following examples show this:

On 11/4 she did her own original story "I miss my friend", while others followed the teacher's Easter demonstration.

She wrote first on 2/5 while all others drew, even when Kim told her she should be drawing.

Very conscious of the appearance of her work, on 20/6 she added decorations "because it looks pretty" and on 21/6 she undertook meticulously a drawing of a turtle. All of her work was neatly and carefully presented, and she was sensitive to criticism - on 21/3 she became very quiet when accused of copying.

Her writing became more conventional as the study progressed, from "I saw Santa" on 28/2 which she worked through quietly and thoughtfully, and the occasional copying of a whole word "I saw a horse" on 14/3, to more sounds within words - "I A M
cbbs." (I am carrying boxes) on 21/3 and "I miss my friend" on 11/4. On 23/5 she wrote "I like zebras AND horses". On 6/6 and 7/6 she produced a continuous story "I like hen. hen lay egg. The hen is yelling. Bc the haV red foots." where each sentence was in a separate cloud and only occasional assistance was given.

For Marie, drawings and writing were of equal importance, up until the completion of the study, with time spent almost equally on the details of both drawing and writing, as parts of the overall graphic product.

Drawing for Marie appeared to at times provide: the time and means for the formation of her ideas; the clarification of what she was thinking; and an evolving narrative which was often culminated by a short written personal comment - "I like crabs" (12/6), or a brief description - "I am carrying boxes" (21/3) or a short narrative - "I went to my Grandma's"(30/4).

However drawing and writing came together in Marie's work, she showed that for her drawing was a natural part of writing development.

Months after the completion of the study a brief visit to the classroom on 9/10, revealed Marie producing three or four lines of meaningful writing
often close to the conventional spelling and only occasionally accompanied by drawing. This had been the culmination of Marie's chosen path to literacy in her Kindergarten year, within a supportive classroom environment.

4.2.2 Kim

Kim was a happy, active child who appeared confident in her work. Unlike Marie, she was often influenced by the teacher demonstration or discussion prior to writing, and her ideas sometimes came from this, as illustrated in the following examples:

On 4/4 when the teacher suggested getting words from the room she copied part of the weather chart.

"I like Easter" was written after a discussion of Easter words on the 'board on 11/4.

On 9/5 the teacher asked what she was writing about her birthday which was near and she wrote "I like my party" (I like my party).

Influences also came from others, such as:

On 22/5 when Marie suggested "I like my cat", Kim, through misinterpretation, wrote "I like M---- cat". She kept with her original intention even though she found that in reality it was not true.

On 7/3 when the children discussed always drawing houses she did just that, although writing an original story, "IwtoMnt." (I went to my aunty's).

Kim was always very busy during story time, but
on closer examination, she was often busy talking about others work or "borrowing" their ideas; as the following examples illustrate:

On 14/3 she added horses to her picture, copying Marie, but she maintained her original idea for writing, although the talk and drawing changed.

On 21/3 she "borrowed" from each of the other children, adding to her drawing what she heard discussed - from Marie boxes, from Troy a house from Brian numbers. Although borrowing ideas from drawing and talk, she had an original idea for the written text, "lsDHom." (I stayed home).

She managed to talk her way out of unreal situations in her work, creating an oral story to cover this such as the fish above water level (31/5) she explained were jumping up to get away from the shark.

In the same way she expected others work to be realistic and said about Troy's work "Santa came down the chimney, he's got no chimney there". When he showed that he had, but the H was hiding it she replied "You should have done it on the other side so you can see it" (9/5).

Writing time for her was a social occasion, and when Marie offered to help with a drawing (2/5), or toddlers wanted to help her colour in (11/4) she was willing.

Although she had drawn first twelve out of the twenty sessions (see Appendix 7), her later work appeared to be mostly writing first. On 12/6 she said
that drawing was easier after writing "then you get whatever you want to get" and in the interview of 18/7 (Appendix 1) she said she preferred to write first. She seemed to be starting to focus more on writing (21/6), using the drawing to illustrate what she had written. She said in the interview (Appendix 1) that if she wrote first she drew about "the um story that I writed, I read it" (for example 9/5) and if she drew first she wrote about "the thing that I, the drawing that I done" (for example 6/6).

She seemed to feel at the time of this study that both drawing and writing were an expected part of the written graphics. On the 11/4 she suggested that Brian was not finished as he had only written, there was no drawing, and on 9/5 she said you do the picture with your story. In the interview (Appendix 1) she described work in their story books "Um - draw and write and um you do the outline and colour it in."

Kim managed to get a lot of meaning into her writing, with the written story often throwing light on the overall meaning of the graphic product; as shown in the following examples:

On 30/4 " I like m1 KZEN-K1D REBAK." (I like my cousin called Rebecca) revealed the identity of the characters in the drawing and why she had drawn them, as does " I like my frnd M-------" (I like my friend M.) on 20/6.
"I'm lwtmIAH" (I went to my nanna's house) (14/3) described the drawing which was also explained in detailed talk.

Sometimes the connection between her drawing and writing was not as obvious and talk helped reveal the overall meaning; the following example illustrate this:

On 23/5 she wrote "I FAL on M1 heAd" (I fell on my head), with a drawing of a girl in large boots - oral explanation revealed these were roller skates, and suggested the meaning of the combined graphic product, see Figure 15.

"I like my prtey" (9/5), with a lone character in t-shirt was orally explained as Kim waiting for everyone to come to the party (see Figure 15).

Kim usually worked through her own writing successfully, concentrating on the graphophonics of
words (9/5), however she looked at the written work of others critically; as seen in the following instances:

On 23/5 Marie had a capital D in and which Kim talked about for a while.

Brian used a capital K in like on 9/5 and she tried to persuade Troy not to do the same through a long list of instructions.

She managed to monitor everyone else's writing while still working herself.

By the end of the session she was writing more prolifically, and correctly, but drawing was still a large part of her work, helping to add meaning to the written text. On 21/6 writing appeared to be coming more easily for her. Her drawing with all smiling faces echoed the happiness from so many "I like" phrases, and the ease with which the work was accomplished. She seemed to be on the threshold of new writing experiences.

4.2.3 Brian

Unlike Kim, Brian was quietly serious about his work. He started straight into the task set, and usually worked until he felt he had finished, and then could not be persuaded to do any more.

In the time period studied he favoured drawing first in twelve out of the eighteen episodes (see Appendix 7), although he admitted that he sometimes
drew first, sometimes wrote (Interview 18/7 Appendix 1).

Whether he drew or wrote first seemed to depend on how sure he was of what he wanted to write and how confident he was about writing it; as seen in the following illustrations:

On 11/4, after some thought, he wrote first in response to a teacher demonstration, the words he wanted were either available or previously tried, "I like Easter". Only when writing was complete did he draw and decorate.

On 4/4 he drew first, knowing that he was going to do a horse, but unsure of the exact writing he would tackle.

For Brian, both drawing and writing were tools, he manoeuvred them through talk to serve his own purposes, alternating emphasis, depending on his confidence and intention at the time; as the following examples illustrate:

On 28/2 his drawing evolved as he worked, then he looked to his picture for his story. He willingly struggled through the writing of a long story to complete his task, "Iw icowssohsims " (I have shade on the side of my house).

At times he kept to a drawing with which he was confident, such as houses and wrote to suit this drawing. On 7/3 he wrote "iilikhM." and on 12/6 "i like home".

At other times the writing appeared to tell what was happening in the drawing. The written story came from his own experience, for example, "i like smArty pAnts" (9/5. from a Big Book story), and he drew to suit this writing, whether already recorded or orally announced.
He also used writing to add action to his static drawing, such as:

On 4/4 a picture of a horse was accompanied by the written text "The horse licked me" (The horse licked me), see Figure 16.

There were no rules to his use of drawing and writing, but it was obvious that both assisted in his written story production, for example:

On 22/5, he drew, then wrote, then returned to drawing to add background and further detail. The text "I like fish" was a personal comment resulting from the discussion and the theme of the drawing, see Figure 16.

![Figure 16 Brian's Graphic Products of 4/4 and 22/5](image)

At times his writing provided the contextual meaning for his drawing, "I like Mr F", 30/4 and "I like espe" (I like assembly) on 2/5. At other times the drawing provided the context for the writing, on
13/6 he wrote "I like home bc the colour green" (I like home because the colour is green), with a very detailed drawing of home and surrounds, and on 30/5 with Troy he wrote "We like aeroplanes" to accompany a busy picture and talk.

On 6/6 his writing was a brief comment on the very exciting picture. "I like shark the colour grey", but when adding to this on 7/6 he attempted to add excitement in written text by using speech bubbles within the drawing, adding comments on the many happenings within this picture, "yAk", "rain", "Ao" (Uh oh).

On 14/6 and 21/6 he wrote first, and the drawing and talk surrounding this seemed to be restricted by this written text. His emphasis was on the writing and the drawing appeared just an expected addition to this. Is he approaching a time when writing will contain all that he wants to say, when writing will be his total graphic product?

4.2.4 Troy

Troy appeared quieter and not as confident as the other children, although he did enjoy doing "stories" (Interview 18/7 Appendix 1).

He said that he liked to draw first and write second "'Cause you do the drawing first, if you do the
writing first you don't know what you're going to do" (Interview 18/7 see Appendix 1). He showed this preference by drawing first in fifteen of the twenty sessions in the study (see Appendix 7). The five where he wrote first being the direct result of teacher demonstration (two sessions), adding on to a story (one) and the booklet where all children wrote first (two).

For Troy the total story appeared to include writing and drawing; he commented on 11/4 "I've finished my writing and my pictures"; in the interview (Appendix 1) when asked why he liked to do the drawing first he replied "'cause I like to do it and then do the writing second" (others referred to this writing as the story).

On 28/2 he drew the familiar and comfortable house with trees. The picture and talk eased him into the unfamiliar world of text. He sounded painstakingly through words to gain some semblance of correctness, a restriction which did not occur with his relaxed drawing. The text "lwWH" (I went under the tree) was a mammoth task for him, but showed his persistence.

Houses were a favourite with him, his confidence in drawing them helped him to become a part of the writing community even before the struggle with text
began. He had used this tactic on many occasions; such as:

A familiar building on 7/3 lead to the text "I wTRsT" (I went to the city).

A building also was the sole drawing stimulating the text "1 s The m" (I saw the milko).

In other work his houses formed a part of the drawing, on 30/5 "We like aeroplanes" and 13/6 "I liK M HBCTh3K is purple" (I like home because the colour is purple), using the familiar to boost his confidence.

He appeared to have discovered that his own drawing could be explained to suit his intention even with only a vague similarity, whereas writing must have some proximity to correctness to indicate its meaning, for example:

On 14/3 his drawing which started as a pig, but ended up vaguely looking like a chair was orally explained as being dug in at the back, the small chair used at the beach. This explanation provided no difficulty for him, but the text which described it took great effort - "ivwtonnHb" (I went to the beach), see Figure 17.

Figure 17 Troy’s Graphic Products of 14/3 and 30/4
At times the drawing seemed complete in its own message, and the writing a repetition of the information, such as:

On 30/4 Troy drew a tent, path, himself walking to the tent away from a distant building, and wrote "Iwtoocp" (I went camping), see Figure 17.

At other times much more was happening in his drawings than his capacity to cope with written text allowed, and the writing was but a brief comment on the detail; as shown in the following examples:

On 30/5 in association with Brian he wrote "We like aeroplanes" the detailed drawing and oral explanation surrounding this far exceeded this written text.

On 13/6 his very detailed and busy drawing and talk, with rain, trees, house, bird and nest, and arrow pointing to the hiding bear not to be awakened by knocking, had the text focused on one pre-tried part of the picture "I lik m H Bc the is purple) (I like my home because the colour is purple).

He seemed to restrict his writing at times to that with which he was most comfortable. After detailed drawing and discussion of the counting house (9/5) his writing became the familiar "I lk Mi HS" (I like my house).

Being a shy child, he was influenced by others; as the following instances illustrate:

His exciting drawing and talk involving a snake which he really enjoyed on 2/5 concluded with the text "wsA " (I hate snakes) after the comments
of teacher and peers.

On 23/5 after his detailed drawing of a giraffe and surroundings (inspired by the PD) he needed a boost into writing, provided by Marie who suggested he liked giraffes. The text appeared after much effort (he could not do the g) "I like giraffe" (giraffe copied from PD).

Troy liked to hear his own voice on the tape, often asking for a special replay, and by the end of the study was joining in discussion a lot more, possibly boosted by this incentive. On 6/6, 14/6, 20/6 he particularly asked to hear the replay - "Can we listen to it after?" (20/6).

Writing first for Troy at this stage appeared to have restricted his thoughts to the known text, and drawing became an illustration only of the text - the freedom to create a story in oral words and pictures disappeared as the written story was completed. On 14/6 in the booklet, his text "I like dad" was accompanied by a picture of him and dad, as the text "I like my school" had a suitable illustration.

Troy seemed to be approaching the next step on the road to literacy, with the guidance of his teacher he had worked to consolidate each step he had taken. Repeated practice occurred each time before he gained confidence to continue on. On 21/6 he drew in silence, then talked himself through his writing to produce the text "I like pigs". Although this was a familiar text,
his process had altered. His focus seemed to be moving from the drawing and talk which had provided the idea to the text which now provided the message. Talk still, however, assisted with needed support in text production.

Troy also, at a later date (9/10), visited the investigator with a written product covering a full page, and no drawing to be seen. He still does use drawings at times, but his focus has changed.

Troy has been observed at the start of the endless road of developing control of literacy. His progress will continue with the support of his peers and an understanding teacher.

The approach of each child was unique. The drawing/writing process involved individual decisions which could be tackled by each child when ready, if a supportive environment was provided. However, a survey of the student profiles revealed some recurring themes which could provide guidance for educators in the reinforcement of this natural development.

4.2.5 Recurring Themes

Some points related to drawing/writing occurred repeatedly throughout the student profiles. A summary of these provided a clearer picture of the drawing/
writing relationship for these children.

* Both writing and drawing were part of the children's expectation of story writing. The creation of a "story" early in their development appeared to occur through drawing/talk. The children were free to use drawing and talk as they needed and they did so, revealing that for them at this time drawing was necessary, as well as the teacher expectation of writing.

* Writing could be composed to suit a familiar drawing. The familiar drawing often assisted within a graphic episode, giving the necessary boost of confidence to tackle a quite complex text.

* Although confident with most drawing the written part of graphic work was still largely unfamiliar and resulted only from great effort and struggling. As these children progressed some phrases became familiar and more easily tackled, providing completion of task expectations with reasonable facility. This, however, was not an avoidance strategy, but a time of consolidation, using a known text with occasionally the addition of less familiar words. As confidence with writing grew, children still returned at times to the simple known text, perhaps providing for them the
"relief and stability" (Calkins 1986, p.50) which drawing had previously done.

* Familiar drawings and familiar text were often used until confidence and competence grew. Use of the familiar allowed immediate entry into the world of writers, providing fulfilment of task and the confidence to pursue further less familiar drawings or text during later graphic episodes.

* Evolving drawing and talk could lead to the written text. As the graphic episode proceeded, an unintentional turn in the drawing, or an intentional alteration resulting from talk, often led to an alteration in the original intention, and text was written to suit the reformed idea.

* Drawing and talk could provide a detailed story, but expectations of correctness restricted writing at this stage.

* Drawing could be explained to suit the original intention, writing was less manoeuvrable. Drawing, even though it only vaguely resembled something, could be recognizable as that thing, whereas written text needed to be close to the conventional form for recognition.
* Drawing could provide contextual detail for writing, and writing for the drawing. There were times when the written text appeared to have little meaning when separated from the context of the drawing, at other times the writing was found to provide extra meaning for the drawing, such as names or places.

* Drawing could add action to static writing and writing could add action to a static drawing.

* Writing first in early development could restrict thoughts to the known text, also restricting drawing and talk until more confidence was gained.

* Gradually and naturally the student focus changed from emphasis on drawing/talk to emphasis on writing/talk.

* All children needed sensitive demonstration and explanation to encourage and support their natural development.

These recurring themes provided insights into the drawing/writing relationship for these children but a return to the raw data was necessary to ensure the trustworthiness of interpretation.
4:3 CATEGORIZATION

The original observation notes and transcripts broken down into graphic episodes (see Appendix 4) and then summarized into units of information for the file cards (see Appendix 5) allowed further analyzing and sorting of data into categories which would provide an overall picture of the use of drawing for these four children. These categories, together with the emergent themes from the student profiles, would show a clear and detailed account of how these four children used and valued drawing in their writing session in the first half of their Kindergarten year.

Ten categories resulted from the seventy three graphic episodes. These showed the variety of ways these children employed drawing and writing to suit their own needs (See Table 6 for summary of categories). Being at first familiar and confident with drawing, and still learning sounds and letter formation for the construction of words in their writing meant that they were more comfortable with drawing than with writing. Talk was an invaluable tool which they were free to use and served to assist both drawing and writing throughout, but will only occasionally be referred to as it provides special assistance to enlighten a point about drawing and writing - its use
throughout will be assumed.

The ten categories and how the writing of the four children fitted into these are listed in Table 7.
<table>
<thead>
<tr>
<th>Category Title</th>
<th>Diagrammatic Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Familiar Drawing</td>
<td>Drawing (\longrightarrow) Writing-initial sounds</td>
</tr>
<tr>
<td>Leading into Writing</td>
<td>Idea (\longrightarrow) Drawing (\longrightarrow) Writing more sounds</td>
</tr>
<tr>
<td>Complete Drawing described in Writing</td>
<td>Drawing Evolves (\longrightarrow) Writing more sounds</td>
</tr>
<tr>
<td>Evolved Drawing and Talk lead to Writing</td>
<td>Drawing (\longrightarrow) Writing more sounds</td>
</tr>
<tr>
<td>Drawing has Contextual Meaning in Writing</td>
<td>(&lt;\longrightarrow) sounds adds meaning</td>
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<tr>
<td>Copied Written Text</td>
<td>Environmental (\longrightarrow) Copied Print Writing</td>
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<tr>
<td>Copied Picture Inspires Graphic Episode</td>
<td>Copied (\longrightarrow) Drawing (\longrightarrow) Writing</td>
</tr>
<tr>
<td>Detailed Drawing with a brief Written Text</td>
<td>Detailed (\longrightarrow) more conventional Drawing writing some words copied</td>
</tr>
<tr>
<td>Congruence of Written text and Drawing with Real-life</td>
<td>Drawing (\longrightarrow) Writing more conventional real-life</td>
</tr>
<tr>
<td>Simple Drawing Follows More Conventional Writing</td>
<td>Conventional (\longrightarrow) Simple Drawing Writing as Illustration</td>
</tr>
<tr>
<td>Simple Drawing and Writing in Booklet</td>
<td>More Fluent (\longrightarrow) Simple writing Illustration</td>
</tr>
</tbody>
</table>
# TABLE 7
## The Spread of Categories

<table>
<thead>
<tr>
<th>Category</th>
<th>Marie</th>
<th>Troy</th>
<th>Brian</th>
<th>Kim</th>
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</thead>
<tbody>
<tr>
<td>Familiar Drawing</td>
<td>28/2</td>
<td>28/2</td>
<td>7/3</td>
<td>7/3</td>
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<tr>
<td>Leading into Writing</td>
<td>7/3</td>
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<tr>
<td>Complete Drawing</td>
<td>7/3</td>
<td>30/4</td>
<td>14/3</td>
<td>21/3</td>
</tr>
<tr>
<td>Described in Writing</td>
<td>21/3</td>
<td>2/5</td>
<td>30/5</td>
<td></td>
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<tr>
<td>Evolved Drawing and Talk Lead to Writing</td>
<td>28/2</td>
<td>6/6</td>
<td>30/4</td>
<td>7/6</td>
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<tr>
<td></td>
<td>14/3</td>
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<td></td>
<td>7/6</td>
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<tr>
<td>Drawing has Contextual Meaning in Writing</td>
<td>11/4</td>
<td>12/6</td>
<td>21/3</td>
<td>28/2</td>
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<td>7/6</td>
<td>23/5</td>
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<tr>
<td>Copied Written Text</td>
<td>4/4</td>
<td>4/4</td>
<td>21/6</td>
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<td>Copied Picture</td>
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<td>Inspires Graphic Episode</td>
<td>23/5</td>
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<tr>
<td>Detailed Drawing with a Brief Written Text</td>
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<td>22/5</td>
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<td>31/5</td>
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<tr>
<td>Congruence of Written Text and Drawing with</td>
<td>30/5</td>
<td>31/5</td>
<td>31/5</td>
<td>30/5</td>
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<tr>
<td>Real-Life</td>
<td>20/6</td>
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<td>31/5</td>
</tr>
<tr>
<td>Simple Drawing Follows Writing</td>
<td>2/5</td>
<td>11/4</td>
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<tr>
<td>Simple drawing and Text in Booklet</td>
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These children early in the study began by using the graphic meaning making tool with which they were most comfortable, drawing.

4.3.1 Familiar Drawing Leading into Writing

Children were more confident with some drawings than others and would at times use one of these favourites (houses, trees, people) to lead into the text, writing mostly initial sounds for words in recording a story to suit this familiar drawing. Drawing was used as a starting point. From the drawing children worked to the written composition, with drawing acting as a scaffold for this writing. Confidence with familiar topics for drawing carried over to the written text as the writer was provided with the incentive to continue, and to complete the task. Evidence of this is revealed in the following episodes:

Troy on 28/2 used both houses and trees to help him towards his writing, producing "ivwhT" (I went under the tree) which required much effort. He used two people and a building for "IwtRsT" (I went to the city) and on 21/3 a house provided the scene for "isthem" (I saw the milko).

Brian used a house as the basis for his work on 7/3 "ilikhM" and a house and two trees on 28/2 for "icowssohsims" (I have shade on the side of my house).

Houses and trees featured in the work of all
these children at different times. Six episodes made up this category.

4.3.2 Complete Drawing Described in Writing

For some children the completed picture was used in the writing - they drew exactly what they planned on writing about (inferred from talk), or wrote about exactly what was drawn. They started with an idea, often resulting from talk, and formed and re-formed this idea as they drew and talked. Their writing, with one or two sounds for words, actually described or summarized the complete drawn story. They had composed in drawing and then articulated this same composition in writing.

Drawing was a valuable part of this process, it allowed the child to sort out thoughts, plan the work, compose the picture in whatever order decided, then survey the completed composition, the total of what had been worked out, and reproduce this finished product in written form. This contributed greatly to children's confidence with, and understanding of the process of, writing. Children revealed this in five episodes, two of which follow:

Troy on 30/4 drew a comprehensive picture of himself, a road and a tent, with a building in the distance - with this total composition he wrote "wtoctp" (I went camping).
Marie drew herself bending under the weight of a number of boxes, talked a great deal about this and wrote "I AM cBs" (I am carrying boxes), telling just what was happening in the picture.

These episodes reveal another phase of children's writing development and the importance of drawing to this.

4.3.3 Evolved Drawing and Talk Lead to Writing

The written text for some children came from what evolved during the act of drawing, not from any prior planning. In these cases the story was built as the picture was added to and it seemed that children perceived that drawing could be added to in any order, or altered, in this they were learning about revision and manipulation of things in print.

Drawing allowed children not only to compose a story (as in the previous category), but to add to it, alter it, change the focus, until the time came for writing. The writing then came from this evolving drawing and talk. and through this children learned the process of working through the composition of the text; as is illustrated in the following examples:

Marie's Santa picture of 28/2 started as a picture of mum, but the path apparently leading to the sky resulted in much discussion and a change of focus for drawing and writing, with Santa added to both. The text became "IssR" (I
saw Santa).

Troy on 14/3 said he was going to do a pig, but this did not eventuate. His drawing was explained as a low chair dug in the back at the beach, and from this his story became "I went to the beach".

Marie on 7/6 added to her story of 6/6 "I like heN. The act of drawing and much talk had resulted in many additions to the picture during this time, red feet on the hens, a rooster, eggs, dots for "pooh", speech bubbles, and the story became "I like heN. hen lay egg. The heN is yellN. BRc the hAv red feet." (Used the picture dictionary for some words).

Nine episodes made up this category, showing that the evolving drawing influenced by talk may change the original intention of writing or the wording of the text. This was an important process as the children were talking through their thought processes, working out and planning, as well as revising in their minds and drawings, the written text as they proceeded.

4.3.4 Drawing has Contextual Meaning in Writing

The act of drawing inspired the children to the writing, and in the writing, which was becoming more conventional, they found they could specify things not in the drawing, such as an explanation and names for which they usually used talk. This implies audience awareness, as children evidenced a necessity to specify in writing information seen in the drawing. Writing was used to convey and clarify the action of the drawing.
They also appeared to be developing a growing knowledge of decontextualized written text, writing texts which were more and more self-sufficient.

Children had learned that writing as well as drawing and talk could convey important information; as shown in the following examples:

Kim's picture of two children and a tree which was produced quietly led to the writing "I like mi KZEN - KLĐ ReBK (I like my cousin called Rebecca), and the writing in turn clarified the true meaning of the drawing.

Brian's drawing of a horse surrounded by decorations (4/4) came to life with the addition of the writing "The horse licked me" (The horse licked me). He also worked in comparative silence and the writing put action into his static drawn story.

Although not her original intention (she had drawn a lady with a long dress), Marie's final drawing of a girl waving in front of a house (11/4) is illuminated by the written text "I miss m PenD (I miss my friend).

Drawing was an important part of the learning which took place. It provided for the children the making of the story, the writing, however, finished it off.

Twelve graphic episodes fitted into this category.

4.3.5 Copied Written Text

Children at times depended for their writing on visible written text within their environment. Copying
this enhanced success with writing which they would usually not be capable of tackling. Unless a drawing actually accompanied this text in the environment, drawing often appeared an unnecessary addition as the task was complete, although for aesthetic reasons decorations or simple drawings were sometimes added. The text was copied in total to communicate meaning; as is illustrated in the following examples:

Kim on 4/4 copied part of the weather chart with no illustration, although when queried she referred to replaceable words in different coloured cardboard on the chart as pictures (to show she had fulfilled expectations) and added that she was not going to do a decoration.

Troy (11/4) copied "people" and "holiday" from the board. He was still trying to grasp the idea of a "word". His copying at this stage was a visual matching exercise, he appeared to be operating at a "mechanical" level, not comprehending meaning. Once he understood what he had copied (he knew originally only that it was on the Easter theme), he created an oral story to suit this, "I'm going to say my mummy's going on a holiday with me", and drew two characters with Easter eggs.

Marie (4/4) had a chart with the correct words for the writing she wanted, but copied the picture first, then the writing. She also decorated when finished "to make it look pretty".

Five sessions were involved in this category.

4.3.6 Copied Picture Inspires Graphic Product

Copying a picture as the idea for personal drawing allowed the child to step into the middle of
drawing composition, additions and alterations could then be made to this drawing.

The personal comment which accompanied these may have been the reason for choice in the first place, and provided a familiar text with which the children were confident, allowing them success also with the written text.

These four children had been introduced to a Picture Dictionary (PD) which they used with their writing later in the study. At times they looked for ideas from this book, choosing a word and picture; such as:

On 23/5 Troy used the Picture Dictionary to search for something for his story. He found giraffe and decided to copy the picture, however he added a pen and grass, and made this into a story for himself. Following Marie's suggestion he wrote "I like giraffe", and then added more to his picture.

Marie (21/6) meticulously copied a turtle from the Picture Dictionary, but when she wrote, copied tortoise (on the same page) instead, the final story became "I like tortoise".

Drawing in this way provided a confidence boost for these children, with ideas and writing. Six episodes fitted into this category.

4.3.7 Detailed Drawing with a Brief More Conventional Written Text

Children who were not confident or not yet
capable of detailed writing could create their worlds in drawing and talk. Excitement, movement, action could all be portrayed through this media. Until confidence was gained, the written text accompanying this detailed drawing was often restricted to brevity and/or familiar text which still, however, took great effort for those still coming to terms with letter/sound recognition and formulation.

These children, through drawing, were active participants in the writing community, and could share their efforts with a waiting audience. Use of the brief text fulfilled class expectations associated with "story writing" (as labeled by the teacher), provided a sense of achievement and the text gradually became more conventional as confidence and knowledge grew; as the following examples illustrate:

Kim drew a very busy picture and talked a lot about her drawing on 6/6, but used a personal comment from her own experience as her written story "I like rainw" - she had put all of her story into her drawing and talk.

Troy spent a long time drawing and decorating his house, saying it was the counting house. He wrote a story, however with which he was more confident, a personal fact - "I likM Hs" (I like my house), his written story was less than the oral and drawn story.

On 6/6 Brian wrote a brief personal comment on his busy and exciting pictures and talk. His oral story described the action in the drawing as he proceeded, the writing was familiar words on the same theme. "I like shark the colour
grey". He did not attempt to portray the excitement of the talk and drawing in writing, he was still on uncertain ground.

Twelve sessions were in this category.

4.3.8 **Congruence of Written Text and Drawing with Real-Life**

Children expected both drawing and written text to conform to realistic standards, and felt a need to explain any deviations from this. They were confronting the difficulties which face all writers; such difficulties are shown in the following excerpts:

Kim on 22/5 experienced tension between the truth and what she was writing - "I like M----cat". Marie did not have a cat, although Kim thought she did, so she covered herself orally, "I like her cat, just pretending that she's got a cat but she really hasn't". Her drawing did not need to be altered, but it could be added to, as she did.

In the session of 20/6, Marie in her drawing was taller than Kim. Kim helped her explain this variation from reality by saying that she was jumping. Marie added grass to stand on, then steam, saying that the grass was very hot and that was why they were jumping. She had orally explained the variation in her drawing, and wrote briefly "I like me and ---".

Variations from reality in drawing could often be explained realistically, as Marie 20/6, but variations within the text needed more imagination, there was a need to pretend" (Kim 22/5).

Four episodes were in this category.
4.3.9 Simple Drawing Follows More Conventional Writing

In some episodes the emphasis appeared to have been changing to writing. Writing first produced initially, brief, familiar texts which were close to conventional writing, and appeared to restrict imagination as expressed through drawing and talk.

Writing before drawing revealed less time, energy and need for drawing to compose or convey meaning, however confidence and competence with writing had not yet grown to counteract this, so both writing and drawing produced together a very simple graphic product: this is illustrated in the following examples:

On 9/5 Brian drew to suit his written story and his own experience. The story "I like smArty pANTS" was correctly written, then he rushed a drawing to match, his message was already complete.

Kim on 9/5 wrote "I like my prtey.". The drawing of a lone girl prompted an oral explanation - "I'm waiting for all the people to come to my party ... 'cause I'm waiting there for everyone to come to my party ..." Talk was the point of connection and explanation for drawing and writing.

These drawings appeared to lack detail now that they were following the written text.

Nine sessions fitted this category.
4.3.10 Simple Drawing and Text in Booklet

When presented with the folded art paper booklets (14/6) the children all wrote first. These booklets were completed in class on 20/6, when most children also added writing. In these booklets children wrote and drew, and although every page had drawings or decorations, not all pages had writing. The writing was more fluent and conventional, although still brief.

On each page where the writing occurred it was done first, and the accompanying picture was very simple; such as:

On 14/6 Troy wrote "I like dad", with a simple picture of him and dad.

Kim on 14/6 wrote several simple texts, each with a suitable simple picture.

Brian also produced several simple texts and drawing on 14/6.

Marie put more effort into one text, producing "I like POG AND HRNE" (I like Pigs and Honey - [a book title])

These texts were continued or completed on 20/6 with similar simple results.

The number of texts produced may have influenced the detail, however it was apparent that at this time of the year for these children writing was becoming easier, their knowledge and experience had grown and they were each in their own way approaching a turning point in their growth to literacy.
4.4 SUMMARY OF FINDINGS

Initially the familiar and comfortable drawing and talk eased the children into the unfamiliar world of text. Expectations of production of some writing within each graphic episode encouraged a struggle through simple text formation following or during the involved drawing and talk.

Drawing continued as a major emphasis throughout the first months of the study, although writing became more conventional and less of a struggle.

As confidence and competence grew with writing, at times children chose to write first. In the final stages of the study it was apparent that emphasis was moving to the writing, possibly as a result of a combination of children’s observations of others (Years One and Two) working around them, teacher reinforcement of their natural development through demonstration and encouragement, plus community expectations.

As emphasis changed to writing, drawing and writing seemed to be occasionally reversing the roles previously observed.

Whereas early in the study children drew what was familiar and their writing was restricted to this topic, they were observed later in the study writing a
familiar text, with the drawing restricted to what was written.

Initially more meaning was often in the drawing with writing just a comment, but later meaning was embedded in the writing, with drawing a visual note on this. For some sessions, however, both drawing and writing held the same total meaning of the episode and they appeared a repetition of each other.

Drawing appeared to at times provide the context for the less detailed writing early in the study, but children appeared later to learn that writing could hold context not possible in drawing such as names and places, and used this to clarify the meaning of the drawing.

Drawing once held the action of the story and writing was static. Children however were observed using writing later to provide action for a static drawing.

Talk which was prolific throughout the study initially focused on the drawing, but a change was observed about halfway through the study with the focus of talk moving to writing.

Whether children drew or wrote first depended on how sure they were of what they wanted to write, and how confident they were about writing it. Children
often still chose to draw first later in the study, but the emphasis of time and effort was moving to the writing as the study closed.

These children had entered the world of writing through drawing. Personal struggle and peer and adult support had sustained them through growth in knowledge and experience to become now fully confident citizens of this world. They still had a long journey ahead to conventional literacy but the confidence and support provided by drawing early on in this trek gave them the necessary guidance for the road to follow.
5.1 INTRODUCTION

Investigation of drawing in early writing has revealed not only its value but the changing emphasis upon drawing for these young children as knowledge of and experience with writing increased.

Simply stated, the role of drawing progressed from being an initial and dominant meaning-making tool, to fluctuation of emphasis upon and balance between drawing and writing, to an emphasis upon writing with drawing as a later addition to text.

Revelation of the value of drawing and children's natural development through these various purposes of drawing accomplished the intention of this study and led to suggestions for educators and those interested in this field.

5.2 CONCLUSIONS

Drawing within this study was utilized by the focal children as an integral part of the graphic episode. Emphasis, order and intention varied, but its value was obvious.

These young children, when confronted with the tensions of producing meaning in a written script, the
sounds and formation of which were still unfamiliar, relied on the familiar medium of drawing to complete the task at hand. Drawing was of utmost importance to them.

Children became a part of the writing community through using pencil on paper and producing a "story" in pictorial form along with some letters, or a fuller text. Drawing was their means of entry into this writing community, and drawing assisted with confidence and script intention, allowing them a graphic product to share.

Earlier drawings were simple and familiar. As the children gained confidence and expertise with drawing, however, drawings often grew into a detailed static story, or an evolving narrative. At this time the complexity of drawings far surpassed the child's capacity to construct the written text, and even after much effort, the writing continued to be a brief comment on the detail.

With drawing accomplishing the set task, children were free to attempt text production, to sound, to practise, to struggle with letter formation for whatever part of the story possible. The text which initially included only the beginning letters of some words for the written composition was usually
consistent with the drawing. With the task thus accomplished through drawing children were allowed written script practice time, and sounding, letter formation and sentence construction gradually became more conventional over time with the help of demonstration by teacher and peers.

At times, writing was restricted to a familiar and known text such as "I like ...", making a personal comment on a part of the theme of the drawing. The use of such familiar text is valuable, the children are composing orally and in drawing, writing and using varied content words or names with the known phrase - what better practice for a young beginning writer. The repeated use of texts such as this assists in the building of confidence and competence within the total graphic episode.

Children very soon discovered that their drawings, no matter how obscure to an outside observer, could be orally explained to suit their intentions. Alternatively, drawings could be varied to accomplish children's intentions. However, in contrast, children perceived that writing needed some proximity to correctness to indicate meaning - even if only as a letter to be a placeholder for each word. Children had to undertake much internal negotiation to achieve a
shift from a social, flexible, broadly focused visual mode to the more focused and convention bound mode of writing where social interactions were limited. Focus was now upon conventions of print.

They were confronting the tensions between symbol systems (Dyson 1986a), negotiating between drawing, writing, talk, finding how each supports and assists to fulfil the intention.

Children showed a need to keep drawing as part of their writing process for some time, although for different purposes. The uses of drawing were as varied as the children in the study, but it did appear important for them. With drawing as an integral part of their graphic meaning making, children were able to compose a message which could be understood by an audience. Through this drawing they had clarity of communication, even though written text was not yet conventional.

With careful encouragement and demonstration by the teacher, who reinforced children’s learning as they proceeded, it was ensured that drawing was not a crutch, but a tool for constructing meaning. They were able to use drawing to suit their own purposes within the graphic episode, calling on it as a part of graphic meaning making.
Drawing was an essential part of the graphic episode for these children in the first half of their Kindergarten year, supporting their writing, and providing an outlet for the graphic recording of children who were not yet capable of recording much detail in written text. Through drawing they gained success, they learned about the process of composition (oral and written) of the graphic product, and were eased in a natural way into the world of writers. Drawing was for them a bridge for transition from oral to written modes of composition.

Although a focus on writing initially restricted both drawing and talk and the written text was still very simple, children had become more confident with writing which was more conventional, and the practice they were now undertaking was adding to their competence in written language.

5.3 PEDAGOGICAL IMPLICATIONS

To the observer of product only, it may seem that for Kim, Marie, Troy and Brian, writing was an unimportant and rushed part of the graphic product, but observations of these children reveal differently. Although drawings appear much more detailed, early in the study, than the text, time spent on writing was equivalent to and sometimes longer than drawing/talk.
Drawings automatically became the focus of talk and social activities early in the study, as this was where confidence lay. Contrary to teachers' widely held beliefs, however, that drawing restricts writing time, drawing was not preventing children from writing, but rather a means for:

* entering into the graphic episode, providing a way into the world of writers;
* identifying and developing ideas;
* building confidence;
* providing practice in the composing process through visual and accompanying oral modes;
* encouraging peer interest and support in their writing - drawing was a social event, writing was less social and more focused.

5.3.1 An Entree into the Graphic Episode

Drawing was a way into writing. Young children immediately became writers through the use of drawing. Struggles with the written text were also a part of the graphic episode, but trauma was less intense as they were already accepted as members of the writing community. Teachers thus need to value drawing, without which the battle with text would be intense; without drawing there would be no familiar media to relieve
the intensity of the situation. This is not to say, however, that drawing always comes first. Drawing can occur before, during or after the written text, or can be returned to often during the graphic episode, allowing the child relief from the intensity of the construction of written text.

It is necessary for educators to realize that children need to be allowed to draw as a part of the writing session in their early school years as it helps them to become writers.

5.3.2 Identifying and Developing Ideas

Within the graphic episode children drew naturally for a variety of purposes. Drawing appeared to be their inspiration in instigating, assisting with or changing ideas, and provided meaning or added detail to written meaning. Through drawing and talk children's minds were free to create and to alter creations.

Children reveal a need for the inclusion of drawing in the graphic episode to assist with ideas and meaning. Teacher's need to recognize not only the importance of drawing in developing ideas, but also the importance of children making the decisions for when and how drawing is to be used within and across graphic episodes. Drawing used as a strategy for different purposes, such as sorting out or clarifying ideas,
could be modelled by the teacher within the writing session.

5.3.3 Building Confidence

Confidence with the media ensured that the busy time of drawing created excitement, enjoyment and fulfilment which culminated with the writing of the intended or altered message, but the intensity of working out the recording of the written text for these young children took much time, effort and discussion.

Without drawing, the joy of "writing" would be lost to these children, who would have only the struggles and trauma of text production to confront them at this time so important to their confidence with written work.

This has far-reaching implications for classroom practice, in that children, when restricted to writing only, with an as yet unfamiliar media, may have confidence adversely affected, and may misinterpret the writing session as merely a dull, mechanical process.

The struggles with written media, although intense in the graphic episodes of the focal children, were alleviated by the stability and enjoyment associated with the familiar media, drawing and talk.

As confidence and competence with writing grew,
these children's attention became less focused upon drawing, and the working out of ideas previously tackled in drawing was at times internalized. Drawing was used then to complete the graphic episode. It had been an important part of their writing for some time, and children would still use it to complete the graphic episode, at times to assist meaning making or to provide the satisfaction of a task completed well and aesthetically pleasing.

Observation by teachers of children in the process of writing, focusing on when and how drawing is used, marking this shift in emphasis on drawing, would provide for teachers assessment indicators of development in early writing.

The focal children showed that they needed to use drawing not in a set way, but as it suited them at the time for the particular purpose in their graphic episode. For educators this implies that excess restrictions should not be placed on children's use of drawing as this may detract from the support it offers.

5.3.4 Practice in the Composing Process

Drawing was beneficial to the natural development of the focal children. With demonstration and support, they were able to use drawing within the graphic
episode for maximum benefit, enabling practice of the composing process as they drew through their ideas leading to writing.

If these children had been constantly restricted in their use of drawing to non-use, drawing after writing, keeping to a set topic, or the stress of an over-emphasis on correctness in writing, then the valuable practice in the process of composing, the working through of ideas, revising and altering of drawing, all of these benefits of personal choice in use of drawing would have been eliminated from their early school years.

Drawing was shown to be such an important part of the writing session that children should be allowed to use it whenever necessary with writing in the early school years.

5.3.5 Peer Interest and Support

Early in the local children's schooling, both drawing and writing were an important part of the graphic product, and talk was important to both, assisting in the composing and puzzling of these children in co-operation with each other. Drawing provided a medium for developing meaning, forming intentions and focusing ideas.
Interaction with peers formed a large part of composing for these children. Each writing session was a social activity. This was supported by Dyson (1989) in her study. In this way many alterations to intent in drawing and writing occurred as children discussed the graphic product and their wider world of experience. This interaction provided support and learning as well as encouragement and the formation of ideas. It was essential to children's development as writers. Provision needs to be made for this within the classroom, with drawing being used by the children to suit their own needs at a particular time.

Implications are also evident for the importance of consideration of the nature of the grouping of children within the classroom, as a valuable learning situation can be constructed. Teacher's need to consider the formation of groups, planning these to suit a particular intention. Groups may be socially cohesive or compatible, have shared interests, have mixed writing proficiencies, or be planned for other reasons. It is important, however, that the nature of groups be considered for maximum benefit to the children's learning.

5.3.6 Summary

Children, as Kim, Marie, Troy and Brian have
revealed a need to be allowed to draw/write as they require for their level of development, with sensitive demonstration and encouragement leading them to focus on their writing while allowing the use of the familiar drawing and talk to support the less familiar text formation.

Teacher guidance and demonstration is needed to support children at their present level, to help consolidate learning and encourage them to new learning. This teaching methodology fits well within a whole language environment where children are immersed in written language—books, charts, teacher demonstrations, the writing of peers and others. Teachers need to play an active part in the graphic episode:

"The teacher's role is to provide the time, materials, and structure for all this writing/talking/reading/listening, and by responding, extend what children can do."

(Calkins 1986 p.43).

5.4 RESEARCH IMPLICATIONS

This study has supported Dyson (1982) in that observation of product only could provide misinterpretation of the intended message. Talk and the process surrounding production of the graphic
product reveal deeper meaning, the whole of the graphic episode needs to be included when considering children's writing efforts. This is supported also by Harste, Burke and Woodward (1981) when they state:

"To study writing as we have in the past by looking at the markings left on paper, is to study dinosaur tracks without benefit of observing the beast or his habitat."

(Harste, Burke and Woodward 1981, p.539)

As talk revealed such insights into the relationship between drawing and writing, full transcription of talk was required for this study. For those studying children's writing development this would also be a necessary requirement as suggested by Dyson (1982).

Peer interaction is an important contributor to the graphic episode. It is therefore difficult to look at one child's writing session in isolation - a researcher needs to note these other influences on the focal child.

Classroom activities and teacher demonstrations often influenced the graphic episode of the focal children. Researchers need to be aware of other happenings preceding and surrounding children's "writing" for more complete understanding of the graphic episode.
The researcher needed to interact naturally with the children to ensure their natural interactions during the study. Children cannot be ignored. Response to their approaches is necessary, but unsolicited interference only serves to interrupt.

Within this study, the investigator became accepted as part of the writing community of these children. They expected her to participate as an active member. Non-participation, although attempted became distracting to them. It became more natural a situation for the investigator to join the conversation occasionally, even if only to query different points.

While revealing the role of drawing in the writing of these children in their early school years, this study has led to further suggestions for research in this area.

1) These children were observed proceeding from an emphasis upon drawing to an emphasis upon writing. A further longitudinal study would provide evidence to extend this study, revealing how children continue to the independent text. Children could be observed for the whole of their kindergarten year, or followed from Kindergarten to Year 1, or even to Year 2, to identify developmental patterns, and criteria or indicators to assess children's graphic products in the early years.
of school.

ii) An extension of this study would be to investigate drawing in the writing of older children, to see whether a return to the benefits of drawing, diagram, map, or other visual modes and styles of constructing and representing meaning, is made once children are more competent with writing.

iii) This study took place in a whole language classroom. Perhaps investigation of drawing/writing in a more formal classroom atmosphere where reading and writing were taught through strict exercises and responses, would broaden understanding of this phenomenon, by providing a point of comparison for studies such as the present one within a whole language framework.

iv) Also, older children experiencing difficulty with writing may find drawing and other visual modes of expression of assistance, as drawing assisted the focal children within their graphic episodes, and a study of this would further shed light on the value of drawing in writing experiences.

5.5 CONCLUDING REMARKS

Construction of meaning, encouragement and confidence for young writers are gained through the use of drawing in early writing. They are assisted through
drawing and talk to the composition of story which may be briefly or in more detail presented in written text, gradually approaching more conventional form.

The process of composition learned in this way provides a strong foundation for the writing requirements of later years. Children can develop necessary skills naturally in a supportive and relaxed atmosphere, gaining in confidence, using the familiar media of drawing and talk, to assist with the unfamiliar writing. This is the basis of later writing success.

Previous researchers have shown the importance of drawing in Pre-school writing development, and in school writing tasks. This study has extended and confirmed this to show that the role of drawing continues into the early school years, and is important for children's natural development as writers.

It is hoped that educators of young children will make provision for the social and visual needs of children in their writing, and that demonstration, encouragement and support will become the methodology of the writing classroom.
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APPENDIX 1

Interview Questions

(Prepared as a guide for the conversational interview.)

Tell me what you do when you work in your story book?

Do you like doing stories?

Which part do you like best, why?

When Mr F says go and do your story, what do you usually do first?

What else do you do?

NOTE: A transcription of the interviews for Kim, Troy, Marie and Brian appears on the following pages.
Interview – K

In: That's your new story book, isn't it?

K: I haven't got my name on it yet.

In: I remember that story, you wrote it the other day, didn't you? What I want to do today is just talk about some of the stories and things you've been doing for Mr F, 'cause you've been doing lots and lots, and you've shown me so much when I've come in, and I've heard you talking about it with other people.

K: When I um was in Pre-school I still knowed you.

In: And you did that, I remember that. So if Mr F said to you to go and work in your story book, what do you do? What do you do when you come and sit down to work in your story book?

K: Well we need to um write and colour in our stories and we could do the sky and stuff.

In: You do the sky and stuff. So you sit down with your pencils and books and you start to what?

K: Um - draw and write and um you do the outline and colour it in.

In: That's right, so you do your stories. Do you like doing stories?

K: Yes because its fun and you get to do whatever you want to.

In: Aha, that's the good part of it.

K: And I get to um put some faces on the sun and some faces on the clouds.

In: I saw that one, that looked good. So what part do you like best about doing stories.

K: Um.

In: There's lots and lots of things that you do, aren't there? Which part do you like the best of all

K: Doing faces.
In: Doing faces. why do you like doing faces?

K: Because there's lots of things to do, you can do the eyes, the nose, and you could do the buttons on the clothes.

In: Right, so when Mr F says to you - go and do your story, which bit do you do first usually?

K: Um, the um writing and then the colouring in.

In: Right, so you do the writing first, why do you think?

K: Maybe because it's, it's fun to write and um you get to pick which story and so the teacher doesn't tell you which story you need to do.

In: And why do you do the drawing after the writing?

K: 'Cause the writing's fun to do and when you don't do the um writing first and if you don't get time to do the picture, and if you don't get, if you do the picture um, then, and then you don't get to um do it.

In: You won't get to do it?

K: No, you won't get time.

In: Do you like doing the drawing part of it?

K: A little bit.

In: Do you think - you have a look at this story - I like my doll and I like my mum, I like my dress. Right, do you think the picture's an important part of that story?

K: Yeah, but this one is a part - this one here, that's a important thing 'cause my doll hasn't got any stuffing in it.

In: Aha, right.

K: At home it's dressed up and if you drop it on the ground it breaks because I paint on every day 'cause I got some plaster stuff at home. When I need to paint after school I make a doll, and S's looking after it.
In: So when you come to do the story –

K: And my mummy –

In: When you come to do the story you write first what do you draw about?

K: Um, the thing, the um story that I writed, I read it.

In: Now I've seen sometimes when you've done the picture first, most times you write first but sometimes you draw first. If you draw a picture, what would you write about?

K: Well, the thing that I, the drawing that I done.

In: So you would write about the whatever it was that you drew, and do you think it is – what do you think you need when you are doing a story?

K: Well, you need some pencils, or crayons or you need some coloured pencils.

In: Right, and what do you need to do then to do a story?

K: Well you need a grey pencil or a coloured pencil.

In: Right and then you've got your book and you need to do – what does Mr F want to see on your page?

K: Um, nice colours and not all black.

In: Right, some colours as well, so does he want to see all this (picture) or all this (writing) or all that (all work).

K: Yes, he wants to see the whole picture on the whole page.

In: Your drawing? All right, now you're going to write about an echidna.

K: Koala.

In: A koala, oh, that'll be good, won't it. Okay, that's terrific.
Interview - M

M: I'm not going to do a story today.

In: You're not going to do a story, what are you going to do

M: Just draw a picture.

In: Right, and what are you doing the picture about?

M: Koalas.

In: I can see that.

M: That's a mother one and that's a baby one.

In: What are they doing?

M: Climbing - the mother's climbing and the baby's clinging to the mother.

In: Right, so you're not going to do a story. What do you mean, that looks like a story to me. What aren't you going to do?

M: I'm just going to do the picture.

In: You're just going to do the picture - you're not going to do what then?

M: The story.

In: The story. you're not going to do any -

M: Writing.

In: The writing is that right, but all your story's there isn't it, in the picture. Well when - usually when you get your story book, what sort of thing do you do in it?

M: Write.

In: Write, and what else - anything else?

M: And draw.

In: And draw and altogether that makes up your story. Do you like doing stories?
M: Yeah.

In: Why do you like doing stories?

M: Because it's um, real fun.

In: What part of it's fun that you like doing best of all?

M: Try and remembering.

In: Remembering what?

M: The words.

In: And do you like doing this part of your story, the drawing?

M: That's fun.

In: Yes, you seem to have fun when you're drawing. So which part - you liked doing the words best, didn't you? If Mr F says to you - go and work in your story book, which part do you usually do first?

M: The picture, then the story.

In: Right, why do you do the picture first do you think?

M: You might get it mixed up because the tree's bigger and a word might go on it.

In: So you want to do your picture first so you've got the space right for your picture and where do you do the drawing on that page, do you put it in where there's a space, 'cause you've got the sky there up the top of that picture, haven't you? What do you do then?

M: Then I'd be finished.

In: If you did what, the picture?

M: And the story.

In: Well if you did a picture like that, what would the story be about then?

M: Koalas.
In: Yeah, that's good because that's what you've drawn about, but you're not going to write one today, are you?

M: Yeah, I'm going to write I like koalas.

In: Is there anything else you could write about that. You just told me a great story, you said about the mummy koala and the baby koala in the tree. You know that picture tells me a story. Do you think the picture's important when you're doing a story?

M: Yeah.

In: Why do you think?

M: Because.

In: Because why, if the picture's important, why is it important?

M: shrugs.

In: Okay, well I think you could write a great story about that picture.
Interview - T

T speaks softly so it is necessary for the interviewer to repeat his answers for clarity and for the tape.

In: What great thing have you done there?

T: A tree.

In: Tree, and what's this?

T: A horse.

In: A horse, are you going to put one of those other animals that Mr F said in your story?

T: No.

In: You're not, oh. When you get your story book and start to work in it, what do you do?

T: Do a story.

In: You do a story, what part of your story?

T: That side first (left).

In: That side first, yes.

T: Then I go around and around (drawing motion).

In: So, you've done the sky there (present picture), what else have you done today, you've done this picture?

T: And I'm gonna do grass.

In: Why'd you do your drawing first?

T: 'Cause.

In: 'Cause why?

T: 'Cause I like to do it and then do the writing second.

In: You do the writing second, and when you do the writing, what do you write about?

T: Um, anything.
In: Anything? Do you look at this (pointing to his latest drawing) to see what to write about from these.

T: Nup.

In: Right, do you like doing stories?

T: Yeah.

In: Right, which part do you like doing best, cause there's lots of things in doing a story in your book?

T: Drawing.

In: You like the drawing best. Let's see what you've done over here - lots of drawing and writing, haven't you, mm.

B appears to show his story.

B: Look what I did.

In: Oh, you've got yours there to show me. What have you done?

B: I like koalas.

In: Look at that koala up in the tree, no colours today. I won't be a minute.

In to T: Right, so you like doing the drawing best, right. When Mr F says to you to go over and do your story, which part of the story do you do first? You think now, do usually start to write or do I usually start to draw?

T: Draw.

In: Draw, I thought you did, why do you think you do the drawing first?

T: 'Cause you do the drawing first - if you do the writing first you don't know what you're going to do.

In: Right, so the drawing helps you know what you're going to do in your writing and then you do the writing when you've finished your drawing, that's terrific.

T: I'm gonna do I like horses.
In: Are you? I know you know how to write horses 'cause you've written it before.

K appears to show her finished product.

In: What have you got there?

K: I like koalas.

In: What's this (pointing to a smiling sun - it is a sunny day after a lot of rainy weather)!

K: The sun's a happy sun because it's happier when it comes out.

In: And this is your big koala.
Interview - B

In: Oh, you're still in this book. Is this the last page?

B: I've only got one page to go. I finished a book and then started another without a picture on it so he got the wrong one.

In: So he's got to finish that one now, hasn't he? Right, so when you get your story book to work in, what do you do?

B: Write in it.

In: You write in it, do you do anything else besides writing?

B: And drawing.

In: And drawing - which picture do you do?

B: Anything - who am I.

In: Anything you can do - a who am I puzzle - or different things you can do. Do you like doing stories?

B: Yes.

In: I can see some great stories in here.

B: That's my favourite page.

In: What does that one say?

B: I didn't finish it.

In: You didn't finish it, why is it your favourite page?

B: 'Cause the picture looks good.

In: Yes, it does, it's very colourful, isn't it, and an orange sun up there. It must have been a sunny day outside.

B: Can we listen to that (tape).

In: Yes. Which part do you like best, not which picture, if you were doing a story, which bit would you
like doing best - you like doing the writing or the drawing best?

B: The writing.

In: The writing.

B: No, the drawing (T has come over and agrees with B but distracts him).

In: Why do you think you like doing the drawing the best?

B: I like it.

In: When Mr F sends you to do your story, which bit do you do first?

B: Sometimes the picture but sometimes the words.

In: Why do you do it differently? Depends what you feel like? Let's see, we had your favourite one, what's this?

B: Me and my buddy did that.

T stays, B doesn't want to talk any more, wants to join others.
Observations

The children are now using picture dictionaries to help with their writing, referred to as PD in the notes.

M- I'm on this page - a discussion of pages follows.

T- I'm going to do a cat - looks up cat in PD.

A discussion of the number of pages left - T then copies, seems undecided about what to write - copies one - turns through book to another.

M- copying picture from PD - aboriginal person (had discussed the letter A yesterday and the pictures on this page - possibly an incentive).

K - looks over and over through PD - I'm not going to do this dog. M - what about a clown -(they seem to be looking for a picture to inspire their writing).

B- quietly listens to others while thinking through his own decision making.

All children look through PD to find a suitable picture. T - drawing, goes back to what he started after further searching through the PD.
K starts to talk about what going to write with M - M's drawing.

B and T are drawing pictures.

B and K discuss cot in PD - T says has blood on it.

K determined to write I like but hasn't worked out what she likes.

M fascinated by her own drawing of a person - the hand accidently had 5 fingers - very pleased with herself - one hand is a little larger - says its swollen later colours it red and says he has hurt his hand (variation in the picture prompted further drawing and oral explanation).

K decides to like M's cat - finds a picture - sets into a discussion of the PD - talks about colours in the back of the book.

T uses words - looks through dictionary for words he wants only.

B is planning on writing I like fish - has drawn a picture copying the PD, the fish is in a circle (explains later as a pond).

T has drawn an envelope - wants to write I like letters
- M and K spell it for him - B has already done this - they do it more slowly.

M adds clothes to her picture - asks K if she wants a jacket on the cat she is drawing.

B reads I like fish - finished the writing - then goes back to putting a background to his circular drawing.

T puts a frame around his envelope and story - talks about what he's going to do next - a person, eleven.

K is drawing a rounded person with jacket as M suggested - with hand/arms - says its a girl cat with hair and a nice jacket.

B - the background he was drawing is grass around the pond - a snake is added too - he's adding detail to his picture (which he's not ready to put in writing - the story is more in the drawing - writing is a summary only of what is happening).

K starts a discussion on sharing of pencils.

M has completed her person very carefully with full colouring - then starts to write "I like" and copy word out of the PD "aboriginal".

K - picture of a cat looks even more human as she adds
a bow to the hair - decides to add some sky and ground for background.

B colours the whole page now with grass and sky.

T adds sun and clouds to his envelope - reads his story "I like letters".

M starts to colour the sky as have others.

K starts into a discussion of another M in another class - says about own story that it is about the M in her class who doesn't have a cat, but just pretending.

T colours the sky over his clouds - B suggests tracing over them again when the sky is finished - T says, in black.

B talks about the colours he's used in his writing.

All children return to pictures when completed writing.

K is first finished.
Tape Transcription

T: I'm on this page.

B: (re PD) T hasn't got a dictionary.

T: Yes I have.

B: Where?

T: There.

B: Here?

T: A dictionary book.

B: K'll get us that. Yeah she's getting them aren't you K?

K: I'm gonna get everybody's.

B: I got this one here but now you got a different one.

K: I'm gonna do a -

B: I've got 2 more pages.

T: I'm gonna do a cat.

M: I've got more pages, I've got 1 2 3 4 'cause I've been away.

K: I've got 3.

M: I've got 4.

B: I've only got 2.

T: I've only got - what about me, I've only got 1 more. Let me count - I've got 2 more pages.

B: That's 'cause you were - you've been here the most times.

K: Let Mrs B write.

K: We were drawing a little picture with our buddies.
helping us when you weren't here and B drew a picture without his - with his buddy then he draws 2 but you're not allowed to draw 2.

T: He asked Mr F.

B: Yes you are.

K: But you're not allowed to draw it in here - you're not allowed to draw it in your story you're only meant to do one.
I was going to draw a fish but I didn't want to.

M: Red.

T: I don't (very soft).

B: I had my photo -

Indecipherable chatter.

B: K had to say princess when she had her photo taken (just back from school photos).

K: Yes, but I didn't say princess.

T: That's 'cause you were scared.

B: She was not scared.

T: Why didn't you say it?

K: 'Cause I needed to the man told me.

M: I'm going to make curly hair for this man.

K: I'm not going to do this dog.

B: Fish (looking through his PD).

M: It's a catfish, a catfish - doesn't say fish 'cause it has to be a eff.

T: I'll show you where fish is, it's here somewhere. There, there's fish.

M: See, told ya.

B: I didn't know.
M: See that isn't fish.
B: I don't know what that is, what's that say Mrs B?
In: Cod - it's a kind of fish.
K: I'm gonna do a cat.
T: Catfish, that's a fish.
B: Like mine.
M: I'm gonna write the same story - I like.
T: Look - but I like this.
M: I like my cat he he -
K: I like -
T: Now I'm drawing it.
K: I like my -
M: (discussing her picture of an aboriginal man) I'm not gonna make him rude.
K: I like cats.
T: You only do the head (to M as the picture in the PD only has the head of the aboriginal person).
K: I like -
B: Everybody look.
K: I like. I like M's cat.
M: I haven't even got a cat.
K: Yes you have, you said I like my cat.
M: I'm gonna write, I'm gonna say I like my -
T: Dog.
B: Somebody's wrote that.
T: I like my -
M: I hate dogs.
T: What about cows.
M: I hate them too.
T: No you don't.
K: There's blood (looking at a picture of a cot in PD).
T: There's blood on there.
M: Where's blood, where's blood. No that's not blood, that's a little flower - um.
K: I like M's cat.
T: She hasn't got one.
K: I like - giggle.
M: Oh 1 2 3 4 5 (counting fingers on the person's hand in her picture). I didn't know it was 5. (accidently the correct number).
B: Fish. fish.
M: Look what I did. I just did weeeerrr like that then and I didn't know it was 5 and it is right.
In: Just the right number.
K: There's M (the word) - I like M's cat.
M: There his hand got swollen there (the other hand accidently appeared larger than the first).
In: Is it bigger?
K: I like M's cat.
M: So I've got to do it red.
K: I've finished now Mrs B.
B: Where's the picture?
B: I like M's cat.
M: Oh she even spelled my name right.
K: giggle

B: Oh she copied off there.

K: Right now - what colour's that cat got to be - oh I'll copy that picture - a brown cat. I'm gonna do a girl cat. There's some um there's some colours in here (PD) Mrs B. They're at the back.

In: There are?

K: There's little round circles.

In: Does it tell you how to write the words for the colours?

K: Yes. the word and the colour.

T: Looks like a catfish.

B: No it's not. Tell T what that is.

In: It says cod.

T: Oh.

M: What?

Indecipherable chatter.

In: What are you doing B?

B: I like fish.

In: Right - that's a great fish you've done.

T: I - there. pause I like 111 -

In: What are you going to write?

K: This cat has got clothes on.

In: Have you written like? You write like first 'cause you know that one - you've used that lots of times.(to T).

T: I hate - I like -

M: Like you need.
T: Ll1.
B: I'll spell it to you L I K E.
M: L I K EEE (as T writes).
B: E. K (looks, T hasn't written K yet) K E. Look at the K E.
T: I like.
M: Show me your legs on your cat.
K: This one's got clothes on.
M: I wanta make clothes on this one.
B: Very smart, very smart, very smart it is.
M: My sister -
B: I like fish. I like -
M: K, want to do a jacket on yours.
K: Want me to do a cap on it.
M: Want to do a jacket on him.
K: Yeah, there.
B: I like fish.
T: I don't like fish 'cause I caught one -
B: Mine's got a - (discussing picture). You don't have to do it. Just keep going okay. Look where I've got mine.
T: I.
B: I ??? when 'm not even finished.
T: Now I'm gonna do - I don't know. I'm going to do another thing.
M: What are you waiting for T?
T: I'm going to do this. Eleven (looking at PD).
Indecipherable chatter.

B: What colour will I use now - I know, yellow.
K: Cat.
B: M I like fish.
In: What have you done the fish on?
B: A pond.
In: Right.
K: What's that there B?
B: I'm decorating it.
In: What are you doing in there?
B: Sitting (in picture).
In: Sitting? In the pond?
B: No.
K: He's sitting on the grass.
In: Oh, that's the pond and that's the grass - great.
T: B, you could do that in the pond.
B: Oh, yeah.
T: Go in B.
T: K, look where he is.
K: In the middle of the grass.
M: These are the bestest one's (sorting the colours).
B: You got to take it out.
M: That's mine and that's (pencil dispute follows).
K: Mrs B, Mr F said you have to share.
In: Right, we'll share them nicely.
M: She did say nicely.

K: Well you still have to M 'cause B needs to use the blue.

B: I need to do that.

M: I like, like, now I got to — I've got to write that (points to the word aboriginal in PD - class has been talking about the aboriginal people). All of that.

K: M you haven't coloured in the shirt yet.

M: I have.

K: Oh.

M: I wouldn't do it again.

B: I didn't press it hard (the fold in his writing book).

M: I didn't press it apart and it still came out.

B: I want to show it out.

T: Press it harder — there.

B: I'm finished Mrs B.

K: Decorate it.

M: Mrs B I did a little bit of sky.

In: What a good idea.

T: You can draw it. Yeah. Cover all the sky up.

B: Now the clouds are blue (T has coloured over his clouds) but it's lighter than the cloud (the blue frame of clouds is still showing through).

M: (discussing T's work) If you do, if you do cover up the sky all over you won't have any clouds.

B: Yeah. 'cause it's lighter.

In: I like these.
M: Look at those Mrs B.
In: Very colourful.
B: You used every colour except yellow.
T: (reads to In) I like letters (et on page).
In: Clever boy. I didn't think you'd be able to do that word and you have, well done.
(K is talking in the background about M's work)
K: Well there's this girl and she gave me the right — she only likes T, she only likes T and she doesn't like B either.
M: She does.
K: No.
M: Doesn't she, not —
K: No, it's M — no, it's a different M, she's really really tough, she thinks she's smart, but she's more —
B: In our class?
K: No in a different class.
In: Is that M in your story?
K: No, not that M.
In: In your story it's this M.
K: Yeah, I like her cat — just pretending that she's got a cat but she really hasn't.
B: It's nice.
K: It turned out nicer when you press hard, that's the picture — I'm wriggling.
B: That's good.
K: T, you try it.
T: No, then I can't do the clouds.
B: You doing them black?

T: No, grey — see the clouds.

B: It's harder then — you'd better go over it.

T: Still see 'em. Yeah, look, can still see those.

B: No.

M: No —

B: After you do the sky you can do them again.

T: In black?

B: Yeah.

T: I went (meaning coloured) over my words.

B: I went over my words too. I did that like — I did that red line and it turned out pink (when coloured over). I got a black —

K: You can still see my —

T: What are you doing?

Toddler makes a noise in the background — small discussion of this.

K: Mrs B finished.

In: You sure have. wow, would you like to bring that up here and show me so I can see it a bit closer.

B: Mine.

T: It's mine now.

In: Great, would you like to read it to me?

K: I like M's cat.

In: And you have every one of those words done perfectly and this is the cat.

K: Yeah.
In: It's all dressed up.

T: It's Fat Cat.

K: It's got a nice bow.

T: It's Fat Cat.

B: It's a girl.

In: Is it Fat Cat, it's a girl cat isn't it?

K: Not Fat Cat.

In: It's not Fat Cat?

K: I don't like Fat Cat.

In: Oh, I see, is this the cat's nose, is it?

K: Yeah.

In: And big paws, and it's all dressed up, fantastic. See if Mr F can guess what it is. (teacher returns).

Mr F: Mmm let me have a look. (teacher discusses picture, guesses a few comical things).

M and K mention that they worked together on some of the picture.

K: I coloured in the bow but I couldn't colour in there because there's a hole through there, there's a hole through there too.

Teacher comments - asks M - as she shows her work comments on the hand.

M: He hit his hand.

Te: He hit his hand - that's why it's red is it?

Teacher hears each story and discusses the spelling of words with the children.
APPENDIX 4

Sample Graphic Episodes for 22/5/90

These Graphic Episodes have been taken directly from the observation notes and tape transcription for 22/5/90. All talk and actions associated with the production of the Graphic Product of the child in question have been assembled into the one script for later analysis.
Graphic Episode

Kim 22/5/90

Observations

Children are using PD to help with writing.

T: I'm going to do a cat. (Looks up cat in PD - actions show he's undecided.)

K - looks over and over through PD - I'm not going to do this dog. M - what about a clown -(they seem to be looking for a picture to inspire their writing).

K determined to write I like but hasn't worked out what she likes.

K decides to like M's cat - finds a picture -sets into a discussion of the PD - talks about colours in the back of the book.

K is drawing a rounded person with jacket as M suggested - with hand/arms - says its a girl cat with hair and a nice jacket.

K starts a discussion on sharing of pencils.

K - picture of a cat looks even more human as she adds a bow to the hair - decides to add some sky and ground for background.

K starts into a discussion of another M in another class - says about own story that it is about the M in her class who doesn't have a cat, but just pretending.

All children return to pictures when completed writing.

K is first finished.
Discussion of number of pages left.

K: I'm not going to do this dog.
K: I'm gonna do a -
K: I'm gonna do a cat.
M: I like my cat he he -
K: I like -
T: Now I'm drawing it.
K: I like my -
K: I like cats.
K: I like -
K: I like. I like M's cat.
M: I haven't even got a cat.
K: Yes you have, you said I like my cat.
K: I like M's cat.
T: She hasn't got one.
K: I like - giggle.
K: There's M (the word) - I like M's cat.
K: I like M's cat.
K: I've finished now Mrs B.
B: Where's the picture?
B: I like M's cat.
M: Oh she even spelled my name right.
K: This cat has got clothes on.
K: giggle

B: Oh she copied off there.

K: Right now - what colour's that cat got to be - oh I'll copy that picture - a brown cat. I'm gonna do a girl cat. There's some um there's some colours in here (PD) Mrs B. They're at the back.

In: There are?

K: There's little round circles.

In: Does it tell you how to write the words for the colours?

K: Yes, the word and the colour.

M: Show me your legs on your cat.

K: This one's got clothes on.

M: I wanta make clothes on this one.

B: Very smart, very smart, very smart it is.

M: My sister -

M: K, want to do a jacket on yours.

K: Want me to do a cap on it.

M: Want to do a jacket on him.

K: Yeah, there.

(K is talking in the background about M's work)

K: Well there's this girl and she gave me the right - she only likes T, she only likes T and she doesn't like B either.

M: She does.

K: No.

M: Doesn't she, not -

K: No, it's M - no, it's a different M, she's really really tough, she thinks she's smart, but she's more -

B: In our class?

K: No in a different class.
In: Is that M in your story?
K: No, not that M.
In: In your story it's this M.
K: Yeah, I like her cat - just pretending that she's got a cat but she really hasn't.
B: It's nice.
K: It turned out nicer when you press hard, that's the picture - I'm wriggling. (pattern)
B: That's good.
K: T, you try it.
T: No, then I can't do the clouds.
K: Mrs B finished.
In: You sure have, wow, would you like to bring that up here and show me so I can see it a bit closer.
In: Great, would you like to read it to me?
K: I like M's cat.
In: And you have every one of those words done perfectly and this is the cat.
K: Yeah.
In: It's all dressed up.
T: It's Fat Cat.
K: It's got a nice bow.
T: It's Fat Cat.
B: It's a girl.
In: Is it Fat Cat, it's a girl cat isn't it?
K: Not Fat Cat.
In: It's not Fat Cat?
K: I don't like Fat Cat.
In: Oh, I see, is this the cat's nose, is it?

K: Yeah.

In: And big paws, and it's all dressed up, fantastic. See if Mr F can guess what it is. (teacher returns).

Mr F: Mmm let me have a look. (teacher discusses picture, guesses a few comical things).

M and K mention that they worked together on some of the picture.

K: I coloured in the bow but I couldn't colour in there because there's a hole through there, there's a hole through there too.
Observations

PDs now in use.

T- I'm going to do a cat - looks up cat in PD.

A discussion of the number of pages left - T then copies, seems undecided about what to write - copies one - turns through book to another.

All children look through PD to find a suitable picture.

T - drawing, goes back to what he started after further searching through the PD.

B and T are drawing pictures.

T uses words - looks through dictionary for words he wants only.

T has drawn an envelope - wants to write I like letters

T puts a frame around his envelope and story - talks about what he's going to do next - a person, eleven.

T adds sun and clouds to his envelope - reads his story "I like letters".

T colours the sky over his clouds - B suggests tracing over them again when the sky is finished - T says, in black.
Discussion of pages left in book.

T: I've only got - what about me, I've only got 1 more. Let me count - I've got 2 more pages.

B: That's 'cause you were - you've been here the most times.

T: Look - but I like this.

T: I like my -

T: I - there. pause I like 111 -

In: What are you going to write?

In: Have you written like? You write like first 'cause you know that one - you've used that lots of times.(to T).

T: I hate - I like -

M: Like you need.

T: L11.

B: I'll spell it to you L I K E.

M: L I K EEE (as T writes).

B: E. K (looks, T hasn't written K yet) K E. Look at the K E.

T: I like.

T: Now I'm gonna do - I don't know. I'm going to do another thing.

M: What are you waiting for T?

T: I'm going to do this. Eleven (looking at PD).
T: You can draw it. Yeah. Cover all the sky up.

B: Now the clouds are blue (T has coloured over his clouds) but its lighter than the cloud (the blue frame of clouds is still showing through).

M: (discussing T's work) If you do, if you do cover up the sky all over you won't have any clouds.

B: Yeah, 'cause it's lighter.

In: I like these.

T: (reads to In) I like letters (et on page).

In: Clever boy. I didn't think you'd be able to do that word and you have, well done.

B: That's good.

K: T, you try it.

T: No, then I can't do the clouds.

B: You doing them black?

T: No, grey - see the clouds.

B: It's harder then - you'd better go over it.

T: Still see 'em. Yeah, look, can still see those.

B: No.

M: No -

B: After you do the sky you can do them again.

T: In black?

B: Yeah.

T: I went (meaning coloured) over my words.

(I like letters was his intention, has mistakenly copied I like envelopes).
Graphic Episode 22/5/90

Observations

B- quietly listens to others while thinking through his own decision making.

All children look through PD to find a suitable picture.

B is planning on writing I like fish - has drawn a picture copying the PD, the fish is in a circle (explains later as a pond).

B reads I like fish - finished the writing - then goes back to putting a background to his circular drawing.

B - the background he was drawing is grass around the pond - a snake is added too - he's adding detail to his picture (which he's not ready to put in writing - the story is more in the drawing - writing is a summary only of what is happening).

B colours the whole page now with grass and sky.

B talks about the colours he's used in his writing.

All children return to pictures when completed writing.

Transcription

B: Fish (looking through his PD).

M: It's a catfish, a catfish - doesn't say fish 'cause it has to be a eff.

T: I'll show you where fish is, it's here somewhere. There, there's fish.

M: See, told ya.

B: I didn't know.
M: See that isn't fish.
B: I don't know what that is, what's that say Mrs B?
In: Cod - it's a kind of fish.
K: I'm gonna do a cat.
T: Catfish, that's a fish.
B: Like mine.
B: Everybody look.
B: Fish, fish.
T: Looks like a catfish.
B: No it's not. Tell T what that is.
In: It says cod.
T: Oh.
M: What?
Indecipherable chatter.
In: What are you doing B?
B: I like fish.
In: Right - that's a great fish you've done.
B: I like fish. I like -
B: I like fish.
T: I don't like fish 'cause I caught one -
B: Mine's got a - (discussing picture). You don't have to do it. Just keep going okay. Look where I've got mine.
T: I.
B: I ??? when 'm not even finished.
B: What colour will I use now - I know, yellow.
K: Cat.
B: M I like fish.
In: What have you done the fish on?
B: A pond.
In: Right.
K: What's that there B?
B: I'm decorating it.
In: What are you doing in there?
B: Sitting (in picture).
In: Sitting? In the pond?
B: No.
K: He's sitting on the grass.
In: Oh, that's the pond and that's the grass - great.
T: B, you could do that in the pond.
B: Oh, yeah.
T: Go in B.
T: K, look where he is.
K: In the middle of the grass.
B: I'm finished Mrs B.
K: Decorate it.
B: I went over my words too. I did that like - I did that red line and it turned out pink (when coloured over). I got a black -

Teacher hears each story and discusses the spelling of words with the children.
Observations

M- copying picture from PD - aboriginal person (had discussed the letter A yesterday and the pictures on this page - possibly an incentive).

All children look through PD to find a suitable picture.

M fascinated by her own drawing of a person - the hand accidently had 5 fingers - very pleased with herself - one hand is a little larger - says its swollen later colours it red and says he has hurt his hand (variation in the picture prompted further drawing and oral explanation).

M adds clothes to her picture - asks K if she wants a jacket on the cat she is drawing.

M has completed her person very carefully with full colouring - then starts to write "I like" and copy word out of the PD "aboriginal".

M starts to colour the sky as have others.

All children return to pictures when completed writing.

Transcription

(M draws as others discuss school photos - K mentions man, catches on to the term.)

M: I'm going to make curly hair for this man.

M: I'm gonna write the same story - I like.

M: (discussing her picture of an aboriginal man) I'm not gonna make him rude.

T: You only do the head (to M as the picture in the PD only has the head of the aboriginal person).
M: I'm gonna write, I'm gonna say I like my -

T: Dog.

B: Somebody's wrote that.

M: Oh 1 2 3 4 5 (counting fingers on the person's hand in her picture). I didn't know it was 5. (accidently the correct number).

M: Look what I did. I just did weeeerrrr like that then and I didn't know it was 5 and it is right.

In: Just the right number.

M: There his hand got swollen there (the other hand accidently appeared larger than the first).

In: Is it bigger?

M: So I've got to do it red.

M: I like, like , now I got to - I've got to write that (points to the word aboriginal in PD - class has been talking about the aboriginal people). All of that. I -

K: M you haven't coloured in the shirt yet.

M: I have.

K: Oh.

M: I wouldn't do it again.

M: Mrs B I did a little bit of sky.

In: What a good idea.

M: Look at those Mrs B.

In: Very colourful.

B: You used every colour except yellow.

Teacher comments - asks M - as she shows her work comments on the hand.

M: He hit his hand.

Te: He hit his hand - that's why it's red is it?

(Teacher takes the child meaning seriously.)
APPENDIX 5

Sample File Cards for 22/5/90 based on the Graphic Episodes from that date.

T 22/5  I like letters
       I like e

Mistakenly writes envelope (copied from PD)

Changes his mind a few times - gets his picture from the PD - thinks it is a letter, but the word is envelope.

Puts a frame around the envelope and story - colours over the story - can hardly be seen in photocopy.

The chosen picture inspires a personal comment.

Te Demonstration: Children receive PDs and discuss, plus discuss the number of pages left.

K - 22/5  I like M------s Cat.
          I like M------ CAT.

Tension between truth and what writing/drawing - M doesn't have a cat although K thought she did.

K said "I like her cat - just pretending that she's got a cat but she really hasn't."

Drawing - writing - drawing.

Negotiating between the world of reality and imagination.

Te Demonstration: Children receive PDs and discuss, plus discuss the number of pages left.
B 22/5

I like fish

i like fish.

B draws a fish pond. Writes I like fish, then adds to his drawing.
He adds detail to his picture which he's not ready to put into writing.
Writing is a summary only of what is happening.
The story is more in the drawing.
Knows what he wants to write but does the picture first, then finds the words and writes, then returns to the drawing to add background.

Action is in the drawing, writing a comment from experience.

Te demonstration: Children receive PDs, discuss these and the pages left to write on.

M 22/5

I like aboriginal

M copies from PD drawing plus relevant noun.
Drawing first, adds body and sun and sky to picture.
Hand accidently has five fingers - comments on this. The second hand turns out larger, so she explains that it is swollen, colours it red, and tells the teacher that he hit it.
Variation in the picture prompted further drawing and oral explanation.
M also works on K's picture during this time.

The written story is much less than the picture and oral explanation.
The act of drawing generated an oral story.

Accidental discovery in picture, first five fingers, then a larger hand, prompts oral explanation.

Te Demonstration: Children receive PDs and discuss, plus the number of pages left.
APPENDIX 6

Graphic Products in Chronological Order

As Graphic Products are referred to repeatedly in the text, these have been reproduced here in reduced form for reference and clarification of analysis.
Brian

I have shade in the side of my house.

Marie

I saw Santa.

Troy

I went under the tree.

Kim

I went home from my nanna's house.
Brian

I like home.

Marie

I went to church with my mummy.

Troy

I went to the city.

Kim

I went to my aunty Angela's.
GRAPHIC PRODUCTS

14/3/90

Brian

Absent

Marie

I saw a horse.

Troy

I went to the beach.

Kim

I went to my nanna's.
Brian

I drew numbers.

Marie

I am carrying boxes.

Troy

I saw the Milko.

Kim

I stayed Home.
Brian

The horse licked me.

Marie

Hickory Dickory Dock.

Troy

The horse met a rabbit.

Kim

Today is Tuesday. The weather is cloudy. There are 4 Kindergarten.
I like Easter.

I miss my friend.

Troy

Kim

I like Easter.
Brian

I like Mr F-----.

Marie

I went to my grandma's.

Troy

I went camping.

Kim

I like my cousin called Rebecca.
I like assembly.

I like clowns.

I hate snakes.

I like my mum.
I like Smarty Pants.

I like my house.

I like my party.
I like fish.

I like aboriginal.

I like letters.

I like M-------'s cat.
GRAPHIC PRODUCTS

23/5/90

Brian

Absent

Marie

I like zebras and horses.

Troy

I like giraffes.

Kim

I fell on my head.
I am in school. I like school.

We like aeroplanes. Troy and Brian
Marie  I like hens.

Kim   I like rainbows.

Brian I like sharks the colour is grey.

Troy  I like flowers because they grow.
Marie  I like hens. Hens lay eggs. The hen is yelling because they have red feet.  Go away.

Kim    I like rainbows. My mum likes rainbows.

Brian  I like flowers because they grow. Mum likes flowers.

Troy   I like sharks the colour is grey. Rain. Go away

What's up dock. DDDDDD. Ttttttt. 

GRAPHIC PRODUCTS

7/6/90
I like home.

I like crabs.

I like Mr F-------- because.

I like flowers.
Marie  I like the rain.

Kim    I like my mum and I like me.

Brian  I like home the colour is green.

Troy   I like my home because the colour is purple.
I like me and K----.

I like pigs and honey.
I like mum because... I like my family.

I like home.
I like my cousin. My I like book.

I like my mum.

I like my mum and dad.

I like my friend M———.
GRAPHIC PRODUCT

14/6/90 and 20/6/90

Troy

I like dad.

I like my school.

I like tortoises.

I like pigs.

I like my doll and I like my mum. I like my dress.
Once upon a time there was a fish. It was a talking fish. He swam.

I've got a new bag and it is to go to my grandmas and I keep my dolls in it.

I saw a dog ween my flowers. Nose went the farge of the flower.
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