

# Writing in English as an Additional Language at Key Stage 2

Professor Lynne Cameron and Dr Sharon Besser  
School of Education, University of Leeds

**Research Report  
No 586**

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at Key Stage 2***

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*Leeds, October 2004.*

## Writing in English as an Additional Language at Key Stage 2: Executive Summary

### *Introduction*

Researchers from the University of Leeds were commissioned by the Department for Education and Skills (DfES) to conduct research into the writing of pupils at Key Stage 2 (KS2) who use English as an additional language (EAL) and who are defined as ‘advanced learners’, in that they have been in the UK for at least five years. Scripts produced by 264 pupils for the 2003 English National Curriculum Test (Writing) were analysed qualitatively and quantitatively to identify features of writing that pupils learning EAL handle less confidently than their peers who use English as a mother tongue (EMT). This research adds to previous evidence gathered about EAL writing at Key Stage 4 (KS4) in an earlier, Ofsted-funded, project by the same author (Cameron 2003).

### *Key Findings*

- The best writers at this age, using English as a mother tongue (EMT) or English as an additional language (EAL), were found to employ the resources of English - grammar, vocabulary, direct speech, punctuation, rhetorical features - with flexibility and adaptability to create strong story characters and plots, and effective persuasive writing.
- However, many EAL learners, even high achieving pupils, handle adaptation to a variety of genres less confidently than their EMT peers.
- Two features of language show statistically significant differences between EAL and EMT writing: the use of prepositions and the composition of short, fixed phrases. EAL writing contains more errors in both features, which also caused difficulties in writing at KS4.
- EAL learners write stories that include more metaphors and similes than EMT stories, for pupils achieving both level 4 and level 5. EAL writing at level 5 used most figurative language, with animal metaphors and similes the most popular.
- Certain features of language are handled less confidently by lower achieving EAL writers. In particular: use of Adverbials, modal verbs, Subject-Verb agreement, verb tenses and endings, and subordinators to link clauses.
- In many ways, EAL writing at KS2 was more fluent and more accurate than the writing seen at KS4. These differences would seem to be linked to the teaching that the younger children have received through the National Literacy Strategy.

## **Background and Aims**

Until recently, it has been assumed that learners of English as an additional language who have been in the country and the school system for five years or more will have developed their language skills to a sufficiently high level to achieve to their potential in school education. However, attainment data show a pattern of under-achievement in National Curriculum tests from Key Stage 1 through to GCSE for pupils with English as an additional language (DfES, 2003).

A research project also carried out by the first author and funded by Ofsted (Cameron, 2003) investigated differences in writing at Key Stage 4 (KS4) between advanced bilingual learners and their peers who have English as a mother tongue. The KS4 study found differences in accurate use of some types of words and phrases, and that some pupils seemed to have problems using their additional language to express their ideas in writing. Lower achieving EAL and EMT learners shared a tendency to lack sufficient content in their writing and not to use paragraphing to organise content.

The research reported here aimed to investigate writing skills of younger children at Key Stage 2, and to see if similar patterns were evident. Specifically, the project aimed:

- To identify key features of language that pupils learning English as an additional language appear to handle less confidently than English mother tongue speakers.
- To analyse these features according to level of ability in English (as measured by national tests).
- To strengthen existing evidence provided by Ofsted research into older pupils' writing by adding to our understanding of writing development.
- To inform the EAL strand of the Ethnic Minority Achievement Strategy by providing information and guidance on the teaching of bilingual primary and secondary students (by pulling together both pieces of work).

## **Methodology**

264 scripts from the 2003 National Curriculum Test (Writing) were provided by 13 schools from 8 LEAs. The schools varied in socio-economic context and proportions of EAL pupils. Scripts were provided from pupils attaining each of levels 3, 4 and 5 in the Writing test, giving six groups (2 language background x 3 attainment level) for comparison.

Each script comprised a story and a radio advertisement. The prompt for the story writing was a set of pictures leading to a problem for the main characters, which pupils then had to resolve and conclude. The shorter task was to write an advertisement for local radio to persuade listeners to buy a new toy.

Texts were analysed using an integrated framework for writing that examines both the text as a whole, in terms of control and use of the genre (narrative and advertisement), and language use at the levels of sentence, clause, phrase and word. All the story texts and a sample of 40 radio advertisements were analysed in depth. Story texts were rated for the amount and type of development of four key narrative components: Setting, Characters, Problem and Resolution of problem. The first 100 words of each story were grammatically analysed for



use of clauses, and errors of various types were counted (agreements, articles, prepositions, formulaic phrases, spelling and punctuation). Statistical analyses of numerical ratings and scores were complemented by descriptive analyses of error types and figurative language in the stories, and of the radio advertisements.

## Findings

- **Formulaic phrases:** EAL learners made a greater number of errors than EMT learners in the use of formulaic phrases (a formulaic phrase is a group of words that are ‘bound’ together, in that certain words must, or tend to be, accompanied, by certain other words, e.g. *his best friend* rather than *his best of all friend*). The greatest difference was found in writing by learners attaining level 4, where EAL stories contained significantly more errors than EMT stories.
- **Prepositions:** Overall, and at level 3, EAL writing omitted significantly more prepositions than EMT writing. Both EAL and EMT groups at level 3 used some prepositions incorrectly. EMT writing improved in terms of incorrect use between levels 3 and 4; EAL writing at level 4 contained significantly more incorrectly used prepositions. For pupils at level 5, there was no significant difference in numbers of preposition errors.
- **Use of Genres:** Expertise in writing requires learners to develop knowledge of a range of genres and how language is used to create the format, style, voice, purpose and stance that characterise a particular genre, combined with skills to select from and adapt language resources as required for the genre. In some ways, EAL learners handled the genres less confidently than their EMT peers, and this seems to become more obvious in the writing of higher achieving pupils, perhaps because they use word and phrase level features more accurately:
  - Story endings:** For the group of pupils attaining level 5, more stories written by EAL learners had endings that were rated as ‘incomplete’, and fewer had endings rated as ‘original’ or ‘creative’ in some way.
  - Narrative components:** For the group of pupils attaining level 5, writing by EAL learners developed the story components of Characters, Problem and Resolution less than stories by EMT pupils. Stories by EAL learners did more development of the Setting.
  - Radio advertisements:** Adverts written by EAL learners attaining both level 3 and level 5 were less likely to open with a catchy ‘hook’ to attract the attention of listeners. Instead, a full sentence was often used. Adverts by EAL learners attaining level 5 contained less variety in sentence types and vocabulary than those by their EMT peers.
- **Length and paragraphing:** Both EAL and EMT learners wrote stories that were usually long enough and, at levels 4 and 5, were making good use of paragraphing.
- **Sentence grammar:** The amount of subordination was not significantly different between groups, other than between EAL writing at levels 3 and 4, where the mean for level 4 was significantly higher. However, type of subordination varied, with ‘advanced’ subordinators (*while, until, after* etc) being used more in EMT writing and by pupils attaining higher levels.

- **Clause structure:** EAL learners attaining level 4 overall showed statistically significant differences with EMT peers in their use of clause slots. They used:
  - more Subjects that were single nouns
  - more and shorter Verb phrases
  - more and longer Objects / Complements
  - fewer words in Adverbial slots.Put together, these suggest EAL writing at this level uses more short clauses, in which information is concentrated towards the end.
- **Adverbials:** In writing by pupils attaining level 3 overall, the mean number of words used in the Adverbial slot in EAL writing was significantly lower than EMT, as with level 4 (above). At both levels 3 and 4, therefore, writing by EAL learners is likely to be including less information about time, place, manner and purpose.
- **Verbs:** EAL learners attaining level 5 made some errors with advanced verb tenses that show the relative timing of two events, such as the past perfect tense e.g. *he had queued*
- **Figurative language:** Use of figurative language was limited to a subset of pupils in each group, with more use by higher level groups. EAL stories used more metaphors and similes than EMT stories, for pupils achieving both level 4 and level 5. EAL writing at level 5 used most figurative language.
- **Spelling and punctuation:** EAL learners attaining level 4 made significantly fewer spelling errors than their EMT peers. At the other levels, there was no significant difference in spelling or punctuation errors.

### **Comparison with findings from EAL study on KS4 Writing (Cameron 2003)**

- At both KS2 and KS4, the strongest differences (quantitatively) between EAL and EMT writing were found at word and phrase level, in formulaic phrase errors and the use of prepositions.
- In many ways, KS2 writing was more fluent and more accurate than the writing seen at KS4. Length and paragraphing were better; there were fewer errors with agreements and articles; commas were used more accurately by KS2 EAL writers attaining level 5 than by sixteen year olds predicted A or B in their GCSE English. These improvements would seem to be linked to the teaching that the younger children have received through the National Literacy Strategy.
- At discourse level, the lower achieving EAL writers at KS4 had more difficulties with handling genre than EMT peers. The narrative genre at KS2 was handled quite confidently, probably because it is the earliest acquired genre for children and in many ways the most basic. However, some EAL writers at KS2 did not adapt their language to the demands of the radio advertisement genre as readily as their EMT peers.
- **Subordination:** At KS2 and KS4, lower achieving EAL learners and their EMT peers

made less use of advanced subordinators than higher achieving EAL and EMT learners. In addition, higher achieving EAL learners at KS2 used fewer advanced subordinators than EMT learners.

### ***Summary of key recommendations***

- Schools need to ensure that EAL learners have extensive opportunities to encounter and work with a range of genres of written English.
- EAL learners might be helped with handling formulaic phrases through a focus, across the curriculum, on phrases as whole units rather than only on words.
- Higher achieving EAL learners could benefit from exposure to, and direct teaching about, more advanced tenses that show the relative times of events, and more advanced subordinators to create more varied sentences.
- EAL learners, even those attaining level 5, could benefit from noticing different ways in which well-written stories are brought to an end, and from trying out various story ending techniques.
- Level 3 story writing is characterised by lack of development of narrative components, and both EAL and EMT writers could be helped to increase the amount of development of story setting, characters, and plot, by thinking about the imagined readers of their stories, what they might want to know and how this could be made interesting for them to read.
- Explicit attention to certain features of language such as modal verbs, Adverbials and prepositional phrases seems especially important for lower achieving EAL writers, who seem less likely to discover the grammatical patterns by themselves than higher achieving EAL learners.
- Pupils' individual vocabularies offer a rich resource for classroom activities, since many of the less common words used by individual pupils may not be known or used by others.
- Figurative language allows some children opportunities to create vivid images in their stories. Some level 4 and 5 EAL writing makes interesting use of figurative language that could be used as a resource for teaching all pupils.

**Summary of results**

To read the tables: Shaded columns show the results for writing from pupils at each of the three attainment levels. These columns report differences and similarities between EAL and EMT groups. Boxes in bold show statistically significant results or findings that are judged important. The non-shaded columns show results of comparing writing from pupils attaining one level with writing from pupils attaining the next level.

Statistically tested results are marked as follows: (\*) significant at  $p < 0.05$ ; (\*\*) significant at  $p < 0.01$ ; (\*\*\*) significant at  $p < 0.001$ ; (§) approaching significance,  $0.05 < p < 0.1$

	STORY	level 3	from level 3 to 4		level 4	from level 4 to level 5		level 5
		EAL and EMT	EAL	EMT	EAL and EMT	EAL	EMT	EAL and EMT
<b>The text as a whole</b>	<b>Narrative development:</b> Setting Characters Problem Resolution	<b>EAL and EMT stories have similar (low) amounts of development of each component, except Resolution.</b>	<i>more development of the narrative</i>	<i>more development of the narrative</i>	EAL stories have slightly less development of each component. No clear difference in preferred strategies.	<i>increase in the amount of development of the narrative</i>	<i>increase in the amount of development of the narrative</i>	EAL stories have less development of Characters, Problem and Resolution than EMT; more dev. of Setting.
	<b>Use of picture prompts</b>	EAL stories less likely to follow the given pictures accurately.	<i>fewer stories that did not follow pictures accurately</i>	<i>fewer stories that did not follow pictures accurately</i>	EAL stories less likely to follow the given pictures accurately.	<i>slightly more stories that did not follow pictures accurately</i>	<i>slightly more stories that did not follow pictures accurately</i>	EAL stories less likely to follow the given pictures accurately.
	<b>Endings</b>	EAL stories had many incomplete endings and more than EMT.	<i>fewer incomplete endings</i>	<i>fewer incomplete endings</i>	Slightly more EMT stories have incomplete endings	<i>fewer incomplete endings</i>	<i>very many fewer incomplete endings</i>	<b>More EAL stories have incomplete endings</b>
		Very few interesting endings, similar to EMT.	<i>more interesting endings</i>	<i>more interesting endings</i>	More EMT stories have interesting endings.	<i>more interesting endings</i>	<i>many more interesting endings</i>	<b>Fewer EAL stories have interesting endings.</b>
	<b>Paragraphing</b>	Both EAL and EMT have problems with lack of paragraphs	<i>better use of paragraphing</i>	<i>better use of paragraphing</i>	Similar use of paragraphing.	<i>better use of paragraphing</i>	<i>better use of paragraphing</i>	Both use paragraphs well.
	<b>Length</b>	Both EAL and EMT write shorter stories, but long enough.	<i>slightly longer</i>	<i>slightly longer</i>	Similar lengths	<i>longer stories</i>	<i>longer stories</i>	Similar lengths
<b>Direct speech</b>	EAL use greater % of DS (§)  Similar problems in punctuating direct speech.					<i>reduction in commas marking DS in wrong place (§)</i>	EAL use more words of DS (§)  EAL use more DS to develop the Problem and less to develop Resolution.	

	STORY		level 3	from level 3 to 4		level 4	from level 4 to level 5		level 5
			EAL and EMT	EAL	EMT	EMT	EAL	EMT	EAL
<b>Within the text</b>	<b>Sentence grammar</b>	Subordination	Similar subordination index	<i>higher subordination index (*)</i>		Similar subordination index			Similar subordination index
			More EMT stories use advanced subordinators.			More EMT stories use advanced subordinators.	<i>double the number of stories use at least one advanced subordinator</i>	<i>double the number of scripts use at least one advanced subordinator</i>	More EMT stories use advanced subordinators.
	<b>Clause structure</b>	Subjects	EAL stories use more pronouns as Subjects (§)			EAL stories use more single word Subjects than EMT (*)		<i>more single noun Subjects (§)</i>	Differences in use of Subject slot not significant
		Objt/Cmp	Differences in use of Object / Complement slot not significant	<i>more words in Object / Complement slot (*)</i>		EAL use more and longer Objects / Complements (*) and more than any other group.	<i>fewer Objects / Complements (*)</i>	<i>more Objects / Complements (*)</i>	Differences in use of Object / Complement slot not significant
		Advbial	EAL use fewer words in the Adverbial slot (**)	<i>more words in Adverbial slot (*)</i>		EAL use fewer words in Adverbial slot (*)			Differences in use of Adverbial slot not significant
		Verb	Differences in use of Verb slot not significant			EAL use more, shorter, Verb Phrases (*)		<i>more Verb phrases (*)</i>	Differences in use of Verb slot not significant
	<b>Words and phrases</b>	Formulaic phrases	Differences not significant			EAL contain many more errors in formulaic phrases (***)	<i>fewer formulaic phrase errors (*)</i>		Differences not significant
		Figurative language	EAL stories use more metaphors and similes than EMT stories.			EAL stories use more metaphors and similes than EMT stories.	<i>many more metaphors and similes</i>	<i>more metaphors and similes</i>	EAL stories use more metaphors and similes than EMT stories.  EAL stories used most animal similes.

<b>Language accuracy:</b>	verb errors	Differences not significant	<i>fewer verb errors (*)</i>		Differences not significant	<i>fewer verb errors (*)</i>	<i>fewer verb errors (\$)</i>	EAL writing contains some errors in advanced verb tenses e.g. past perfect.
	Sub -Verb agreement	Differences not significant		<i>fewer Subject - Verb agreement errors (*)</i>	Differences not significant	<i>decrease in Subject -Verb agreement errors (\$)</i>	<i>fewer Subject - Verb agreement errors (\$)</i>	Differences not significant
	Noun -Pron agreement	Differences not significant			Differences not significant	<i>reduction in Noun -Pronoun agreement errors (*)</i>		Differences not significant
	Articles	Differences not significant		<i>fewer errors with incorrect articles (*)</i>	EAL more errors with incorrect articles (*)			Very few errors with articles, but EAL more than EMT (\$)
	Prepositions	EAL errors with incorrect and omitted prepositions. EAL more omitted prepositions than EMT (*)		<i>fewer errors with incorrect prepositions (\$)</i>	EAL prepositions errors more likely to be incorrect than omission. EAL more incorrectly used prepositions than EMT (*)	<i>fewer incorrectly used prepositions (*)</i>		Differences not significant
<b>Technical accuracy:</b>	Punctuation	Differences not significant	<i>fewer missing punctuation: commas, full stops and inverted commas (*)</i> .	<i>fewer missing full stops (**); in inverted commas and full stops in direct speech (*); in other punctuation (\$)</i>	EAL omit fewer commas (\$)	<i>fewer wrongly used commas (*)</i> <i>reduction in errors in other punctuation (**)</i>	<i>fewer missing commas (**); wrongly used commas in direct speech and full stops (\$); other punctuation errors (\$)</i>	Differences not significant
	Spelling	Differences not significant			EAL make fewer spelling errors (*)	<i>fewer spelling errors (\$)</i>	<i>fewer spelling errors (**)</i>	Differences not significant

	<b>level 3</b>	<b>level 5</b>
<b>Radio advertisement</b>	<p>EAL learners seem to handle the genre less confidently than EMT writers, particularly at level 3.</p> <p>Openings and slogans less varied and catchy.</p> <p>Omission of key information, repeated information.</p> <p>EAL and EMT often include too much info on price and purchase</p>	<p>Clear overview of content. -included sufficient information and not too much of any one kind,</p> <p>EAL writing contained less variety of sentences and vocabulary than EMT</p> <p>Grammar and vocabulary used to show change in voice.</p>

## 1 Introduction

The Department for Education and Skills (DfES) commissioned this research project to investigate the writing of pupils who use English as an Additional Language (EAL) and who are ‘advanced learners’, in that they are not recently arrived in the country but have spent at least five years in UK schools. Until recently, it has been assumed that advanced bilingual learners will have developed their language skills to a sufficiently high level to achieve to their potential in school education. This research project is part of a wider effort to ensure that this is the case, and that these pupils are not disadvantaged by continuing difficulties with English.

Over three hundred pieces of writing from the English National Curriculum Tests taken in July 2003 have been analysed qualitatively and quantitatively by language background and national curriculum level to produce profiles of achievement and needs, which in turn lead to suggestions for the teaching and evaluation of writing.

### 1.1 *The aims of the research project*

The project worked to the following aims supplied by DfES:

- To identify key features of language that pupils learning English as an additional language appear to handle less confidently than English mother tongue (EMT) speakers.
- To analyse these features according to level of ability in English (as measured by national tests).
- To strengthen existing evidence provided by Ofsted research into older pupils’ writing by adding to our understanding of writing development.
- To inform the EAL strand of the Ethnic Minority Achievement Strategy by providing information and guidance on the teaching of bilingual primary and secondary students (by pulling together both pieces of work).

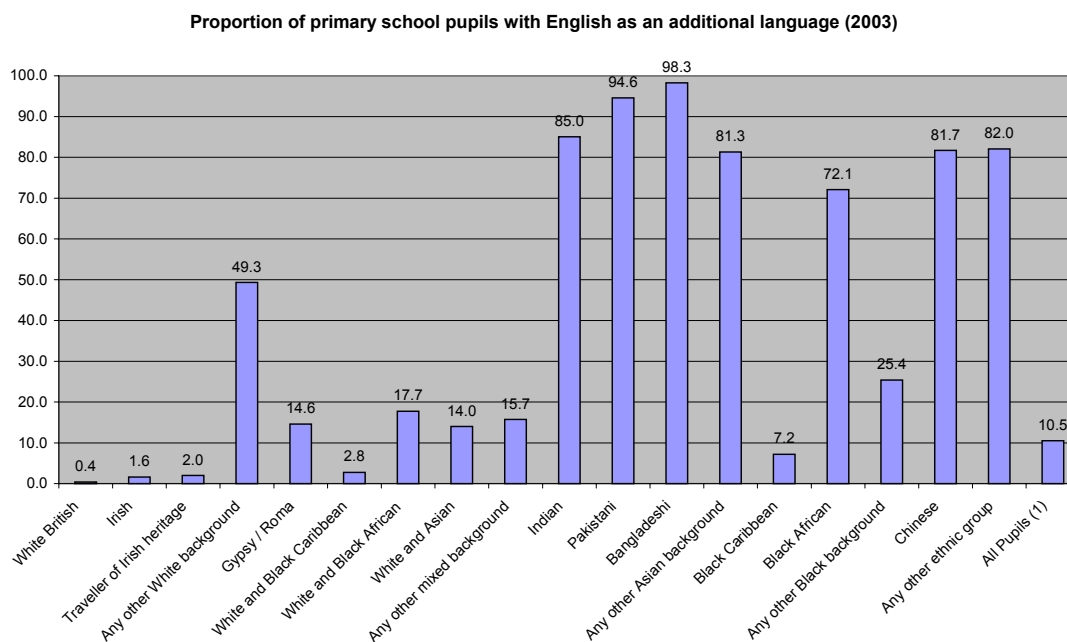
### 1.2 *English as an additional language at Key Stage 2*

In 2003, DfES figures show 57,132 pupils, 9.3% of the total, at Key Stage 2 using English as an additional language,

(<http://www.dfes.gov.uk/rsgateway/DB/SFR/s000448/table33-36.xls>).

Children of Indian, Pakistani, Black African, Chinese and Bangladeshi heritage make up the largest sub-groups, as shown in Figure 1.



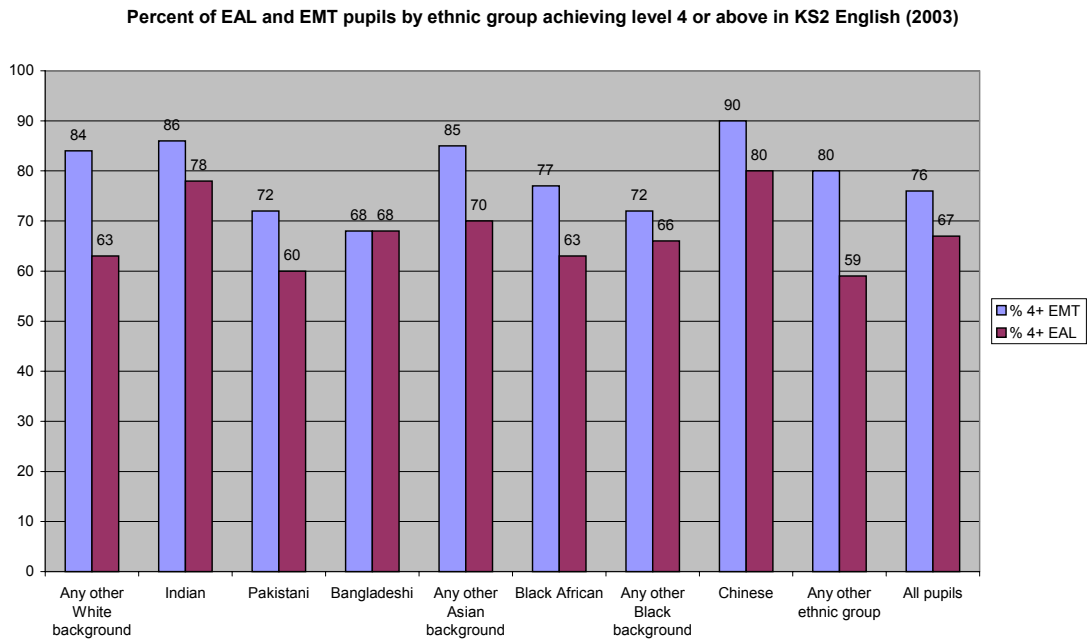


**Figure 1 Proportions of EAL learners by ethnic group (primary school)**

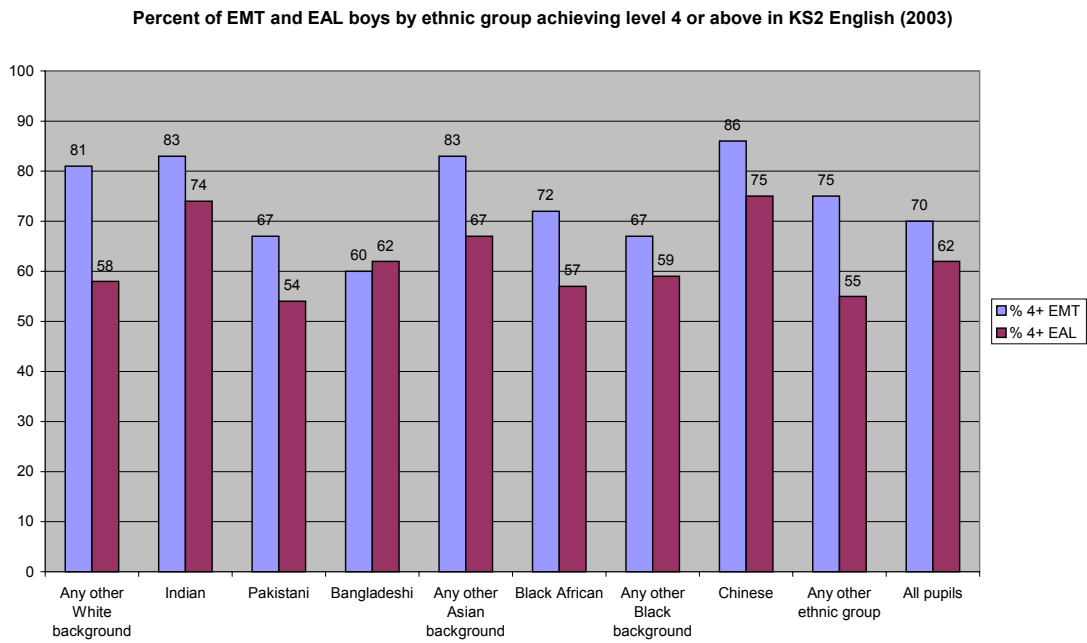
Attainment data show a pattern of under-achievement in English, Mathematics and Science National Curriculum Tests for each of these groups of pupils, apart from those of Indian, Chinese and ‘Any other mixed’ background, who achieve results higher than or level with their EMT peers. However, Indian and Chinese EAL pupils do less well than Indian and Chinese EMT pupils.

Most of the children who use English as an additional language in UK schools are from established minority ethnic communities, and have been born and brought up in the UK. Recent arrivals are likely to be identified as Black African (Somalia, Ethiopia etc) or Any Other White (Eastern and Central Europe).

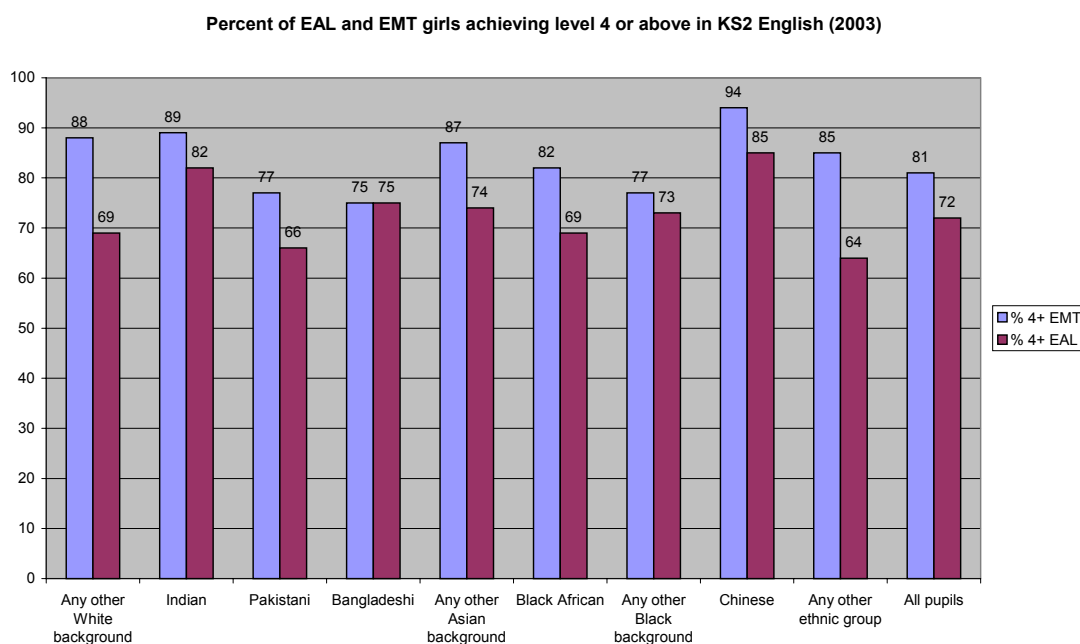
Figures 2 – 4 show achievement in English for some of these groups, measured as the percentage of pupils achieving level 4 and above in the English National Curriculum Test at Key Stage 2 (aged around 11 years). The right-hand bars in Figure 2 show that overall, 9% fewer pupils using EAL achieve at the expected level than their mother tongue peer group. When we look at gender and background (and ignoring the “Any other ...” groups which may lead to comparisons across groups with very different language and socio-cultural backgrounds), the largest gap between EAL learners’ and EMT pupils’ achievement, 16%, is for Pakistani boys (54% of Pakistani boys achieve level 4+ compared to 70% of EMT boys).



**Figure 2 % of EAL and EMT pupils achieving level 4 or above in KS2 English (2003)**



**Figure 3 % of EAL and EMT boys achieving level 4 or above in KS2 English (2003)**



**Figure 4 % of EAL and EMT girls achieving level 4 or above in KS2 English (2003)**

A pattern of under-achievement is visible at Key Stage 1, and after increasing at Key Stage 2 as seen above, is maintained at Key Stage 3 (age around 14 years). At school-leaving age, only 34.7% of boys of Pakistani background learning EAL pass 5 or more GCSEs at grade C or above, as compared with 46% of boys whose mother tongue is English.

The development of English as an additional language is assumed to take place through immersion in mainstream schooling, combined with some specialist assistance at the early stages from Language Support or Language Development teachers. Research in other countries, particularly North America, suggests that it takes between 5 and 7 years for children's additional language to reach a level comparable with their mother tongue peers (Collier, 1996). By the end of Key Stage 2, therefore, we would expect differences in achievement due to first language to be disappearing, rather than to be widening. While a range of other factors, including socio-economic background, may influence achievement, it is important to consider language issues so that children can be given appropriate support and teaching in the primary school.

### **1.3 Links to the "Writing in EAL at Key Stage 4 and post-16" project**

The project was designed to follow an earlier, Ofsted-funded research study of writing by more advanced learners of EAL at Key Stage 4 and post-16 (Cameron, 2003). In that project, the writing of bilingual learners was analysed and compared with writing from first language peers and from higher achieving EAL learners. It was found that some language features were still causing difficulties for bilingual learners, particularly at the levels of genre and phrase.

The methodology of the current project follows that of the earlier project as far as possible, with some adjustments made to improve methods in the light of that experience and to cater for the different nature of the writing tasks.

Where feasible, comparisons are made between writing at Key Stages 2 and 4.

## 2 Writing at Key Stage 2

Writing is a key skill for social interaction and for formal education. Writing enables us to explain ideas and feelings, to record what is learnt, to explore the meanings of ideas, and to display knowledge for assessment purposes.

Writing is a complex process, in which thoughts and ideas are turned into written language in the form of paragraphs, sentences, phrases and words, organised to make the content accessible to intended readers and to fit conventionalised formats and text types.

In this section, we describe the context in which pupils are learning to write, and report some of the more recent literature on writing development in first and additional languages.

### 2.1 *The development of writing*

The concept of ‘linguistic literacy’ (Ravid and Tolchinsky, 2002) is helpful in capturing some of the complexity of learning to write. Linguistic literacy concerns literacy skills that are expressed in language, in contrast to, for example, visual or computer literacy, and aspects of language knowledge that are influenced by the development of literacy skills. A linguistically literate individual can be characterised as having what Ravid and Tolchinsky call ‘rhetorical adaptability’. In other words, the skilled writer has a range of registers and genres available to choose from and the language knowledge to compose within them, and can choose appropriately for the particular communicative purpose and audience.

In a literate society, spoken and written language interact and influence each other. Some forms will move from talk to writing, but others may be encountered through written texts and absorbed into talk (ibid, p 430).

Awareness of discourse style – that language is used differently in writing from how it is used in speech – emerges at pre-school ages, particularly where children experience different types of language from television, computer games and other literacy activities. Children with such experiences constructed spoken narratives differently from children without them (Michaels and Collins 1984). Evidence from first language children shows that register differences that mark social distinctions are noticed by pre-school children but that more formal grammatical structures and vocabulary take much longer to develop, and are still continuing into secondary school (Berman, 2000).

Register and genre are closely inter-related. Ravid and Tolchinsky identify the broad genres of conversation, narration and exposition, information and poetry, which split into many sub-genres, such as jokes, letters, stories, scientific writing. They report studies which show that children under 7 can recognise differences in genre, and that the writing of 9 year olds shows differentiation between narrative and expository texts.

The grammar of written texts differs from the grammar of talk, and learning to write involves the development of new grammatical resources that produce larger and more complex units. While young children can identify such expressions and produce them in certain contexts, it again takes most of secondary schooling to develop “appropriate and consistent integration.. in suitable contexts” (ibid, p 429).

At the end of primary school then, children using English as a first language can be expected to have learnt the basic conventions of written text, to be developing their control of several written genres, with narrative probably the best developed, and to be still developing their skills in addressing texts to imagined / intended readers. Children of this age will show variable familiarity with and control of language forms, such as relative clauses and the passive voice, that are developed through exposure to written language (Perera, 1984).

## **2.2 The development of writing in EAL**

Views seem to be split as to whether or not EAL writing development follows the same path as EMT writing. It seems unlikely that there is a simple answer to this question, since much must depend on pupils’ level of spoken English on entry to school, and on experiences of literacy in both English and heritage language at home (Gregory 1996). The available research literature does not offer much clarification. Hudelson (1994), from a US ‘whole language’ perspective, argues that the two groups of children engage in similar processes, but, as Reynolds (2002) points out, she offers little evidence to support the claim.

Reynolds’ study investigates the development of certain discourse markers in the writing of 10 -13 year old EMT and mostly Spanish-speaking English as a Second Language (ESL) pupils, who were asked to write on two different topics. The most interesting finding of this study was the difference between EMT and ESL writing in the responses to the different topics. While the EMT writing made use of the markers differently for the different registers of writing required by the topics, the ESL writing did not do so. Reynolds makes the point that for the ESL pupils, development requires learning to distinguish between the requirements of different writing tasks. Using the idea of rhetorical adaptability, we can see development as increasing both the range of resources available to be used in writing and the awareness of which resources are most appropriate for a particular task.

Another finding of Reynolds’ study relevant to the current project was the higher overall use of the causality markers (*because, so, therefore, thus, by, through, with*) in the ESL writing. Similar findings – of higher use of *and* and *because* – were found in two other studies. Reynolds suggests that this may result from a greater reliance on narrative style in the writing, again suggesting that development in EAL writing involves increasing diversity in available styles and genres.

## **2.3 Differences between EAL and EMT writing at Key Stage 4**

The previous research project commissioned by Ofsted (Cameron, 2003) compared writing in mock GCSE examinations across three groups: pupils using EAL predicted

grades A or B in English GCSE; pupils using EAL predicted C/D borderline or below; and EMT pupils predicted C/D borderline or below.

The strongest differences between EAL and EMT writing at the lower levels was in the use of words and phrases, particularly the accurate use of ‘small’ words such as prepositions and delexical verbs such as *make*, *do*, *put*, and in word grammar, especially agreements and endings. Prepositions, articles and Subject-Verb agreements showed inaccuracies even in the high achieving EAL writing.

Interestingly, like Reynolds, we also found lack of variation with topic in the length of Subject Noun Phrases. The writing of both high achieving pupils using EAL and low achieving EMT pupils showed an increase in the length of Subjects in the curriculum areas of History, Religious Education and Geography, as compared with the persuasive writing in the English exam. The length of Subjects in the writing of the lower achieving pupils using EAL did not show such variation.

At discourse level, we found that the lower achieving EAL writing had more difficulties with the control of genre, particularly in maintaining the relationship between writer and intended reader.

## **2.4 The teaching of writing at primary level**

The National Literacy Strategy was introduced into all primary schools in 1998 and since then pupils experience a daily ‘Literacy Hour’. The Literacy Hour includes focused teaching and application of writing at word, sentence and text level for a range of fiction, poetry and non-fiction. It includes explicit teaching of writing through the demonstration and modelling of writing (composition and transcription process), exploration and discussion of choices writers make at the point of writing, scaffolding specific aspects of writing and opportunities to practise and apply the skills across the curriculum. Resources such as *Developing Early Writing* (DfES, 2001) and *Grammar for Writing* (DfES, 2000) support teachers in developing strategies for learning and teaching which enable children to become explicitly aware of grammatical principles and their effect and to increase the range of choices open to them when they write for a range of purposes and audience. Pupils in this study will have experienced 5 years of the National Literacy Strategy (unlike the students in the Key Stage 4 study) and it is likely that this will have influenced the nature and the level of their writing skills.

## **2.5 An integrated framework for writing**

We present here a slightly revised version of the Integrated Framework for Writing that was developed in the Key Stage 4 project (Figure 5). As before, the framework tries to capture how we thought about writing in order to understand about the writing process and product, and to analyse the texts.

Writing is seen as the interplay of **what** the writer wants to tell the reader (the content) and **how** this is done (language resources).

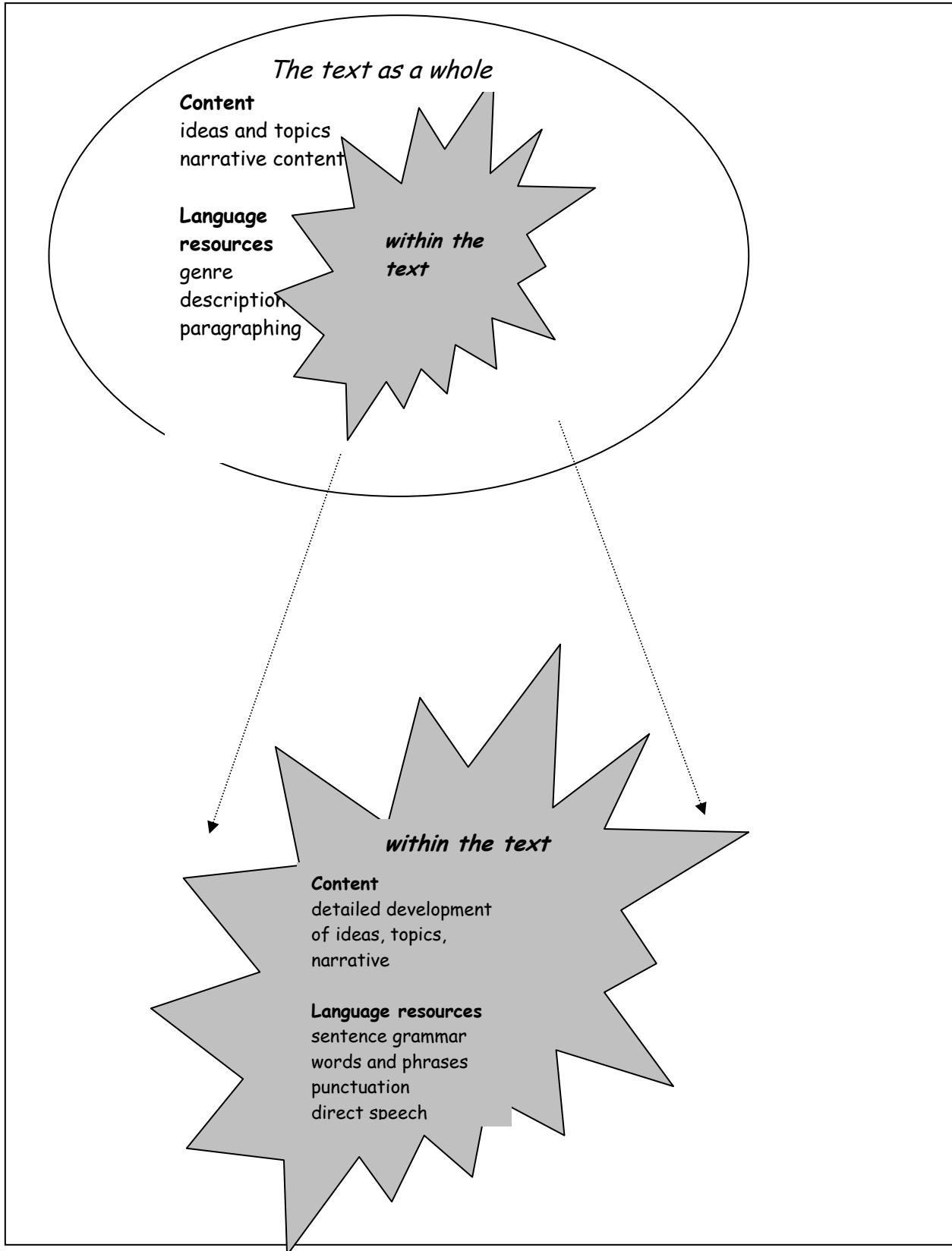
Written text is seen as operating at two, interconnected, levels – **the text as a whole** and **within the text**.

At the level of the whole text, language resources include repertoires of genre and register, together with ways of organising a whole text such as paragraphing. The content at this holistic level would include the general ideas that the writer wants to get across, such as the overall plot of a story, and the topics that the writer wants to write about.

Within the text, the content becomes the detailed development of ideas and sub-topics, using resources of grammar and vocabulary in sentences, clauses, phrases and words, and technical resources of spelling and punctuation. Also included here as resources are the conventions of direct speech and the use of figurative language.



Figure 5 An integrated framework for writing



## 2.6 Genre

At whole text level, the concept of ‘genre’ is a useful tool to understand what it is that children are learning to do. Genres are socially conventionalised ways of writing and producing texts that emerge from the writing activities that people engage in. The letter as a genre probably took shape quite early in the historical development of writing from people’s need to communicate information to each other at distance or in a more permanent form than speech. The genre of the novel, however, emerged much more recently in the history of European writing, developing out of collections of fictional letters around the 17<sup>th</sup> century. Much more recently, we have seen the emergence of ‘chick lit’ novels as a new sub-genre, and of the completely new genre of the text message.

As active members of a literate society, children will learn about genres as they take part in writing at home and at school. Children who are read a bedtime story or who watch Disney videos will learn early on about the genre of the fairy tale. It has become increasingly common for education systems to include explicit teaching of genres to children, although this is sometimes controversial. While proponents of genre teaching argue that all children need access to the written genres of their society, opponents see genre teaching as perpetuating old or frozen forms, restricting creativity and forcing children into particular moulds too early. We would argue that genres are continually changing, and that young people play a central role in these changes, but that we can still helpfully make genres explicit to children as they learn to write, and that, for pupils learning EAL, this may be particularly useful to ensure equal access to the huge amount of information and knowledge carried in written texts.

The two text types that children sitting their English National Curriculum test in 2003 were asked to write were a story and a radio advertisement. In the Key Stage 4 project GCSE English exam, pupils had to write a letter to the local newspaper, a set of road safety instructions, or an article for the school magazine. Each of these texts belong to a particular genre, and, as literate adults, we have acquired knowledge of what each of these looks like. We would recognise a letter to a local newspaper or a story, even if we met them out of context, and we could make a good attempt at writing them, just from our experience. Children though will vary in how familiar these genres are to them; if they never read a local newspaper, they may be completely unaware of what style such a letter would use; if they don’t listen to local radio, they will not be familiar with the format of the advertisements. Cultural and linguistic issues also arise around genre and EAL learners. For example, advertisements on local minority language radio stations may form a slightly different genre from those on English language local radio (see Chapter 8).

Genre knowledge can be divided into several types of knowledge, about

- format
- style
- voice and purpose
- stance.

The format of a piece of writing is its organisation, and includes formal features such as addresses, openings and closings of letters, and traditional openings of fairy stories, such as *Once upon a time ...* Different genres have different formats, and make different use of paragraphs and other typological or graphical features, including bullet points and diagrams.

Style of writing varies with genre, with different genres requiring different levels of formality, different types of sentences and clauses, and different kinds of vocabulary.

Voice refers to the way writers express themselves through their writing. The writer of a letter to the paper usually adopts a strong voice, writing as if they have something to say that is important to them. In a radio advertisement, there may be several different voices in one script, including the enthusiastic voice to grab audience attention and the more serious voice to tell people about the product and how good it is. Writing tasks may require pupils to adopt a voice that is not their own; they have to pretend or imagine themselves to be someone else. In that role, they have to imagine the intended audience, because voice is always shaped to take account of who is reading the written text. When writing, the writer has to have clear in their mind why the intended and imagined reader will read what they are writing. Sometimes this purpose needs to be made explicit to the reader, as in a letter or advert to persuade the reader to take some action. Other times the purpose remains implicit, as in a story where the reader's purpose may be to find out what happens.

Stance is an aspect of voice that refers to the viewpoint or position that the writer takes in respect of what is being written about. In letters to the newspaper, a writer often takes an impassioned stance, whereas in the genre of the academic essay, it is necessary to take a more objective stance and present both sides of an argument.

## 2.7 Grammar

The model of grammar used in the research project is described in this section. The outline of grammar follows closely that in the Key Stage 4 report, but using examples from Key Stage 2 writing where possible. We use an adapted form of Quirk's sentence grammar, which takes the clause as its central unit.

### 2.7.1 Clause structure

The structure of a simple basic clause in English can be seen as four 'slots' to be filled by 'constituents': Subject, Verb, Object or Complement, and Adverbial. The Verb<sup>1</sup> is central in that every clause must have a verb in it, and, unless the clause is a command, the Verb has a Subject. The Object / Complement<sup>2</sup> usually follow the Verb. Adverbials are the most flexible clause constituent; there can be more than one and they can be placed in several different positions. The example clauses below, from the sample scripts, show the four types of constituents:

---

<sup>1</sup> Capital letters indicate that we are talking about sentence constituents, rather than 'parts of speech'.

<sup>2</sup> Complements refer to the same entity as the Subject, and occur mainly after the verb *to be* or similar verbs e.g. *a photographer* in the clause *She is a photographer*.

{David } {saw } {the new game }  
 S        V                    O

{his mum} {was} { definitely} {sick of the queue}  
 S        V            A                    C

{they } {were waiting } {in the queue}  
 S                    V                    A

The basic order of an English clause is then S V O/C A (with the possibility of Adverbials being used at the beginning of the clause and inside the Verb). A clause with a finite verb<sup>3</sup> is the simplest kind of sentence.

This clause structure is a resource for expressing ideas. At the simplest level, both developmentally and grammatically, the Subject will be the main protagonist or actor in the action expressed by the Verb. The Object slot will include the ‘acted-on’ or what is affected by the Verb, while the Adverbials allow detail of time, place, reason and so on to be added to the statement of action. This basic structure for expressing basic meanings is capable of extensive and delicate adaptations, some of which are now described.

Developmentally, young children learning English as a first language seem to make more use of slots at the end of clauses, particularly Objects, probably because of mental processing constraints.

### 2.7.2 Clause constituents

Each of the slots can be filled by single words, or, as in the examples, by phrases containing more than one word. In the above examples, the only noun that is pre-modified in any way is *game*; the other nouns *mum*, *queue* are used alone, rather than with adjectives. In children’s writing across the school years, using more words in a slot is an indication of progress and maturity in writing (Perera, 1984). It is also the case that Objects tend to be longer than Subjects, and long Subjects would be typical of more advanced writing. Research into the development of writing in English has shown that the length of the Verb (rather than the number of verbs) is a key indicator of writing skills. Verb phrases are made longer and more complex by the addition of modal verbs, which indicate how probable or possible an action is. The modal verbs in English are *can*, *could*, *shall*, *should*, *will*, *would*, *may*, *might*, *ought*, *used to* (and their negatives).

### 2.7.3 Sub-ordination and co-ordination

Sentences, and the ideas they express, can be made more complicated by putting two or more clauses together with co-ordinators *and*, *but* or *so*, or by putting clauses in the Subject, Object / Complement or Adverbial slots. It is more difficult for a writer to embed clauses (sub-ordination) than to link them with co-ordinators. Children’s

<sup>3</sup> For further explanations of grammatical terms, the reader is recommended to use a text such as Crystal (2003).





### 3 Project details

#### 3.1 *The scripts and the writers*

A total of 264 pupils from Year 6 of 13 primary schools participated in the project by contributing samples of their writing.

##### 3.1.1 The schools and pupils

The schools were located in 8 LEAs across England. All were urban schools but they varied in context. The proportions of children with a first language other than English covered the full range from 0.8% to 100%. The proportion of children eligible for free school meals (an approximate measure of socio-economic level) ranged from 2% to 63%. Details are given in Appendix 1.

Schools provided information on each pupil about first language and time in UK. We aimed for a balance in the number of pupils using English as an additional language and English as mother tongue, across Levels 3, 4 and 5 in the English National Curriculum Test (Writing), and gender. Table 2 shows the actual numbers of pupils providing scripts.

EAL (N = 138)						EMT (N = 126)					
level 3		level 4		level 5		level 3		level 4		level 5	
34		70		34		43		49		34	
boys	girls	boys	girls	boys	girls	boys	girls	boys	girls	boys	girls
17	17	35	35	6	28	24	19	26	23	11	23

**Table 1 Pupils providing scripts for the project (Total number = 264)**

Taking as a principle that at least 30 scripts are needed to make valid comparisons, the following types of comparisons could be made:

- between EAL and EMT writing as combined groups
- at each of the levels, between EAL and EMT writing
- within each of EAL and EMT language backgrounds, between the writing of pupils achieving levels 3 and 4, 4 and 5, 3 and 5.
- between the writing of boys and girls, for all pupils.

##### 3.1.2 Length of time in UK

All pupils had been in the UK for at least five years, with an average of 7 years and 2 months across the 86 pupils for whom this information was provided.

### **3.1.3 Language backgrounds**

The major first languages of the pupils learning EAL were Punjabi, Urdu, Bengali and Gujarati, with small numbers of pupils speaking Somali, Turkish, Arabic and other languages. Full details can be found in the table in Appendix 1.

#### **First language literacy**

Schools were asked whether pupils were literate in their first language. 32 of the 138 EAL learners were said to be literate in their mother tongue, 85 not literate, and the rest 'unknown'.

### **3.2 The scripts and the writing tasks**

Schools provided two pieces of writing for each pupil from the English (Writing) National Curriculum Test (NCT), taken in July 2003. The test paper can be found in Appendix 2.

The first of the two writing tasks required pupils to write a local radio advertisement to persuade people to buy a new toy. The second, longer, writing task required children to write a story, using a set of four pictures which presented the characters and the setting, and the start of the plot. The children had to write the story using the pictures as prompts, and complete it in their own way.

Appendix 3 includes sample stories and radio advertisements written by six pupils, three of whom are learning English as an Additional Language and three of whom have English as mother tongue. It is important to note that the sample scripts are not intended to be representative of the grade levels. Pupils may achieve the same overall level with different profiles of strengths and weaknesses. Single samples of work cannot therefore be taken as representing a particular level of writing and may include features that are above or below the standard typical of a level.

Extracts from these and other scripts used in this report are labelled with the pupil's language background (EAL or EMT) and their overall English NCT Writing level (3, 4 or 5).

### **3.3 The project analyses and the National Curriculum mark scheme**

The scripts were written for the 2003 National Curriculum English tests and had been marked according to the QCA Mark scheme (2003). The overall level result for Writing at Key Stage 2 is an aggregation of four separate components: the marks from the two writing tasks described above, a mark for a spelling test, and a mark for handwriting. In each of the writing tasks, marks are awarded for aspects of writing within the three strands of 'composition and effect', 'text structure and organisation', and 'sentence structure and punctuation'.

The starting point for the project was the groups of scripts graded at each of the levels. We wanted to find out how EAL and EMT writing differs within these levels, and



whether what distinguishes the writing of pupils working at different levels, e.g. at level 3 and at level 4, differs for EAL and EMT writing. This required investigation at a very fine level of detail. Aspects of writing which were combined into the 'assessment strands' of the marking scheme were often separately counted or rated in our project. Rather than assessing writing by placing within bands, we counted many features numerically.

While the project analyses inevitably overlap with the marking scheme, they are different in purpose and in amount of detail. Researchers and raters were not aware of the marks given to pieces of writing or of a pupil's overall grading.

### **3.4 *The analysis of the scripts***

The main focus of the analysis was the story produced from the longer task, which was analysed for genre and for language use (details in Chapter 4). The analyses of the 264 story scripts produced both qualitative and quantitative data about the writing of the six groups of students. Statistical tests were carried out to compare the mean scores on a range of features of writing across groups. The test results were then interpreted along with the more qualitative and holistic analyses to understand how features of writing combine to produce written texts, and to develop a picture of typical writing styles and writing problems of the groups at different levels and of different language backgrounds. Appendix 4 contains details of the methodology.

The shorter task of writing a radio advertisement was investigated in a sample of 40 scripts (reported in Chapter 8).

## 4 Writing a story

The longer writing task required children to write a story. Narrative as a genre is fundamental in several ways. It is the genre most frequently encountered by children in their early experiences; it is the genre that young writers develop first, although some aspects are late developing; it is one of the basic ways in which we understand our lives as humans.

The story genre, which would include fairy tales, many novels and television soap operas, conventionally feature a set of characters in a particular setting or context. The characters are involved in a series of actions that lead to a resolution or *dénouement*. Very often the actions are required to solve a problem that characters are faced with or to reach a goal that they are set. It is in the solving of the problem that characters reveal their strengths and weaknesses. The interest of a story for a reader is in how the characters behave and how they tackle the problems that they encounter. The writer's task is to make characters and setting come alive for the reader, to keep the reader interested in what the characters do, and to provide a satisfying – or at least interesting – resolution.

### 4.1 The writing task

The task prompt was a set of four pictures which presented aspects of the story:

- Characters - a boy and his mum, a girl
- Setting - a games store
- Problem - boy and girl both want the last game in the store
- The beginning of the plot – the boy eagerly showing his mother a poster for the new game; queuing to get into the shop; rushing inside the shop; boy and girl holding a game.

The children had to write the story using the pictures as prompts, completing it in their own way. Completion required children to “*decide how the story ends*”, i.e. construct a Resolution to the problem.

For planning, children were given six bubbles in which to write “*useful words and phrases*”. The headings of the bubbles represent aspects of the story: *characters, in the queue, inside the shop, when the boy sees the poster, as the shop opens, how the story ends*.

Pupils were given 45 minutes writing time, including up to 10 minutes planning time, and had an answer booklet with two lined pages to write in. They could write more if they wished.

### 4.2 The analysis

Following the framework for writing in Figure 5, we looked both at how writers put together the story as a whole and at how they used their language resources to select words to compose the sentences and clauses that made up that whole.

We began by analysing in depth a subset of twenty stories across language background and levels, and used this process to decide how to analyse the full set,

wherever possible following the methods of the earlier Key Stage 4 project. The following analyses were carried out on the full data set:

1. Textual analysis: narrative development and use of language resources
2. Error analysis: types of errors made
3. Lexical analysis: use of vocabulary
4. Figurative language analysis: metaphors and similes
5. Use of formulaic phrases.

The list of features analysed is shown in Table 3, with technical details in Appendix 4.

Level	Features of writing
<p><b>The text as a whole</b></p> <p><b>Constructing a story</b></p>	<p><b>Content</b> Narrative Development</p> <ul style="list-style-type: none"> <li>• setting</li> <li>• character</li> <li>• problem</li> <li>• resolution</li> </ul> <p>Use of picture prompts.</p> <p>Creativity in ending the story.</p> <p><b>Language resources</b> To develop setting, character, problem, resolution</p> <ul style="list-style-type: none"> <li>• description</li> <li>• figurative language</li> <li>• direct speech</li> </ul> <p>Paragraphing.</p>
<p><b>Within the text</b></p> <p><b>Using language to write the story</b></p> <p style="text-align: center;"><i>sentence and clause level</i></p> <p style="text-align: center;"><i>phrase and word level</i></p> <p style="text-align: center;"><i>technical accuracy</i></p>	<p><b>Content</b> The detailed development of the setting, characters, plot.</p> <p><b>Language resources</b> Use of Subordination Length and number of</p> <ul style="list-style-type: none"> <li>• clause types</li> <li>• phrases and words in clause slots</li> </ul> <p>Vocabulary Formulaic phrases Figurative language: metaphors and similes</p> <p>Agreements:</p> <ul style="list-style-type: none"> <li>• Subject-Verb</li> <li>• Noun-Pronoun</li> <li>• Plurals</li> </ul> <p>Articles Verb use and endings Prepositions</p> <p>Spelling Punctuation: commas, full stops, inverted commas</p>

**Table 2 Features of writing analysed**

### **4.3 The overall construction of the story: Analysis**

In the remainder of this chapter, we begin the reporting of findings by focusing on the whole text level - the stories that constructed from the given picture prompts. At this overall level, we looked in detail at how the narrative was developed. Each of the four components of the narrative – setting, characters, problem and resolution – was rated for how much it was developed, and how. In the preliminary detailed analysis, it became clear that the strategies used to develop the story were of three main types:

- description
- figurative language
- direct speech.

Writers varied in how many of these they used and how much use they made of them.

Raters also judged whether or not writers followed the picture prompts. Children's creativity in constructing the story was restricted by the task to the problem resolution stage, deciding who got the game and how, and what happened to the characters afterwards. We investigated three aspects of the resolution: whether it was complete; whether it was somehow creative or original; and whether or not the writer included a moral.

Finally, at this whole text level, we rated use of paragraphs by counting how many were used.

## **4.4 Overall construction of the story: Findings**

### **4.4.1 Overview of findings**

Each of the 'Findings' sections of the report begins with an Overview section which brings together the main results from the rest of the chapter into a shaded box. Where statistical tests were carried out, significance levels are reported in brackets (for more details on analysis, see Appendix 4); absence of brackets implies statistical tests were not applicable.

The sub-sections that follow present the findings in more detail and discuss possible explanations and implications. Results are marked with bullet points; implications are placed in non-shaded boxes.

#### *Comparison between EAL and EMT stories*

- There were no statistically significant differences in overall story construction between the two groups when taken across levels.
- EMT stories were more likely to follow the picture prompts accurately, the higher the level achieved in NCT Writing. This was not the case for EAL writing, where the number of stories not accurately following the given pictures remained between 30 and 40%, even at level 5.

*Stories by EAL learners achieving level 3*

- Writing by pupils at level 3 showed similar (low) amounts of development in each component in EAL and EMT stories, except for the Resolution where EAL did more development.
- Making endings complete and interesting was a particular problem in EAL writing by pupils achieving level 3, in comparison with EMT pupils achieving the same level, and with other levels.
- Both EAL and EMT learners at level 3 had similar problems with under-use of paragraphing in their stories.
- A greater proportion of the text of EAL stories was in direct speech (approaching significance).

*Comparisons between stories by EAL learners achieving level 4 and level 3*

Stories by EAL learners achieving level 4:

- were more likely to follow the pictures accurately
- included more development of the narrative
- had fewer incomplete endings
- had more endings rated as interesting
- showed better use of paragraphing.

*Stories by pupils achieving level 4*

- Stories by EAL learners achieving level 4 have slightly less development of each component of the narrative than EMT stories.
- EAL stories from pupils achieving level 4 showed no clear differences with EMT in preferred strategies, apart from greater use of description in the Resolution stage.

*Comparisons between stories by EAL learners achieving level 5 and level 4*

Stories by EAL learners achieving level 5

- were slightly less likely to follow the pictures accurately
- included more development of the narrative
- showed more use of description, direct speech and figurative language to develop components of the narrative
- had fewer incomplete endings
- had more endings rated as interesting
- showed better use of paragraphing

*Stories by EAL learners achieving level 5*

- Considerably more EAL than EMT stories did not accurately follow the pictures.
- EAL stories contained more development of Setting, less development of Characters, and of Problem and Resolution, than EMT stories.
- EAL stories made less use of description to develop Characters, Problem and Resolution.
- EAL stories made more use of direct speech (approaching significance)

- EAL stories made considerably more use of direct speech to develop the Problem and considerably less use of direct speech to develop the Resolution
- EAL stories made more use of figurative language to develop Characters.
- EAL stories had more incomplete endings and fewer interesting endings.

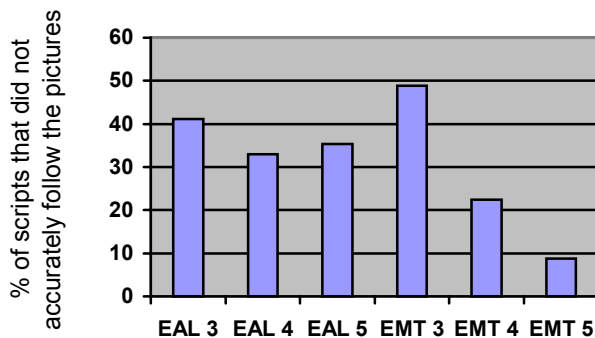
#### 4.4.2 Following the pictures

*Did the writers use the storyboard to frame their narrative?*

Raters were asked to note when pupils did not accurately follow the given pictures. For example, in one story the boy and girl were fighting over a poster, and not, as shown, over a game. In another, the problem became that the boy did not have enough money to buy the game, rather than, as shown in the picture, that there was only one game left.

- 68% of pupils wrote as they were asked to; 32% did not accurately follow the pictures in some way, with stories by pupils achieving level 3 more likely to include some inaccuracy between picture and text.
- There was no statistically significant difference overall between EMT and EAL stories in how accurately pictures were written about, but differences emerged when we looked at the levels separately.

Figure 6 shows how many stories were rated as producing a story which did not accurately follow the pictures.



**Figure 6** Percentage of stories that did not accurately follow the pictures

- Figure 6 shows a different pattern across levels for EAL and EMT writing. The number of EMT stories sticking closely to the pictures increases with level. At level 3, EMT stories were most likely to include inaccuracies, but at levels 4 and 5, EAL stories were increasingly more likely than EMT stories to include inaccuracies.
- The proportion of stories by EAL learners achieving level 5 that did not accurately follow the pictures was surprisingly high (35%), in comparison with both their EMT peers (9%) and with stories by EAL learners achieving level 4 (33%).

From looking at the stories, we cannot know the reasons for differences between the pictures and the texts. It could be that pupils learning EAL were more creative, that they interpreted the pictures differently, that they did not think it important to stick accurately to the given pictures, or that they had problems finding the English to describe what was happening in the pictures and so used the English they knew to tell a slightly different story. It would seem important to explore further how EAL learners interpret and use pictures in writing tasks, since achievement in some curriculum subjects other than in English will require close and accurate interpretation of pictures used to support writing.

Teachers should be aware that pictures may not convey the same meanings to all children. It would be useful to check how pupils learning EAL interpret pictures used to present the plot of stories, or as stimulus for other types of tasks. In classroom writing activities, alternative interpretations of pictures could be discussed before pupils begin writing. Word activities could help ensure that pupils learn or activate the vocabulary needed to tell the given story.

In preparing for any writing task, pupils should be helped to understand clearly how closely they are expected to stick to the content and requirements given.

#### 4.4.3 Development of the narrative

*How much development did the writers use in four components of the story: Setting, Characters, Problem, and Resolution?*

To show what we mean by ‘narrative development’ in the story genre, it is helpful to look at the sample stories in Appendix 3. Story 4 (EMT 3) shows minimal development of the characters, only giving their names:

David and his mum Clare

and of setting:

shopping ... going back to the car

In comparison, story 3 (EAL 5) has extended development of the setting in the first paragraph, involving figurative language and description. The character Peter is developed in lines 11, 22-24 by describing his appearance and his background:

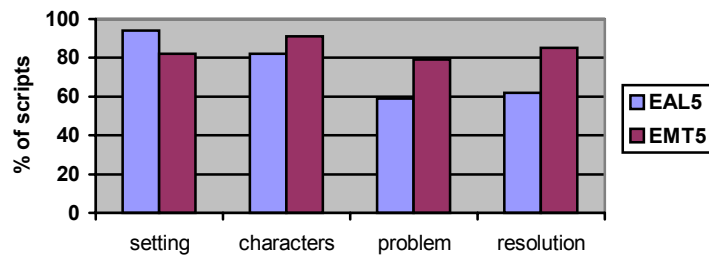
Peter began to get impatient - his face was going red.

His family were not as wealthy, as the others on their street;...

Story 6 (EMT 5) makes very good use of direct speech to tell the reader about the Characters and other aspects of the story.

- As we might expect, there was a general picture of more narrative development from the lowest to the highest group.

- The best stories did most development of Characters, followed by Setting and Resolution, with least development of the Problem. The problem - one game and two children wanting it - was a turning point in many stories rather than an extended episode.
- Writing by pupils at level 3 showed similar (low) amounts of development in each component in EAL and EMT stories, except for the Resolution. Here EAL stories did more development, with 44% doing 'some' or 'a lot' of development as compared with 30% of EMT stories.
- Stories by EAL learners achieving level 4 have slightly less development of each component of the narrative than EMT stories.
- In writing by pupils achieving level 5, EMT stories showed more development than EAL stories in all components except the Setting. Figure 7 shows the percentage of stories that were rated as doing 'some' or 'a lot' of development of the four aspects. Apart from development of the Setting, the differences between EAL and EMT have widened and are particularly noticeable (more than 20%) in the Problem and Resolution. We will discuss this further as we proceed in the next section to see how development was carried out.



**Figure 7 Percentage of EAL and EMT stories at level 5 including 'some' or 'a lot' of narrative development**

EAL learners achieving level 5 could be helped to do more development of Characters, Problem and Resolution.

All pupils achieving level 3 could be helped to do more development of each aspect.

*Which of the strategies - description, figurative language, and direct speech - did writers use to develop the narrative and how did this vary across components?*

- Description was the most frequently used strategy, followed by direct speech and then figurative language.
- Description was used to develop Setting (in 85% of all stories), Characters (82%), Problem (71%), and Resolution (67%).



- Direct speech was used to develop Resolution (in 28% of all stories), Problem (26%), and Characters (24%). Only 6% of stories used Direct Speech to develop the Setting.
- Figurative language was used to develop Setting (in 15% of all stories), Characters (11%) - primarily in EAL stories rather than EMT - and, to a small extent, Problem (5%) and Resolution (3%).
- Figurative language was used more by higher levels than lower levels. (See Chapter 6 for more detailed analysis of figurative language.)
- EAL stories from pupils achieving level 3 used similar (small) amounts of description, direct speech and figurative language in each component, except in the Resolution stage, where they made greater use of direct speech and less use of description.
- EAL stories from pupils achieving level 4 showed no clear differences with EMT in preferred strategies, apart from greater use of description in the Resolution stage.
- Stories from pupils achieving level 5 made consistently more use of the three strategies than the other levels.
- When we look at the components in which EAL writing differed most from EMT (Problem and Resolution), we find differing use of strategies:
  - Problem: EAL writing used more direct speech than EMT, with the highest use of any group at 47% of stories; slightly less description; similar rates of use of figurative language.
  - Resolution: EAL writing used less description and considerably less direct speech than EMT.

In the next section, findings about the originality of Resolutions in stories will lead to some recommendations for teaching writing.

All pupils achieving levels 3 and 4 could be helped to increase the amount of development of Setting, Characters, and Resolution by thinking about the imagined readers of their stories, what they might want to know, and how this could be made interesting for them to read.

Awareness raising activities could include activities with stories that are particularly rich in development, drawing pupils' attention to how professional writers develop their characters, settings and plot at various points in a story.

#### 4.4.4 Story endings

It was in the resolutions and endings of their stories that the young writers could show their originality and control of the genre. Our analyses asked the following questions: *Was the ending complete? Was it interesting? Did it include a moral?*

##### Completeness of endings

- Just over 20% of stories had endings that were in some way incomplete.
- As we can see in Figure 8, stories by EAL learners achieving level 3 showed the greatest incidence of incomplete endings (41%).
- Stories from pupils using English as mother tongue and achieving level 5 showed a very low incidence of incomplete endings.
- In comparison, the number of stories with incomplete endings from EAL learners also achieving level 5 was surprisingly high, at around 15%, and the number from pupils using English as mother tongue and achieving level 4, at 27%.

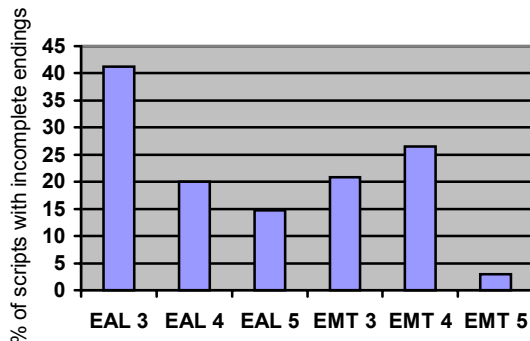


Figure 8 Percentage of stories with incomplete ending

##### Morals in endings

- Morals occurred in just over 40% of stories. Whether or not there was a moral in the ending varied widely and seemed to be unconnected with level or language background.

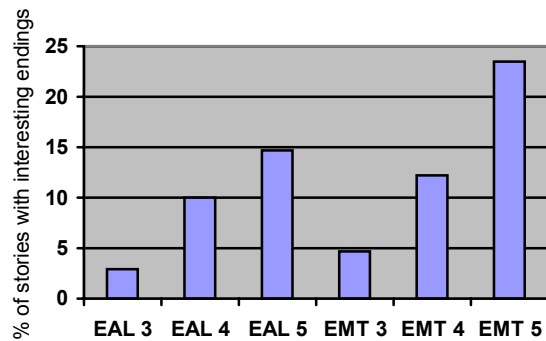
##### Interesting endings

Raters were asked to note if a story had an ending that was “especially interesting or creative”. An interesting or creative ending would present the reader with a well written and / or surprising resolution to the problem of who should have the game.

Story 5 (EMT 4) for example has an interesting, rather poetic, ending, with a moral:  
Even though he didn't leave the shop with the game, he left with some pride.

- Just over 10% of the stories were rated as having “especially interesting or creative” resolutions.
- Figure 9 shows a steady increase in these interesting endings across the levels for both groups, with EMT stories showing a consistently higher percentage than EAL stories.

- EAL learners writing at level 3 have a very low number of interesting endings, and yet (Section 4.4.3) did more development of the Resolution than their EMT peers. Direct speech was their preferred development strategy at this narrative stage. Story 1 illustrates a story with an ending developed through direct speech (lines 22 - 24); the Resolution (line 20) is short and not very dramatic - the girl just gives the boy the game. The ending is not particularly effective in closing the story and was not rated as interesting.
- The gap between the number of EAL and EMT stories with “especially interesting or creative” endings widens at level 5.



**Figure 9** Percentage of stories with “especially interesting or creative” endings

We can recall here the differences reported in the previous section between EAL and EMT writing in the use of direct speech and, to a lesser extent, description in the Resolution phase. It may be that direct speech, when done well, adds to the creative effect that the resolution has on the reader. Story 6, for example, makes effective use of direct speech to bring the story to a close.

Exposure to different types of endings and discussion of what makes an ending complete and interesting to a reader might help all writers.

Activities to raise awareness of story endings might include:

- Listening to and reading stories with different types of endings.
- Noticing how writers end their stories and the effect on the reader of a satisfying ending.
- Working out at the planning stage how a story will end, before starting to write.
- Writing tasks that give children the ending of a story and require them to get there.

The writing of the high achieving EAL learners might benefit from reading and noticing story endings at their more advanced level, particularly the effect of using direct speech to resolve the plot.

Both EAL and EMT learners achieving level 3 could benefit from reading and noticing the endings of accessible stories at their level.

#### 4.4.5 Use of paragraphs

We noted how many paragraphs the writers used. The categories were: none, many short, 2-3 paragraphs, and 4-5 paragraphs. Stories with lots of direct speech would use many paragraphs, if used correctly. Stories which used little speech could be expected to have 4 or 5 paragraphs.

- The use of paragraphs varied more by level than by language, with the higher levels using more paragraphs.
- 14.0% of stories had no paragraphing, 31.1% had many short paragraphs, 20.8% had 2-3 paragraphs, and 34.1% had 4-5 paragraphs.
- More than half of the stories were using paragraphing to reflect the development of the story.
- More stories by pupils achieving level 3 (around 20%) had no paragraphs than stories by pupils achieving levels 4 and 5.
- Stories by pupils achieving level 5 either used many short paragraphs or 4-5 paragraphs, depending on whether they used many or few instances of direct speech.

There may be some concern that 20% of stories at level 3 showed no use of paragraphs. Otherwise, the use of paragraphs seemed to be quite appropriate for this age of writer, and certainly better than many of the stories written by 16 year olds in the Key Stage 4 project. It seems that explicit teaching has had an impact on children's skills.

### 4.5 Direct speech

#### 4.5.1 Analysing the use of direct speech

In analysing stories, where writers include conversation between characters in direct speech, we faced a methodological decision as to whether to include direct speech in the 100 word blocks. It was important that the decision did not skew the description of grammar that came out of the analysis. To make the decision, we examined closely the nature and use of direct speech in twenty stories. Much of the direct speech consisted of 'fragments' rather than full clauses, e.g. "*OK, but only three more minutes*" or "*what?*". Furthermore, we found that where there was subordination in direct speech, it was not different from subordination used elsewhere in the story and that in fact it was often simpler than elsewhere so that including it would have reduced the 'subordination index' which measures the proportion of subordinate to main clauses.

On this basis, we did not include direct speech in the 100 words counted from the beginning of stories. We did, in addition, do some analysis of direct speech, counting how many instances of direct speech occurred in each 100 word block; how many words of direct speech were used, and how direct speech was introduced, e.g. *He said*. We also looked at the accuracy of direct speech punctuation.

#### 4.5.2 Findings

- On average, between 15 and 21% of text was talk between characters. The writing task pictures show people talking to each other, and this may be one reason why the stories included large amounts of direct speech.
- As we saw in Section 4.4.3, direct speech was the main strategy used in narrative development around Characters, Problem and Resolution.
- Overall, EAL and EMT writing used similar numbers of instances of direct speech. EAL: mean of 3.4 instances per 100 words; EMT: mean of 3.0 instances per 100 words.
- There was a difference approaching significance between EAL and EMT stories in the mean number of words of direct speech over the 100 word block. EAL: 25.4 words over 100 word block, EMT: 19.5 words over 100 word block.
- In other words, instances of direct speech tended to be longer in EAL writing (mean of 7.5 against 6.5 words).
- The stories of pupils achieving levels 3 and 4 showed little difference in the amount of direct speech between EAL and EMT writing, other than a difference at level 3 in the proportion of text that was direct speech (means of 18.3% and 12.5% respectively). The difference in means was approaching significance.
- Stories by EAL learners achieving level 5 used more direct speech – a mean of 18% of words over the 100 word sample, compared with a mean of 13% for EMT stories. The difference in means was approaching significance.

There is not a single correct or ‘best’ way to use direct speech in a story. Good stories could include a lot of direct speech or a little. Conversely, the inclusion of a lot of direct speech did not by itself make for a convincing or interesting story. The sample stories illustrate how writers used direct speech with different levels of skill. Stories 1, 2 and 4 incorporate talk into paragraphs of narrative. The argument between the boy and the girl in Story 1 takes place in the second paragraph. The language used by the boy very vividly tells us about his personality, but the effect is muted by the inaccurate paragraphing and punctuation. Story 5 uses very little direct speech, contrasting with the two stories by pupils achieving level 5 (3 and 6) which use direct speech all the way through the story. Story 6 in particular makes skilful use of varied and realistic direct speech, to build characters and setting, to drive the story along and to close it. The dialogue is also well constructed from a reader’s perspective; it can be quite easy for a writer to lose the reader in long stretches of direct speech, but story 6 ensures that the reader knows what is needed to follow the plot.

The differences in the use of direct speech between pupils achieving level 3 and level 5 illustrate the difference between writing how one speaks and using direct speech for literary effect at key points in a narrative. Being able to do the latter probably requires extensive exposure to good writing that includes dialogue.

## 5 Use of language in writing a story

Looking within the story, we examined how writers used the grammar and lexis (vocabulary) of English in their writing, and their technical accuracy. This detailed analysis was carried out on a 100 word section of all the stories, with a supplementary analysis of errors in a smaller number of full stories (see Appendix 4 for details). The use of a 100 word block follows the method of the Technical Accuracy Project (QCA, 1999) and the Writing in EAL at Key Stage 4 and post-16 project. It offers an acceptable compromise between practicality and validity, in that detailed analysis is very time-consuming but we need a reasonable chunk of text to find patterns of language use.

The full range of aspects that were analysed is listed in Table 3. We began with analysis of sentence and clause grammar. Raters analysed the grammar of the first 100 words by placing clause constituents into columns as in the sample column analyses in Appendix 3. Once the text was sorted into clauses, we counted the number of each type of clause, and the number and length of Subject, Verb, Object /Complement, Adverbial constituents. These measures enabled us to investigate how writers put words together into phrases, clauses and sentences.

We collected the type and number of subordinators used to join clauses, such as *because, so*, and the type and number of modal verbs, such as *may, might*. Both of these are significant markers of maturity in writing in English.

We then analysed the accuracy with which language was used, by counting the number of errors made with phrases, with word endings, and with articles (*a, an, the*). Quantitative analysis was complemented by a more in-depth, qualitative analysis of the types of phrase-level errors in EAL writing.

Errors in punctuation and spelling in the 100 word blocks of text were counted and compared.

The results of the analyses were compared in several ways:

- overall differences between the whole set of EAL stories were compared with the whole set of EMT stories
- EAL and EMT stories were compared at each of levels 3, 4 and 5
- EAL stories were compared across levels of pupils' writing, i.e. level 3 with level 4, level 4 with level 5, and level 3 with level 5
- EMT stories were compared across level, as above

## 5.1 Overview of findings

(Note: Where statistical tests were carried out on results, the level of significance is shown in brackets. The absence of brackets implies that the results were not tested statistically. Full details in Appendix 4.)

### *Comparisons between EAL and EMT stories:*

- No statistical difference in
  - numbers of types of clauses
  - how words and phrases were used in clause slots
  - numbers of agreement errors
  - numbers of verb errors
  - numbers of punctuation errors
  - numbers of instances of direct speech.
- Higher number of missing prepositions in EAL writing (significant).
- Subordination index greater for EMT writing (approaching significance).
- EAL stories use fewer advanced subordinators.
- EAL stories use shorter Verb phrases (approaching significance).
- EAL stories use more Subject Relative clauses.
- Different types of errors in verb forms and agreements.
- EAL stories were better spelt (approaching significance).
- EAL stories use more words of direct speech (approaching significance).

### *Stories by pupils achieving level 3:*

- EAL stories use fewer words in the Adverbial slot (significant).
- Errors with prepositions in EAL writing were equally likely to be omissions and incorrect uses.
- More omitted prepositions in EAL writing (significant).
- More pronoun as Subjects in EAL writing (approaching significance).
- No difference between EAL and EMT writing in errors with articles.
- Similar problems for EAL and EMT writing in punctuating direct speech.

### *Comparisons between stories by EAL learners achieving level 4 and level 3*

Stories by EAL learners achieving level 4 included:

- a higher subordination index (significant);
- a greater number of words in Object /Complement slot (significant);
- a greater number of words in the Adverbial slot (significant);
- fewer verb errors (significant);
- fewer instances of missing punctuation: commas, full stops and inverted commas (significant).

### *Differences between stories by EAL and EMT learners achieving level 4:*

- EAL stories use more single word Subjects than EMT stories (significant).
- EAL stories use more, but shorter, Verb phrases (significant).
- EAL stories use fewer words in the Adverbial slot (significant).
- EAL stories use more and longer Objects/ Complements (significant).



- EAL stories contain more errors with incorrect articles (significant).
- Errors with prepositions in EAL writing were more likely to be incorrect uses than omissions.
- More errors with incorrectly used prepositions (significant).
- EAL stories contain fewer spelling errors than EMT stories (approaching significance).
- EAL stories omit fewer commas than EMT stories (approaching significance).

*Comparisons between EAL stories by pupils achieving level 5 and level 4*

Stories by pupils achieving level 5 included:

- more of the advanced subordinators;
- fewer Objects / Complements (significant);
- fewer verb errors (significant);
- fewer errors in choice of prepositions (significant);
- fewer errors in Noun-Pronoun agreements (significant);
- fewer errors in Subject-Verb agreements (approaching significance);
- fewer instances of commas used in wrong places (significant);
- fewer errors in other punctuation (apostrophes etc) (highly significant);
- fewer spelling errors (approaching significance).

*Differences between EAL and EMT stories by pupils achieving level 5:*

- Both EAL and EMT writing by pupils achieving this level use around twice as many advanced subordinators as writing by pupils achieving levels 3 and 4.
- Stories by all pupils writing at this level include a wider range of modals, including full forms.
- EAL writing makes less use of advanced subordinators than EMT stories.
- EAL stories continue to include some errors with articles, very few, but more than EMT (approaching significance).
- EAL writing contains some errors in advanced verb tenses e.g. past perfect tense, *had arrived*.

*Between Key Stage 4 and Key Stage 2 EAL writing*

- Similar number of subordinate clauses.
- Different pattern in clause variety, with high KS4 EAL writing using less subordination than lower EAL as a result of more variety. At KS2, stories by pupils writing at all levels use similar amounts of subordination.
- Use of advanced subordinators is similar in that higher graded writing uses twice as many as lower levels, but different in that all groups of EAL learners at KS2 use fewer than their EMT peers, rather than similar numbers at the different levels at KS4.
- Fewer errors with agreements and articles at KS2.
- Similar use of single word Subjects.
- Fewer and shorter Objects / Complements at KS 2.
- Similar use of Adverbials.
- KS2 EAL learners achieving level 5 make fewer errors with commas than high achieving EAL learners at KS 4.

The above results are now reported more fully, with discussion of possible implications.

## 5.2 Sentences and clauses

### 5.2.1 Main and subordinate clauses

On average, the 100 word block of writing included between 10 and 11 main clauses with 4-5 subordinate clauses.

- When we compare the EAL and EMT writing overall, there are no statistically significant differences in the numbers of types of clauses used.

The subordination index of a piece of writing is the number of subordinate clauses divided by the number of main clauses; it serves as a measure of how much subordination is done. The mean subordination index for each group can be seen in Figure 10, and ranged from 0.45 (EAL 3) to 0.76 (EMT 5).

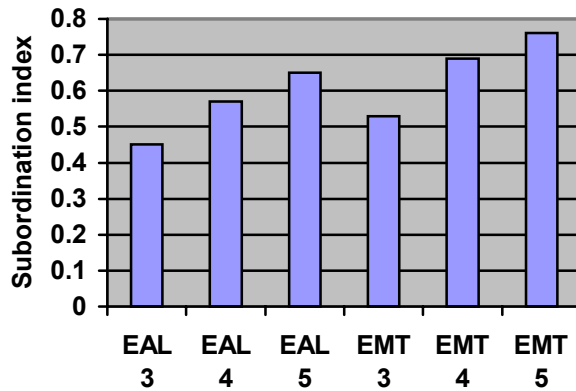


Figure 10 Mean Subordination indices for 100 word blocks

- There was a difference ‘approaching significance’ (i.e. that might reach significance with a larger number of scripts) in the mean subordination index. The subordination index is higher in the EMT stories, both overall and at each level (Figure 10).
- The difference in subordination index between stories by EAL learners achieving levels 3 and 4 is statistically significant (mean level 3 = 0.45 and mean level 4 = 0.57). This arises from a significant difference in the number of main clauses, i.e. stories by pupils achieving level 3 contain more main clauses.

### Differences with Key Stage 4

At Key Stage 4, the number of subordinate clauses was also between 4 and 5 in a 100 word sample but the higher achieving bilingual writers used significantly fewer than the lower achieving bilingual writers, so that the rising pattern across levels in Figure 10 would be reversed. As was also found in the earlier Technical Accuracy project, better writers use fewer subordinate clauses because they mix a variety of clause and sentence types to create impact in their writing.

It seems that the Key Stage 2 writers have not yet reached the point where their writing is differentiated by the variety of clause types used. It may also be that variation in length of clauses does happen, but that this occurs through the use of direct speech (which was not measured through the 100 word sample).

### Types of clauses

As expected, the most frequent type of subordinate clause was Adverbial, accounting for nearly half of all subordinate clauses. In the following example, the Adverbial clauses are underlined:

John was coming back from school when he saw everybody queue up for this new game (Story 1: EAL 3)

The second most frequent were simple non-finite clauses starting with a past participle or an infinitive verb:

a new game called "catch the rat..." (Story 2: EAL 4)

Lee looked up to the poster in the game shop window to see if ... (Story 5: EMT 4)

Other sorts of clauses were quite rarely used.

### 5.2.2 Relative clauses

Relative clauses occurred rarely but show a pattern that is interesting because it seems to contradict what is known to happen in first language development. As can be seen in Figure 11, relative clauses are more frequent in Object slots than in Subject position for EMT writers. This replicates what other studies of first language development have shown. However, the EAL writing shows a different pattern, with more or less equal numbers of Subject and Object relative clauses at levels 3 and 5. A possible contributing factor may be the use of Subject Relative clauses in South Asian languages. If the different path of development for Subject Relatives in EAL suggested by these figures is in fact the case, this would be an intriguing finding.

The differences across levels between EAL and EMT in use of Subject relative clauses writers is also suggestive, although not statistically significant.

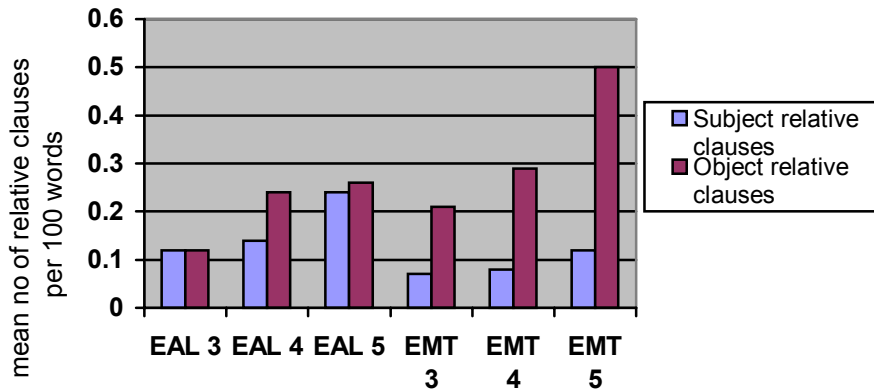


Figure 11 Number of Relative clauses in 100 word blocks

### 5.2.3 Subordinators

Further analysis of subordination was carried out using the Wordsmith Tools concordancing program on 34 stories from each group for EAL and EMT. The most frequently used subordinators are shown in Table 4. The subordinators reflect the story genre and how it organises ideas into a time-ordered narrative (more in Chapter 8).

	EAL 3	EAL 4	EAL 5	EMT 3	EMT 4	EMT 5
1	when	when	as	when	when	as
2	so	as	when	as	as	when
3	if	so	so	so	so	that
4	as	that	that	that	that	until
5	because	because	until	if	because	so
6	while	if	because	until	as soon as	before
7	that	until	if	as soon as	what	even though
8	as soon as	as soon as	after	because	if	where
9		while	for	while	while	while
10		after	whilst		before	

Table 3 Top ten subordinators for each group (used in more than one story)

We can see in Table 4 that stories by pupils achieving level 3 use fewer and more simple subordinators, whereas stories by pupils achieving level 5 use a slightly different set. In the Key Stage 4 project, we differentiated between the more cognitively ‘basic’ subordinators and ‘advanced’ ones which express more complex logical relations between ideas:

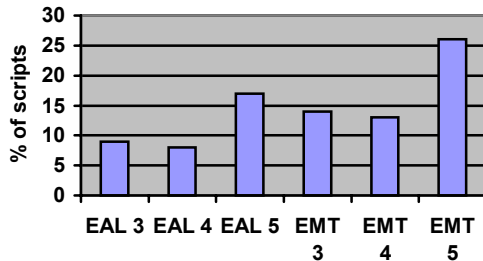
Basic subordinators: *that, because, if, so, as, when, who*

Advanced subordinators: *while, as soon as, until, after, for, whilst, what, before* etc

Table 5 and Figure 12 show the proportions of basic to advanced subordinators used in writing.

EAL 3	EAL 4	EAL 5	EMT 3	EMT 4	EMT 5
9%	8%	17%	14%	13%	26%

**Table 4 Percentage of stories using at least one advanced subordinator**



**Figure 12 Percentage of stories using at least one advanced subordinator**

- EMT stories use more of the advanced subordinators than EAL stories at all levels.
- For both language backgrounds, stories by pupils achieving level 5 use around twice as many subordinators as pupils achieving levels 3 and 4.

These results are slightly different from those at Key Stage 4, where lower level EMT and EAL writing showed similar infrequent use of advanced subordinators. This could imply that understanding and use of these subordinators develops later, between Key Stages 2 and 4, for EAL learners. However, the figures in Table 5 suggest that EAL writing at all levels could make greater use of the more advanced subordinators.

### 5.3 Words and Phrases in the clause slots

#### 5.3.1 Subject and Object Phrases

There was variation in how much writers elaborated the Subjects and Objects in clauses, but with no clear differences due to language. The column analyses in Appendix 3 illustrate the differences among writers. Story 3 has long phrases in all the slots, with adjectives and adverbs modifying nouns:

the golden chariot  
swiftly side to side  
 their brand new game  
 the lush green grass

Story 6, which is also by a pupil achieving level 5, has much shorter noun phrases, particularly in the Subject slot:

John  
 his mum  
 the doors

In this case, the direct speech moves the action of the story along and tells us about the characters without the need for descriptive adjectives. Stories 1 and 4 (by pupils achieving level 3) both demonstrate very little elaboration in any clause slot. The combination of single word Subjects and use of Adverbials at the end of clauses leads to the phenomenon of ‘end-weighting’, where most of the information comes at the end of sentences and clauses, as it does in talk.

- There were no statistically significant differences between EAL and EMT stories overall in how words and phrases were used as Subjects, Objects or Complements in clauses. Between and within levels, there were some significant differences and some differences approaching significance.
- Subject slots were filled with single words in about two thirds of clauses. The only significant difference between groups occurred at level 4, where EAL stories used significantly more single words than EMT stories. These nouns were either proper names or the existential pronoun “there”.
- EAL stories by pupils achieving level 3 used more single pronouns as Subjects. The difference in means was approaching significance (mean number per 100 words were 6.2 for EAL and 4.8 for EMT).
- Objects or Complements occurred in around half of all clauses, with between 7 and 8 instances in 100 words on average. The average length of Objects / Complements was between 2 and 2.5 words, reflecting the use of ‘bare’ noun phrases without many adjectives.
- The number of words used in Object / Complements was significantly different between stories by EAL learners achieving level 3 and level 4.
- In addition, stories by EAL learners achieving level 4 used significantly more and significantly longer Object/ Complements than EMT stories.

### 5.3.2 Adverbials

The Adverbial slot in a clause can be filled with adverbs, adverb phrases or with prepositional phrases.

- There were no statistically significant differences between EAL and EMT stories overall in how words and phrases were used in Adverbials.
- Adverbials occurred slightly more often than Objects / Complements, with an average number of around 9 per 100 words. The average length of Adverbials was between 2.3 and 3.9 words.
- The difference between the mean number of words in the Adverbial slot in stories by EAL learners achieving level 3 (2.34) and level 4 was significant (2.66).

- The difference between the mean number of words in the Adverbial slot in stories by EAL learners achieving level 3 (2.34) and the mean for EMT writing at the same level is highly significant (2.78).
- The difference between the mean number of words in the Adverbial slot in stories by EAL learners achieving level 4 (2.66) and the mean for EMT achieving the same level is significant (2.82).

Note: Due to low levels of inter-rater reliability in identifying Adverbial phrases, these last three results should be treated with caution (see Appendix 4 for details).

Since Adverbials are used to add information to clauses about place, time, reasons and so on, this suggests that the Adverbial phrases and clauses in the stories of EAL learners achieving levels 3 and 4 include less information than the phrases and clauses in stories by their EMT peers.

The following extracts show examples of more and less developed Adverbials (underlined):

It was one sunny day in London and a boy called Jack was walking down the road with his mum in the city. (EMT 3)

But Nazim went under his bed and got some pocket money out. (EAL 3)

Stories by pupils achieving level 5 show opposite effects, with EAL writing using longer Adverbials than EMT writing.

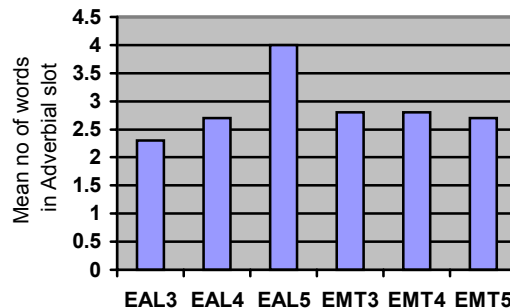


Figure 13 Average number of words in the Adverbial slot

More use could be made of the Adverbial slots in clauses to add information about time, place, reason, consequence etc, particularly by EAL learners achieving levels 3 and 4.

### 5.3.3 Verb phrases

Verb phrases were counted as main verb and accompanying modals and auxiliaries, as underlined in the examples below. The length of the verb phrase is commonly recognised as a measure of maturity in the writing of first language children.

- There was a slight difference in the number of words per Verb Phrase between the groups. The EAL stories had slightly fewer words per VP, with an average of 1.42 words per VP. The EMT stories had an average of 1.5 words per VP. This difference was approaching significance.

Beyond counting numbers of verbs, differences between stories arise from choices of more unusual verbs and from the range of modal verbs used, as we can see in the following examples:

(1)

One day Billy Bobking went with his mother shopping on the way back he saw a poster of the new toy. he was shouting at his mum if he could have the new toy, his mum replied and said yes. He ran to the end of the queue and was talking to his so fast he became breathless. The shopkeeper was knockdown by a big rush every one ran into his store looking for the brand new toy. (EMT 3)

(Average number of words in Verb phrase = 2.08)

(2)

Rob was 13 years old when he walked down New forest Road with his mum. He was walking past Toy and Game exchange when Rob Saw a huge poster with a game called 'Magic Magician', he had been waiting for this game to come out for 1 whole year. Rob and his mum excitedly jogged into line to wait. Rob couldn't wait to get a game. He was really, really excited now. (EMT 4)

(Average number of words in Verb phrase = 2.00)

(3)

When walked Past a toy shop I had black hair brown eyes short ears and small lips Girls calls me beuty. By the way my name is Mick. Today I saw A New Game coming out on March 22<sup>nd</sup> in the Gift shop I couldn't believe my eyes. I can't wait tommorow I will wait here until tommorow. Yes! is today! hey hews shouting? me mum. oh is my mum she doesen't like people screaming and shouting. when I went to the shop I was the last one in the queue I can here people shouting screaming talking PusHing try to (EAL 3)

(Average number of words in Verb phrase = 1.45)

(4)

Jimmy was with his mum in town when all hove a sudden he saw a poster for a new game out now there was a queue for 45 minutes and then the shop opened all the children screamed and bellowd went all around the shop and all the children scrambled for the game and as the children go to there parents for some money all the children rush to the checkout and pay for there brand new game there was two children left Jimmy and a girl sarah. (EAL 3)

(Average number of words in Verb phrase = 1.05)

- (1) has highest number of words per Verb phrase, achieved mainly through repeated use of the past continuous tense, e.g., *was walking*
- (2) has a slightly lower number of words per Verb phrase yet contains more sophisticated verbal constructions such as the past perfect continuous tense, e.g. *had been waiting*



- (3) uses many modal auxiliaries, such as *couldn't*, as well as lexical verbs, such as *shouting* and *screaming*
- (4) has the lowest average number of words per Verb phrase, yet uses vivid lexical verbs, such as *bellowed*, *scrambled*, and *rush*

We can see, therefore, that the average number of words per Verb phrase is not sufficient as a measure of maturity or sophistication, at least in the narrative writing used in this study. We need in addition to consider use of tense (Section 5.4.2 below), modal verbs (Section 5.3.4 below), and richness of vocabulary (Chapter 6).

### 5.3.4 Modal verbs

Modal verbs include *can*, *could*, *will*, *would*, *may*, *might*, *must*, *shall*, *should*, *ought to* and their negative forms.

Modal verbs are used in addition to lexical verbs to add shades of meaning, such as how probable or possible an action is. The modal verb *must* in this sentence from Story 6 indicates the writer's stance towards the statement:

There must have been more than forty people queuing up (EMT 5)

Conditional sentences, which concern hypothetical or imagined situations, require modal verbs:

David asked if they could go and wait in the queue (Story 4, EMT 3)

For each modal verb, we counted the number of stories in which at least one use occurred in the first 100 words. We also used the WordSmith Tools concordancing program to count all uses of modals across all texts.

- *can* was by far the most common modal verb for all groups, being used around twice as much as the next most frequent modal.
- Stories by pupils achieving level 5 contained a wider range of modals, with EAL and EMT stories very similar.
- EMT stories by pupils achieving levels 3 and 4 make very heavy use of *can*, *could* and *couldn't*.
- Full forms e.g. *could not* rather than *couldn't*, only appear in stories by pupils achieving level 5.
- In stories from pupils achieving levels 3 and 4, EAL stories, but not EMT stories, make frequent use of *would*.
- There is very little use of *might* in any writing.
- Stories by EAL learners achieving levels 3 and 4 do not use *may*, *must*, *will*, which EMT stories do. EAL writing uses *should* and *shall* which EMT stories do not. This replicates the frequent use of *should* in lower level Key Stage 4 EAL writing.

Pupils achieving levels 3 and 4 can enrich their texts by being helped to understand and use a wider range of modal verbs to express a greater range of degrees of probability and possibility.

## 5.4 Accuracy in use of language

The above measures give us information about the range of language resources that pupils are using in their writing. We also wanted to know how accurate pupils are when they employ these resources. The following accuracy errors were counted in the 100 word blocks:

- Agreements: Subject-Verb, Noun-Pronoun, Plurals
- Verb forms: endings, tense etc
- Articles: used wrongly or missing
- Prepositions: used wrongly or missing
- Punctuation: omission or incorrect use of commas, full stops, inverted commas
- Spelling.

The results of the analysis of the 100 word blocks were put into a database and statistical tests carried out to compare the results across the various groups (see Appendix 4).

An additional, more detailed analysis of errors was carried out through full examination of a sample of twenty stories from EAL learners achieving level 3. The sample was chosen to be representative of the major language groups and LEAs. All grammatical errors were extracted and categorised. We tried to exclude ‘errors’ that could be regional dialectal variations.

### 5.4.1 Agreements

- There were no statistically significant differences between agreement errors in EAL and EMT writing. In fact, the EMT writing scored higher numbers of errors in Subject-Verb agreements and in Noun-Pronoun agreements than did EAL writing.

From our detailed examination of stories, EMT errors seem to be largely due to the influence of spoken English:

in't they  
he hurt his self

When we focussed on errors in agreements identified in the sample of twenty EAL stories by pupils at level 3, we found that they accounted for 20% of the total errors:

- Noun-Pronoun agreements (9%)  
Mickle saw it (his) reflection ... it (he) had blonde hair  
They was a huge line
- Subject-Verb agreements (8%)  
Everyone else are (is) looking
- Plurals (3%)  
Next times he is going to

We should note too that the EAL writing by pupils at level 3 contained fewer errors than writing by lower achieving 16 year olds in the Key Stage 4 project. EAL writing

by pupils at level 5 contained very few errors at all, and fewer than writing by the high achieving 16 year olds. This result is unlikely to be due to the difference in genre and more likely reflects the greater attention to form experienced by the Key Stage 2 children through literacy hour activities.

Attention to agreement errors is especially important for lower achieving EAL learners, who seem less likely to notice the grammatical patterns by themselves than higher achieving bilingual writers.

### 5.4.2 Verb form errors

- The numbers of errors in verb forms made in EAL and EMT writing overall was very similar, although, as before, the nature of the errors seems to be different. EMT verb form errors often seem to derive from colloquial forms:  
it has got a new poster  
why not we play heads or tails for it
- Verb errors are a particular problem for EAL learners achieving level 3, with statistically significant reductions in errors as we move from stories by pupils achieving level 3 (mean number of errors in 100 word block = 1.38) to stories by pupils achieving level 4 (0.54), and again from level 4 to 5 (0.24).

Verb errors accounted for 26% of all errors in the twenty EAL stories by pupils achieving level 3 that were examined closely. Endings and tenses were by far the biggest problem:

the shop is close (closed)  
the girl knewed (knew)  
A new video game was being selled (sold)  
It is (was) a Wednesday afternoon. The school bell rang. I was excited..

Modal verbs caused problems for some writers:

I wish if someone find me that game (that someone would find)  
His mum then told me I can (could) have the game

Attention to verb forms is especially important for lower achieving EAL learners, who seem less likely to discover the grammatical patterns by themselves than higher achieving bilingual writers.

### Past perfect tense errors

A more advanced type of error can be seen in the use of past tenses in Story 3 (EAL 5). In several places in the story, a simple past tense is used where a past perfect *had* form is needed:

In line 3, the writer shows considerable sophistication in combining a past continuous form *was waiting* with a past perfect form *had arrived*.

The big day everyone was waiting for had finally arrived.

Through the past perfect tense, the writer captures the idea of the narrator, writing about a time in the past, reaching even further back in the past to describe an event - the arrival of the big day.

Similar past perfect tense forms are needed later in the text in lines 5, 7 and 24, to describe events that occurred or began further back in the past than the event in the other part of the same sentence:

it was the magnificent game everyone was (had been) longing for ever since last month!

Peter was becoming extremely tired waiting there; since he queued (had joined the queue) there at seven in the morning.

His family were not as wealthy as others... Nevertheless, he saved (had saved / had been saving) up his birthday money ever since he was seven.

High achieving EAL learners can be helped to extend their language resources still further, for example through the use of more advanced tenses that show the relative times of events.

### 5.4.3 Articles

We counted the errors with missing or incorrectly used articles in the 100 word blocks of texts and tested the results statistically.

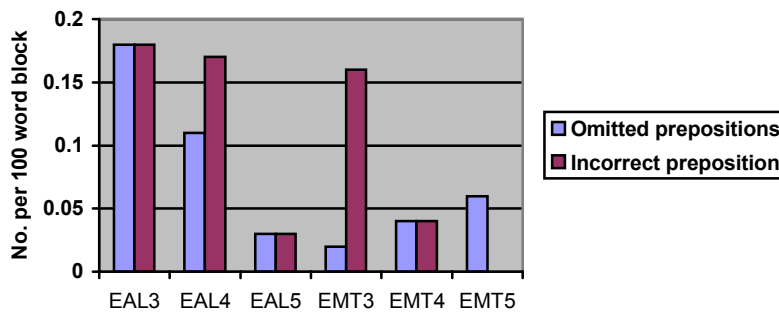
- A significant difference was found in the number of articles (*a, an, the*) used incorrectly between writing by EAL and EMT learners achieving level 4 (mean number in 100 word blocks = 0.09 and 0.00 respectively).
- Writing by EAL learners achieving level 5 contains more errors with articles, with a difference in means approaching significance. In writing by pupils achieving level 3, there was no significant difference between EMT writing and EAL writing.
- However, the total number of errors is very small. In the detailed study of twenty EAL stories from pupils achieving level 3, incorrectly used articles accounted for only 2% of errors, and there were no missing articles.
- The KS2 writing contained fewer errors with articles than the high EAL achieving KS4.

We conclude that children's attention should be drawn to errors with articles to help them correct them over time, but that this is not a major problem.

### 5.4.4 Prepositions

We counted the numbers of prepositions missing or used incorrectly in the 100 word blocks, and tested the results statistically. We also examined in depth a sample of twenty EAL stories from pupils achieving level 3.

- There were not huge numbers of errors with prepositions but there were interesting patterns across language backgrounds and levels.
- As can be seen in Figure 14, errors with prepositions showed different patterns for EAL and EMT writing.



**Figure 14 Mean numbers of omitted and incorrect prepositions in 100 word blocks**

- Omitting prepositions where they were needed was characteristic of EAL writing by pupils achieving levels 3 and 4, but not of EMT writing.
- Using the wrong preposition was characteristic of EAL and EMT writing by pupils achieving level 3, and EAL, but not EMT, writing by pupils achieving level 4.
- The number of omitted prepositions in the 100 word blocks was found to be significantly higher in EAL writing overall (mean = 0.11) than in EMT writing (mean = 0.04).
- Broken down by levels, there was:
  - a significant difference between the mean number of omitted prepositions in the 100 word blocks of EAL writing by pupils achieving level 3 (0.18) and the mean for EMT achieving the same level (mean = 0.02)
  - a significant difference between the mean number of incorrectly used prepositions in EAL writing by pupils achieving level 4 (mean = 0.17) and the mean for EMT achieving the same level (mean = 0.04)
  - no significant differences in the use of prepositions in EAL and EMT writing by pupils achieving level 5.
- There was a significant difference in the mean numbers of incorrect prepositions in EAL writing between pupils achieving levels 4 (mean = 0.17) and those achieving level 5 (mean = 0.03).

- Very many of the preposition errors occurred in so-called formulaic phrases (see Section 6.4), and these accounted for 18% of the errors in the close analysis of twenty EAL stories from pupils achieving level 3. Examples include:

I'm very ashamed at (of) it.  
by (on) purpose  
Sam went (to) bed  
he got in trouble by (from) his mother

Difficulty with prepositions appears early and persists in EAL writing. Learning probably requires repeated exposure and noticing of the correct preposition in the context of the neighbouring words e.g. a child needs to encounter and learn a phrase such as *on purpose* as a single unit.

## 5.5 Technical accuracy

In this aspect of writing, we counted spelling and punctuation errors in the first 100 word block of each story, and tested the results statistically.

### 5.5.1 Spelling

- The spelling in EAL stories was better than in the EMT stories, with a difference approaching significance. While the EAL writing contained an average of just over 3 mistakes in 100 words, EMT writing contained 4 mistakes.
- The number of mistakes varied from 6, in writing by pupils achieving level 3, to under 2, in writing by pupils achieving level 5.
- The largest difference between EAL and EMT spelling was in writing by pupils achieving level 4, again approaching significance.

As with many other aspects of English that are explicitly taught, spelling was being learnt by EAL learners as well as or better than by their EMT peers.

### 5.5.2 Punctuation

Punctuation was a problem in the stories, particularly those from writers achieving level 3. We counted the numbers of omitted or wrongly used full stops, commas and inverted commas in the 100 word blocks, and tested the results statistically.

Note: Inter-rater reliability checks showed low levels of agreement about errors with commas (Appendix 4) so caution is needed in interpreting the following results. Greater agreement would have increased the number of errors identified and therefore the following results would still hold.

- There was very little difference between EAL and EMT stories.
- Comparing KS2 and KS4 writing shows similar frequencies for the omission and incorrect use of punctuation. EAL learners achieving level 5 did as well or better than the high achieving EAL learners at KS4.
- Punctuation of direct speech was a particular problem for all pupils achieving level 3.

There were significant differences between groups by level:

- Writing by EAL learners achieving level 3 writing, when compared with writing by those graded as achieving level 4, was characterised by missing punctuation: commas, full stops and inverted commas.
- Writing by those graded as achieving level 4 tended to contain fewer missing punctuation marks, but to use commas in the wrong places significantly more often than writing by pupils achieving level 5.

If we add together errors with full stops and commas, we have a measure of sentence control through punctuation.

- Stories by EAL learners achieving level 3 had around 7 missing full stops or commas in the 10 or 11 'sentences' in their first 100 words. This very high figure is increased by the number of errors made inside direct speech.

The very complex punctuation of direct speech perhaps adds to the confusion of these writers. In the following extract from an EAL story by a pupil achieving level 3, we see how missed punctuation and sentence grammar combine to produce a series of run-on sentences.

It was on a sunny, bright day When John and his mother Where walking on the croudy street. John and his mother are very helpful, gentle also kind. John saw a poster on the Window which said new game Here today John thought Would it be great if I could buy this game so John ran and ran as fast as he could and said "mom please could I buy a new game? replied John" Well OK lets go before they are all sold out. So John waited in the queue for a lot of time. (EAL 3)

To some extent, punctuating sentences in written English is a matter of maturity, but, for the EAL learner, the usual advice to find the places where punctuation is needed by listening for pauses in the spoken version is less likely to be effective.

Punctuation is actually part of sentence and clause grammar, and needs explicit instruction to show pupils what full stops and commas do in written text and where they need them in their own writing. Commas can be taught as part of learning about complex sentences with embedded clauses.

The punctuation task in a story containing direct speech seems overwhelmingly complex for the level 3 writers, who still need to stabilise their use of the full stop before dealing with complexities of inverted commas.



## 6 The use of vocabulary

This chapter brings together findings about the words children used in writing their stories. We examined how far children were using advanced and more unusual vocabulary, their use of figurative language, and the most common types of vocabulary errors.

### 6.1 Overview of findings

- Overall, there were differences between levels, but not between language backgrounds, in overall richness of vocabulary.
- There was a very highly significant difference in the number of errors in formulaic phrases, with EAL stories containing many more than EMT stories. This difference was found at all levels.
- The widest difference was at level 4, where EAL stories contain more errors in formulaic phrases than EMT stories (very highly significant).
- There were significantly fewer formulaic phrase errors at level 5 compared to level 4 EAL writing.
- The difference in errors in formulaic phrases between EAL and EMT writing replicates that found at Key Stage 4, with EAL writing having a greater number of errors.
- Interesting differences emerged in the use of metaphors and similes, with EAL stories using more than EMT stories, by pupils achieving both level 4 and level 5.
- Pupils using figurative language were often being creative rather than just repeating similes they had learnt in class.
- Errors in word use show pupils in the process of learning how to use vocabulary that was probably fairly new to them.

### 6.2 Richness of vocabulary

We examined the range of different words used by the writers in each group, and what kinds of words were used i.e. very common or less common words. The analysis was carried out using a computer program (Lexical Frequency Profile). Since individual texts were too short for analysis of lexical frequency, we combined equal numbers of stories from each group for this comparison. We took 34 stories from each of the six language / level groups (total N=204) for analysis. Misspellings were corrected before

analysis where possible; the remaining small number of unrecognisable words was removed.

It is important to note that the analysis was done on the combined word sets of 34 writers, not on means across individuals.

The computer program sorts the words in the stories into four categories of word type (in the list below, the term in brackets is the label given to the category):

- The most common one thousand words in English. These are used very frequently in all sorts of texts and likely to be known by children at this stage of education. (1K)
- The second most common thousand words in English. (2K)
- A special list of ‘academic’ words, around 800 word types used across the curriculum in secondary school and university. We would not expect Key Stage 2 children to know or use many of these. (Academic)
- All the other word types found in the stories, which will include more unusual and ‘interesting’ words. We removed proper names from this set. (Not in list)
- 

We then compared the percentage of word types in each category used in the 34 stories of each group.

### 6.2.1 Richness of vocabulary: overall findings

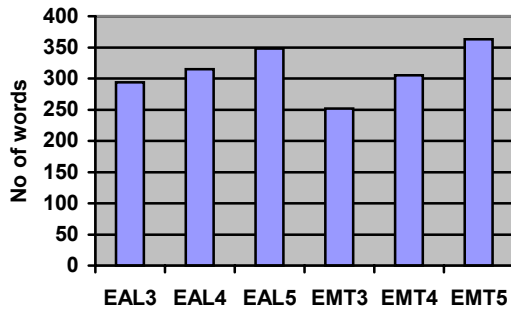
- No major differences in the length of stories or richness of vocabulary between EAL and EMT writing.
- Clear differences across levels in:
  - length of stories (level 5 longest)
  - range of word types used (level 5 greatest)
  - numbers of misspellings (level 5 fewest)
- Stories by pupils achieving level 3 and level 4 were similar in their use of more unusual words
- EMT stories by pupils achieving level 5 used a much greater range of proper names than EAL stories.

### 6.2.2 Length of stories

Table 6 and Figure 15 show the average length of the stories. The length of the children’s stories increased across the levels, with similar lengths for EAL and EMT.

EAL 3	EAL 4	EAL 5	EMT 3	EMT 4	EMT 5
294	315	348	252	305	363

**Table 5 Mean length of stories in words**



**Figure 15** Mean length of stories in words

The writers seemed to have fewer problems with writing at the length required by the task than did the Key Stage 4 writers.

### 6.2.3 Range of word types used

When we analysed the proportion of most common and less common words used in stories, we found that combined word sets for EAL and EMT groups show similar profiles of vocabulary use, as is clear from the numbers in Table 7. The exception was the category of words ‘not in lists’, those that are less commonly used in English, where EMT pupils achieving level 5 used slightly more than EAL learners achieving level 5.

	EAL 3	EAL 4	EAL 5	EMT 3	EMT 4	EMT 5
1K	61%	58%	48%	61%	56%	45%
2K	18%	21%	22%	18%	19%	19%
Academic	2%	2%	2%	2%	3%	3%
Not in lists	19%	20%	28%	19%	22%	32%

**Table 6** Richness of vocabulary: Percentage use of each category

Figure 16 shows the use of each category of words, from the most common in the left hand bar of each set, to the more unusual ones in the right hand bar. The differences across the levels are what we might expect to see - stories by pupils achieving higher levels use more unusual words.

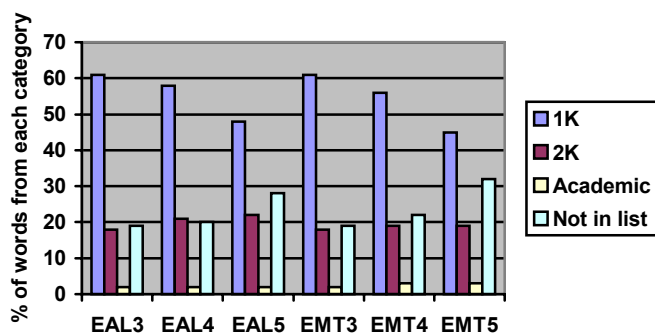


Figure 16 Types of words used in stories

The table below shows a few of the wide range of less common words used in the stories by pupils achieving level 5.

	used by both EAL and EMT	used by EAL only	used by EMT only
Academic word types	adult approach assist enormous eventual final normal odd section secure	apparent assure convince definite demonstrate depress despite evident furthermore identify label nevertheless obvious purchase resolve restrict virtual	area challenge couple device exclude goal item link military publish release reluctance rely require source tense ultimate version
Less common words (words beginning with A and some Bs only)	alley alright amazed amazement amazing beads barging bellowed blond blonde bored boring brand brilliant bully bumped	accessories adorable aisle alarm anyways apprehensive awful bathroom bee bees beige belly bike blinking bombs buffalos	abruptly accent adamant advert ales aliens arcade atomic bakery bang banging banner barged barker belle bet

Table 7 Academic words and some of the less common words used in level 5 stories

The words in the second part of Table 8 are just a small subset of the wide range of more unusual words used by the best writers. There were many more words in the separate lists from EAL and EMT writing than in the list of words used in both, reflecting the individual nature of vocabulary beyond the most common words.

Pupils' individual vocabularies offer a rich resource for classroom activities, since many of the less common words known by each pupil may not be known or used by others.

### 6.3 *Figurative language*

Raters noted which stories used figurative language. All instances were then extracted from the stories and analysed. A total of 271 instances of figurative language were found in 70 stories.

#### 6.3.1 *Types of figurative language*

Most of the figurative language used in the stories was in the form of similes, and was used for two main purposes in the narrative: to describe characters and to describe the rush into the shop shown in picture 3 (Appendix 2):

Natasha had glooming eyes like ovale pebbles (EAL 3)  
 he ran like a bullet towards the game (EAL 5)  
 the children ... scrambled in like a herd of gazzel being chased by a tiger (EMT 4)

There were some instances of metaphor, both novel and more conventional:

the crowd barged through the door (EAL 4)  
 in the wicked wind (EAL 4)  
 the shop was bursting with people (EMT 4)

There were also many instances of hyperbole or figurative exaggeration:

it was an elephant stapeed (stampede) into the shop (EMT 3)  
 Paul was bored to death (EAL 5)

A couple of pupils concluded their stories with examples of zeugma, a figure which uses one verb with two Objects, one of them literally and the other figuratively.

Even though he didn't leave the shop with the game, he left with some pride.  
 (EMT 4, Story 5)  
 I had the rest of the levels to face and also the filthy dishes. (EAL 4)

#### 6.3.2 *Extended and single uses of figurative language*

Most of the metaphors and similes were one-off comparisons that were not further connected into the story. Some descriptions of the boy and girl characters used parallel pairs of metaphors or similes:

her beady small golden brown eyes  
 his brown puppy dog eyes (EMT 4)

his spikey-brown hair shined like a star  
 Mandy's funky fair hair was blowing wildly in the wind. (EMT 5)

One or two stories used extended metaphor for rhetorical effect. In one EAL story by a pupil achieving level 4, a simile was later developed into an extended metaphor:

So all the customers barged in. It was like the whole of new york city.  
 ...  
 So let the new yorkers prepare for the battle of the door-men not just a man, a whole army of dangerous men.

### 6.3.3 Amount of figurative language

Table 9 shows how much figurative language was used by each group, in the first row as raw numbers and then as an average number of metaphors per story over the total stories. This latter is also shown in Figure 17, and emphasises the much greater frequency in stories by pupils achieving level 5, and in particular in the EAL stories.

	EAL 3	EAL 4	EAL 5	EMT 3	EMT 4	EMT 5
Instances of figurative language	3	56	91	19	32	70
Average no of instances per story (N = 264)	0.9	0.8	2.7	0.4	0.7	1.6

Table 8 Amount of figurative language used

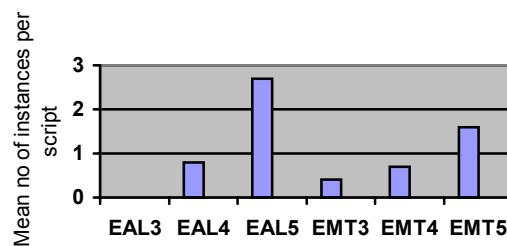


Figure 17 The mean number of instances of figurative language per story, over all stories.

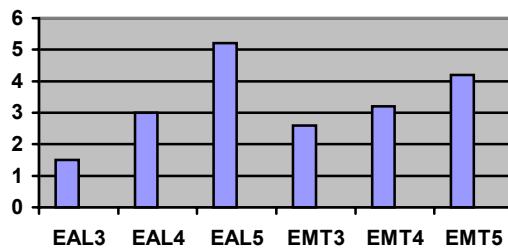
Writers made very unequal use of figurative language, with only 70 out of 264 stories being identified by raters as including it. When we look inside these 70 stories, we find that the user of figurative language is further differentiated, with some writers using as many as 9 metaphors and similes, and others just using one or two. Use of metaphor and simile thus seems to be a very personal tendency.

The stories with figurative language by pupils achieving level 5 tended to include a higher number of metaphors and similes than stories by pupils achieving levels 3 and 4, with stories by EAL learners achieving level 5 again showing the highest

frequency. Table 10 and Figure 18 show how many metaphors and similes were used, on average, by those writers who used figurative language.

	EAL 3	EAL 4	EAL 5	EMT 3	EMT 4	EMT 5
Average no of instances per story (N=70)	1.5	3.0	5.4	2.4	3.5	4.4

**Table 9 The mean number of metaphors and similes per story (N=70)**



**Figure 18 The mean number of instances per story in which figurative language was used (N=70)**

### 6.3.4 Animal metaphors and similes

It was noticeable that many instances of figurative language (14%) involved animals, used to describe Characters, e.g. *eyes like a cat's*, and to describe the queue rushing into the shop shown in the third storyboard picture:

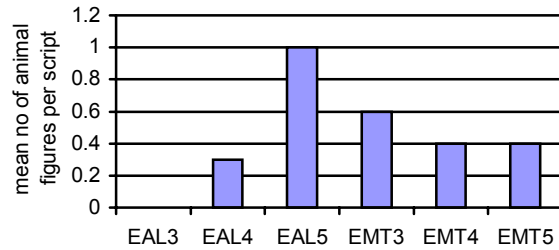
- the children rushed in like if loads of elephants saw one little rat (EMT 3)
- the children ran into the entrance like a group of cheetahs (EAL 4)

The proportion of animal metaphors and similes to the total numbers varied by level. EAL use of animal metaphor increased with level, whereas EMT writing showed the opposite trend, with level 3 using much more than levels 4 and 5 (Table 11)

	EAL 3	EAL 4	EAL 5	EMT 3	EMT 4	EMT 5
Animal metaphors and similes as percentage of all figurative language	0	10.7	19.7	26.3	12.5	7.1

**Table 10 Animal metaphors and similes as % of all figurative language**

When we look at the use of animal metaphors and similes per story (Figure 19), the highest frequency is in stories by EAL learners achieving level 5.



**Figure 19** The mean number of animal metaphors and similes per story (N=70)

A list of the vocabulary of the metaphors and similes (Table 12) shows the greater range of animals used in the stories by EAL learners achieving level 5.

	EAL 3	EAL 4	EAL 5	EMT 3	EMT 4	EMT 5
Animal vocabulary		budgies butterflies cheetahs dogs gorilla lions owl	stampede (2) ...galloped animals bee (2) butterflies cat ... cheetah (2) dogs elephants horse (2) kangaroo lion monkey pigeons rhinos snake	stampede (2) galloped elephants (4) gorilla parrot rat	eagle elephants gazelle puppy dog rhinos tiger	stampede (3) cheetah chick fox.. hare lions squirrel

**Table 11** Animal vocabulary used in figurative language

A wide range of other semantic fields were used in figurative language, but only animals were used in such numbers by so many children.

### 6.3.5 Errors with metaphors and similes

Metaphors and similes quite often appeared ‘odd’ in some way to an adult reader. Around 18% of all uses of figurative language could be said to contain errors, which can be classed as either errors of appropriacy or of accuracy.

#### Errors of appropriacy

There were several ways in which metaphors and similes might be deemed inappropriate, the most common being a comparison that had negative connotations. For example:

- hair as brown as soil (EAL 4)
- his fine blonde hair became as stiff as leather (EMT 5)



how come my mum is tight like asking a monkey is you can have a banana (EAL 5)  
 jumping up and down like he wanted to toilet (EAL 4)

Sometimes the comparison just didn't quite work. In the next example, fireworks don't sparkle in the same way as eyes and they also explode, which eyes don't:

her sky blue eyes sparkled like a firework (EMT 5)

Similarly, hungry dogs might be a good analogy for the queue of customers but the simile needs *rushing in* to be mapped to eating the meal rather than *waiting* for it:

everyone came rushing in like dogs waiting to eat their meal (EAL 5)

There were also a couple of instances of mixed metaphors:

the children rushed in as fast as lightening, taking hold of their treasure (EAL 5)

### Errors of accuracy

Errors of accuracy were usually matters of word order or choice, or of prepositions (as in section 4.7.3):

mum was trying to stable her legs (stabilise) (EMT 4)  
 so loud that a foghorn would be called a fog whisper (EAL 5)  
pouring with tears down their faces (EAL 4)  
brown chocolate eyes (EAL 4)

he was driving his mum crazy for (about) it (EMT 4)  
 I went flying on (to) the floor (EAL 5)  
 I was about to burst into (with) happiness (EMT 3)

The errors mirror those found in more general language use, but are more frequent, perhaps because collocational restrictions - which words are allowed to occur together - are often even tighter in metaphorical idioms.

The distribution of errors was uneven:

- Figurative language in EAL writing was more likely to show some kind of error; 23% of metaphors and similes in EAL stories contained an error in contrast with 14% in EMT writing.
- Errors in EAL writing accounted for two thirds of the total errors with metaphors and similes.
- Individual writers accounted for many of the errors, with multiple errors in some stories.
- For both groups, there were more or less the same proportions of appropriacy and accuracy errors.

### Errors and creativity

The errors in formulating metaphors and similes are not just interesting - they also provide evidence of how children learn to use figurative language and of the creative processes of the children who were trying to do so. Some of the least successful similes from an adult's viewpoint were also the most creative:

the game split in half like a chick coming out of its egg (EMT 5)  
 time flew by like pigeons and I was a rock laying under a tree (EAL 5)

Although the occurrence of metaphor and simile might be greeted cynically as a result of ‘teaching to the test’, our findings show that it is not that simple. If all 264 children had been taught to use figurative language, then it was not particularly successful, since only 70 writers did so. In addition, those children had not simply learnt figures of speech by heart to reproduce in the tests, but had, in many cases, composed them to suit the particular story context.

Figurative language allows some children particular opportunities to create vivid images in their stories. While all children should be exposed to good writing that includes metaphors and similes, the use of metaphor and simile is quite personal and should not be forced on every child; indeed these results suggest that it cannot be.

Those children with figurative imaginations should be encouraged to experiment with images, but should also be helped to increase the accuracy of the language in their metaphors and similes. Discussion of connotations of various images might also help with appropriacy, although this is likely to improve with maturity.

Animal metaphors and similes may be a useful introduction to figurative language for young writers.

Children achieving level 5 should be encouraged to extend the range of semantic fields they use to construct metaphors and similes.

## 6.4 Formulaic phrases

The term *formulaic phrase* is used here to mean any group of words that are ‘bound’ together in English, in that certain words must, or tend to be, accompanied by certain other words. There are many other ways to refer to this phenomenon, including multi-word units, lexical strings, fixed phrases, and formulaic sequences.

Formulaic phrases can be entirely fixed in their internal grammar or allow some grammatical variation. They can be semantically opaque, with their meaning as a unit quite different and inaccessible from the meaning of the parts, as in *face the music* or *a makeover*, or the meaning may be accessible from the words that make up the phrase. We can also see a continuum from very fixed expressions, like idioms, to collocations, which reflect tendencies for words to occur with each other. The amount and type of formulaicity that a phrase comes to have in English is reached through use, and is quite arbitrary.

The role of formulaic phrases in language learning is currently exciting much interest (Wray, 2002). It seems that children acquire formulaic phrases, learnt as wholes, as part of learning their first language. In learning a second or additional language, the role of formulaic phrases is more complicated. Learning phrases as whole units can help increase fluency. On the other hand, if phrases are not known as wholes and have to be constructed, their arbitrary and unpredictable formulaicity may lead to errors.

When we read a phrase in children's writing, it is difficult to know if it has been produced as a formula or constructed on the spot from individual words. In either case, the phrase may look correct to a native speaker or may seem odd if any of the words are not used according to the unwritten and arbitrary 'rules' for that phrase.

We have seen in the previous section that many metaphorical idioms are formulaic and how small errors of word choice stand out. The same happens in non-metaphorical formulaic phrases. Consider the example:

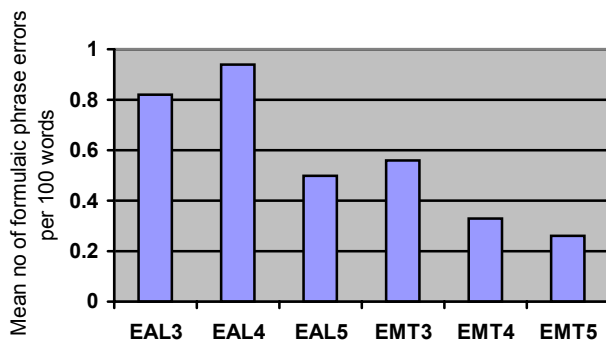
they waited for a lot of time

There is nothing ungrammatical about *a lot of time*, and it might be used in other contexts, such as: *I spent a lot of time in the queue*. With the word *wait*, we need the phrase *for a long time*.

Raters identified and counted errors in formulaic phrases in the 100 word blocks of the stories.

- After verb errors, these errors were the most common and marked out EAL writing as different from EMT writing.

Figure 20 shows the mean number of errors counted in the 100 word blocks of stories from each group.



**Figure 20 Mean numbers of formulaic phrase errors in 100 word blocks**

- The results show a very highly significant difference between EAL and EMT writing, with EAL writing showing more than twice as many errors in formulaic phrases. (The mean number of errors in 100 word blocks was 0.8 compared with 0.4 in EMT writing.)
- The widest difference is found in stories by pupils achieving level 4, which have significantly more errors (0.9 per 100 word block) than stories by pupils achieving level 5 (0.5). The difference in the mean numbers of errors between EAL and EMT stories by pupils at this level is very highly significant (0.9 and 0.3 respectively).
- Even in writing by pupils achieving level 5, EAL writing has nearly twice as many errors in formulaic phrases as EMT writing (0.5 compared with 0.3 per 100 word block).

In the close analysis of twenty EAL stories by pupils achieving level 3, formulaic phrase error accounted for 14% of the total. The errors found here were put together with errors noted by raters across all stories, producing a corpus of formulaic phrase errors across levels. This corpus was then categorised in terms of language use and content to find out what sorts of errors were being made. As well as prepositional errors as described in section 4.3.7, we found errors in word order, in word choice and in word use:

***in word order***

Can I <u>go with you shopping</u>	(go shopping with you)
he thought they should <u>go or stay</u>	(stay or go)
his best <u>of all friend</u>	(his best friend of all)

***in word choice***

he quickly wore (put on) his shoes  
 it costs (is) expensive  
 a bundle (bunch) of people  
 people were dangling (lining up?) on the street

The last two are from stories by pupils achieving level 5 and might be attempts at figurative language, but as with metaphor, there are acceptable and non-acceptable combinations of words in phrases that are to some degree formulaic.

***in word use***

When children learn a new word, as they are doing constantly in primary school, they have to learn the meaning of the word but also the use of it, and how the use of one word differs from the use of another. For example, the word *barge* is a striking way of expressing how the boy in the story pushes his way through the crowd, but *barge* is used differently from *push*. The child who wrote:

I barged everyone out of the way

seems to have understood the meaning of *barge*, but still needs to learn that *barge* does not work as a straight replacement for *push*.

We can say

I pushed everyone out of the way and I pushed through everyone

but *barge* cannot be used with an Object, and only

I barged through everyone

sounds correct.

These errors of word use show vocabulary learning in progress. It takes time and repeated exposure to words in use to learn exactly which expressions are acceptable in English and which are not. Other examples of over or under-extension of word use include:

they both moaned (begged) for the game  
 the shop was closed yet (still closed)

The content of the story produced sets of non-acceptable phrases around *shopping*, *crowds* and *queuing*, suggesting that preparation for writing might include close attention to particular kinds of formulaic phrases. The content area of *time* produced quite a number of errors, as did words for describing direct speech:

***length of time***

after some (a) couple of weeks

the clock stricket to 9 am (the clock struck nine)

later that minute... (later)

One long hard five minutes (five long hard minutes)

***direct speech***

"OK I will" told (said) Mary

Begged Micheal to his mum (Michael begged his mum)

"Could I have that game," pleased Alice ("Could I have that game, please" asked / pleaded Alice)

Time phrases are considered in the next chapter as one resource for creating the timeline of a story.

Pupils learning English as an additional language should be helped to notice collocations, i.e. which words tend to be used together. They should meet and learn words, especially prepositions, as part of formulaic phrases, as well as individual words.

We should expect the learning of new vocabulary to be a long term process, especially of more unusual content words.

Pupils need to meet words in a range of texts and contexts in order to fully understand how to use them.

Errors in formulaic phrases should be corrected, in speech and in writing, in sensitive but consistent ways through all Key Stages.

Explicit teaching of thematic sets of formulaic phrases, e.g. to use with direct speech or time phrases, might help with correcting errors and with learning new vocabulary.

## 7 Using language resources to construct time in a story

In this chapter we see how several of the features discussed earlier are brought together in writing a story. As the integrated framework for writing in Chapter 2 shows, an effective story needs clear organisation at whole text level combined with appropriate and accurate use of language at sentence, clause, phrase and word levels. In narrative genre, a writer has to construct a story that takes place over time, with characters taking part in events that happen in a connected sequence and lead to a resolution. The writer needs to use the resources of the English language to sequence and connect events, and to show the actions of characters.

If we focus on how a writer builds the timeline of a story, we find that stories often begin by placing the characters in a particular time setting:

It was a summer's day (Story 3, EAL 5)

In the summer holidays (Story 4, EMT 3)

As the story moves on and the plot unfolds, timing and changes in time are marked by words and phrases such as *later*, *finally* or *from that day on*, and by the use of the English tense system. The following language resources play a key role in building time into a story:

- Time phrases, in the Adverbial slots of clauses
- Subordinate Adverbial clauses
- Verb tenses.

In this chapter, we use the project findings to show how teachers can investigate children's use of these language resources and how all pupils, but particularly EAL learners, might be helped to construct time in stories more effectively.

### 7.1 Use of time phrases

Time phrases are those phrases that include some indication of time or timing. They are often formulaic phrases that begin with a preposition such as *in* or *at*, and they are placed in Adverbial slots in clauses. Phrases can include single words like *later*, but are different from full clauses.

#### 7.1.1 Types of time phrases

Extracting all the time phrases from Story 4 (EMT 3) gives us a list that can be divided into three groups: those that place an event at a specific point in time; those that give the duration of an event; and those that place two or more events at times relative to each other.

##### A specific point in time

in the summer holidays

##### Duration of time

for an hour and a half

for about 10 minutes

**Relative time**

After that,  
then  
about 20 minutes later

The time phrases used in the sample scripts by EAL level 3, EAL and EMT level 5 writers are shown in Table 12.

	Story 1 EAL 3	Story 3 EAL 5	Story 6 EMT 5
Specific point in time	coming back from school nearly closing time	a summer's day suddenly	By this time One time Never
Duration of time	never never any more	ever since last month at (from) seven in the morning not for another hour or so ever since he was seven	a long time never a long time
Relative time	first first first finally	finally finally first From that day on	ten minutes later finally first One week later

**Table 12 Time phrases**

We can see that the stories by pupils achieving level 5 use a greater range of time phrases than the level 3 story, which uses its more limited range several times. Both level 5 writers also repeat phrases, seeming to prefer particular ways of expressing time - *ever since*, *later*, and *a long time* - and could also benefit by increasing the variety of phrases they use.

Pupils could be helped to extend the variety of time phrases that they use by looking at what other pupils do and at phrases used in good texts that they read.

### 7.1.2 Accurate use of time phrases

In chapters 5 and 6, we saw that EAL writing contains errors with prepositions and with formulaic phrases. Time phrases often combine these and are thus prone to errors:

they waited <u>for long</u>	(for a long time)
for a <u>lot of time</u>	(for a long time)
after <u>some</u> (a) couple of weeks	
<u>one long hard</u> 5 minutes	(five long minutes later)
a <u>longtime of</u> arguing	(a long time arguing)
the shop was closed <u>yet</u>	(still closed)
Later that minute	(A minute later)

Drawing attention to formulaic time phrases and the words inside them, and collecting various types to use in writing might help EAL learners avoid this type of error.

## 7.2 Adverbial clauses of time

Time clauses begin with subordinators such as *while*, *when*, *as*, *since*. Although they are the most frequent type of subordinate clause in the stories, we saw in chapter 6 that, at levels 3 and 4, EAL writing uses significantly fewer words in the Adverbial slots than EMT writing. EAL writing also use a more restricted range of basic time subordinators: *so*, *as*, *when*, and use fewer of the advanced time subordinators: *while*, *as soon as*, *until*, *after*, *whilst*, *before*.

The column analyses for the sample stories show an interesting profile of Adverbial time clause subordinators:

Story 1 EAL 3	when when when
Story 3 EAL 5	whilst since
Story 6 EMT 5	when

Story 1 shows no variety, with three clauses starting with *when*, while the EAL writing by a pupil achieving level 5 includes two advanced subordinators in the first 100 words. The EMT writing by a pupil achieving level 5 (story 6), however, only uses one Adverbial clause, beginning with *when*. To understand how this writer constructs time, we need to look at the third language resource, verbs and their tenses.

## 7.3 Verb tenses

The verb is the pivot of the clause in English. It is the only compulsory element of a clause, and comes between Subject and Object in the simple declarative clause. A Verb can be a single word, like *stands*, or a longer phrase with several words, *might have been standing*. Each word in a verb phrase adds some extra meaning. In first language development, the length and complexity of the verb are good indicators of maturity and development.

### 7.3.1 What verbs can do

Verb phrases show the timing of actions through the writer's choice of tense. So, *he is waiting* refers to an action that is on-going at the time, while *he was waiting* indicates an action that was on-going for some period in the past. *He waited* indicates an action that was completed at some point in time in the past, while *he had waited* suggests that the completion of the action took place before some other past action.

The probability and possibility of an event or action is shown through the use of modal verbs such as *might*, *would*.

Verbs can also show agency through the use of the active or passive voice. Compare *he opened the doors* and *the doors were opened*. The latter emphasises what happened to the doors, rather than the action carried out by the man.



### 7.3.2 Accurate use of verbs

The research has shown that EAL writing, particularly at level 3, contains errors in the endings and tenses of verbs that may affect how well the writing conveys the sense of timing in a story.

Modal verbs in conditional sentences can cause problems for writers:

I wish if someone find me that game (that someone would find me that game)

His mum then told me I can have the game (could)

We saw in section 5.3.2 that Story 3, even though written by a pupil achieving level 5, contains errors in the use of the more advanced tense, the past perfect.

The EMT writer of Story 6 handles verbs particularly well, both in the direct speech and in the narrative. In the following extracts, he uses the past perfect, and also combines simple past tense forms with the past continuous tense, and active with passive verbs:

Ten minutes late, the queue hadn't budged, but John hadn't noticed.

John saw it. He tried running through the crowd but it was hard. Now most of the crowd was heading towards the till. ..."It's taken me a long time," he thought.

Then he was stopped. Someone else was pulling it. He looked up and saw a girl.

Through this range of verb forms, he creates a story that moves along through time, and the reader knows exactly what is happening when. Longer actions are contrasted with short sharp actions to create tension and excitement.

As with genres, clause types and vocabulary, skilful writers need to develop a range of verb forms that can be used flexibly and accurately to express subtle shades of meaning.

## 7.4 Bringing it all together

What makes for good writing will not be located in just one area of language use. As we see with constructing the timeline in a story, writers have several language resources at their disposal. Any of these might cause problems and can be attended to through awareness raising and teaching. However, it is bringing them together to tell the story that will make the difference. Good writing is a complex skill that requires the flexible selection and adaptation of language features to create a text in a particular genre.

## 8 Writing a radio advertisement

In this chapter, we report on the writing of radio advertisements as required by the shorter task (Appendix 2). Forty scripts by pupils achieving levels 3 and 5 were randomly selected from the full set for detailed analysis. We were particularly interested in how pupils tackled the genre requirements of this task (see explanation of genre in section 2.6). How far can young writers, particularly those using English as an additional language, capture the format, style and voice typical of radio adverts?

### 8.1 The writing task

The overall task is to write an advert that will persuade people to buy a new toy. In the preparation phase of the task, pupils were asked to make notes on what the toy was and who it was for, and to list three main features. They had to choose a name for the toy. They were then given a single page with 23 lines on which to write the advertisement, and a time of 20 minutes.

Using the Framework for Writing (Figure 5), at the whole text level, the child has the task of conveying information about the toy and persuading the reader / listener to buy one. The form of the whole text is expected to follow the (sub) genre of the local radio advertisement. Within the text, the writer has to make use of language to describe features of the toy, and to appeal to the reader / listener.

### 8.2 The genre of the local radio advertisement

Listening to radio adverts suggests that they work as conventionalised genres in the following ways:

- they follow a predictable 3 or 4 stage format, each with a specific purpose
- they include certain types of information
- the language style and voice vary with the stage in the format.

Table 14 shows these stages and what a full task response might include.

Sample scripts are included in Appendix 3 for each of the children whose stories have been used as examples in previous chapters.

We should note that the NC test task instructions ask the children to “write the words ... to persuade”, and the marking scheme rates for use of a spoken, informal style, rather than the in-depth genre knowledge that we have looked at in our analysis. We assume, however, that if writers had that knowledge they would have used it in their test answers.

<b>Format Purpose</b>	<b>Information</b>	<b>Style – language use</b>	<b>Voice</b>
<b>Stage 1 Attract Attention</b> The purpose of this stage is to ‘hook’ the listener into paying attention to the advert. Could be <ul style="list-style-type: none"> <li>• a little drama</li> <li>• a story</li> <li>• a problem in need of a solution</li> </ul>	Key point e.g. there is an amazing new toy	If dramatised, varies to make characters seem realistic.  Could be a direct question that identifies the problem: e.g. “Having a boring journey?”	People the listener might identify with.  Often direct address to listener.
<b>Stage 2 The Information</b> This is the longest stage and gives the listener all the key information about the product.	<b>Name</b> <b>Market:</b> Who it is designed for <b>Description:</b> colour, texture <b>Features:</b> components, what it does <b>Purchasing info:</b> where, how much	Informational + Persuasive. Spoken  Relevant detail e.g. <ul style="list-style-type: none"> <li>• adjectives</li> <li>• adverbs</li> <li>• sub-ordination</li> </ul> Rhetorical features: <ul style="list-style-type: none"> <li>• parallelism</li> <li>• 3-part phrases</li> <li>• varied sentence types</li> <li>• hyperbole</li> </ul>	A person to be trusted – serious
<b>Stage 3 The Slogan</b> Very short stage that links back to stage 1 with a phrase for the listener to remember	Minimal	Punchy memorable	Exciting, excited
<b>(Optional) Stage 4 The Small Print</b> Further information to protect the seller from claims of misleading listeners.	Technical, legal, precise	Precise Full sentences Use of passives and other distancing features.	Very fast. Calm, flat intonation.

**Table 13 Genre features of a local radio advertisement**

### 8.3 Findings

There were differences between levels and between EAL and EMT writing. Since the sample was too small for statistical tests, these findings are not necessarily generalisable, but they do suggest tendencies.

#### 8.3.1 Overview of findings

- EAL learners seem to handle the genre of the radio advertisements less confidently than EMT pupils, particularly at level 3.
- Openings and slogans in adverts written by EAL learners were less varied and ‘catchy’.
- Adverts by pupils achieving level 5 included sufficient information and not too much of any one kind, suggesting that they had a clear overview of content. However, EAL writing at this level contained less variety of sentences and vocabulary than EMT writing.
- Using sentence grammar and vocabulary to show changes in voice as the advert proceeded was only seen in level 5 writing.
- Pupils achieving level 3 often omitted key information, repeated information or did not organise the details in a logical way.
- EAL learners achieving level 3 did not vary sentence structure, and did not use many adjectives or adverbs.
- EMT pupils achieving level 3 sometimes had limited content, but some were very lively.
- Both EAL and EMT learners achieving level 3 often included too many details on price and purchase.

#### 8.3.2 Format

The use and nature of Stage 1 seems to be different for EAL and EMT texts, and for levels. Stage 1 is the ‘hook’, a sentence or phrase that aims to capture the audience’s attention and lure them into listening to the rest of the advert. The EMT sample scripts open with a question and a catchy phrase, both clearly targeted at the listening audience:

*Move over rubix cube and yo-yos.* (Script 6, EMT 5)

*Are you bored of toys? Well, there is a new toy.*

(Script 4, EMT 3, punctuation corrected)

The EAL scripts tended to use less catchy language, often a statement in a full sentence such as the long one that opens script 1:

This amazing New toy has come out for parent that need help looking after there baby when they go to give there other children to school

(Script 1, EAL 3)

- Adverts written by EAL learners achieving level 3 rarely use a ‘hook’ and more often begin with a statement. About half of EMT scripts written by pupils at the same level open appropriately.
- Adverts written by EAL learners achieving level 5 have openings that are sometimes not very catchy or exciting. All EMT scripts written by pupils at this level had good openings.

Stage 3 in a typical radio advert is a slogan, that summarises the information given in the previous stage in a memorable way and is intended as a ‘take home’ message for the listeners.

Think of your children - put a smile on their face.

(Script 3, EAL 5)

The use of this stage was again different in EAL and EMT scripts at level 3:

- Adverts written by EAL learners achieving level 3, had missing or ineffective slogans. Around half of the EMT scripts written by pupils at this level included slogans.
- Adverts written by EAL learners achieving level 5 were more likely to include slogans than EMT writing.
- The differences in openings and slogans suggest that EAL learners handle the genre of the radio advertisements less confidently than EMT pupils, particularly those achieving level 3.

Stage 4 is the ‘small print’, often spoken very rapidly in real radio adverts, these are technical and legal details that the advertiser is required to include but which add little to the persuasive content of the advert. Only scripts from pupils achieving level 5 included this stage, and then only rarely. This aspect of the genre is probably least noticed even by those pupils who regularly listen to local radio.

### 8.3.2 Information and Style

The second stage of a typical radio advert is where the advertiser informs the audience about the product. Since time is limited, the information needs to be precise and relevant, but at the same time attractive to listeners. In good scripts, this was done using a variety of sentence and clause types to keep the listener interested.

Adjective phrases were used in front of nouns to condense information:

the first walking talking toy

its cool, specially enhanced arm

(Script 6, EMT 5)

Adverbs might be used in front of verbs and adjectives to add persuasive emphasis:

especially designed for young children

extremely colourful

(Script 3, EAL 5)

There was a clear difference in how pupils achieving level 3 and level 5 handled this stage.

- Pupils achieving level 3 often omitted key information, repeated information or did not organise the details in a logical way.
- EAL learners achieving level 3 did not vary sentence structure, and did not use many adjectives or adverbs.
- EMT pupils achieving level 3 sometimes had limited content, but some were very lively.
- Both EAL and EMT achieving this level often included too many details on price and purchase.
- Writing by pupils achieving level 5 included sufficient information and not too much of any one kind, suggesting that they had a clear overview of content.
- However, EAL writing at this level contained less variety of sentences and vocabulary than EMT writing.

### **8.3.3 Voice**

Real radio adverts (literally) change voices from one stage to the next. In a written advert, changes in voice would need to be shown through the sentence grammar and vocabulary. This is a difficult task and was only seen in level 5 writing.

## **8.4 Conclusions**

Writing a radio advertisement requires genre knowledge and flexibility in the use of language resources to capture the genre in written text. This particular genre requires variety in language use for the different purposes of the stages in the text.

EAL learners seem less successful in adjusting their language to create the genre than their EMT peers, as shown by the missing hooks and slogans and by more uniform sentence structure. This was particularly true for writing by pupils achieving level 3, but also seen at level 5. This may be due to being less familiar with the genre and its language. Alternatively, EAL learners may be familiar with the genre, e.g. through community language radio, but not be able to use their English language resources to write in that way.

Writing tasks that offer advantages to pupils who are familiar with specific genres should be used with caution in assessment.

EAL learners should encounter an extensive range of spoken and written genres in school, and be helped to notice how they use language for different purposes, readers and formats.

EAL learners should practise moving between different levels of formality in spoken and written English.

All pupils achieving level 3 need practice in using and adapting sentence grammar and vocabulary for different genres.

## 9 Implications for the teaching of writing

This chapter sets out implications for teaching and learning that arise from the research project, bringing together some of the points made in earlier chapters. Ofsted is currently undertaking a thematic inspection of the teaching of writing to bilingual learners at KS2 and plans to publish its findings in 2005 (see introduction page 5). Their report will contain further implications for the teaching of writing.

The first section considers the various ways in which teachers can intervene in children's learning to support their writing development. The second section offers a tool for exploring and evaluating story writing.

### 9.1 Types of intervention in children's writing

The development of English as an additional language at primary level is complex, influenced by the type and amount of exposure to English, by level of cognitive development, and by maturity. However, a clear and consistent finding of this research project and of the earlier Key Stage 4 project has been that EAL writing shows pupils benefiting from the teaching they receive, sometimes scoring higher than their EMT peers in areas where explicit teaching is likely to have been given. Furthermore, many of the language areas that emerge as problematic for EAL writers appear to be amenable to some kind of intervention in classrooms.

In order to consider implications, we can separate out a range of types of intervention and teaching approaches, which vary in how explicitly they focus on language resources:

- awareness raising
- developing strategies for writing
- practice
- explicit instruction
- feedback based on assessment for learning.

Each type of intervention will suit some aspects of EAL learning better than others. In the following sub-sections, we take each type and suggest how it might be used.

#### Awareness raising

Awareness raising is the least explicit type of intervention, depending for its effectiveness on continued exposure to language in use and on activities that draw pupils' attention to how writing works. It is important to note that, while exposure is necessary for the development of good writing, it is not sufficient, and some cognitive engagement is needed, i.e. pupils need to notice or work with the language in use, in order for it to be internalised.

- **Exposure to good writing**

EAL learners may be particularly reliant on school for encountering a range of genres and text types. Through listening to, as well as reading, multiple examples of whole texts in specific genres, supported by explicit analysis of the text, learners will be

exposed to how language is used in different ways for different purposes and audiences.

Pupils need to meet words, phrases and sentences in a range of texts and contexts in order to fully understand how to use them. Exposure to rich writing contributes to vocabulary development and range, as well as to complexity of sentence structure.

The investigation of the use of direct speech in stories showed the difference between a child writing how s/he speaks and a child who uses direct speech for literary effect. Being able to do the latter probably requires extensive exposure to good writing that includes dialogue.

- **Noticing**

Pupils should work with accessible stories that challenge and motivate them to write differently. In the texts that pupils hear and read, they should have their attention drawn to particular features, through explicit teaching, collaborative discussion and activities:

- how writers construct texts that are satisfying and effective for readers and purpose
- how writers end their stories.
- how writers express and extend their ideas in narrative and in non-fiction writing
- how paragraphs are signposted
- how verbs show the timing of events

EAL learners should be helped to notice which words go with which i.e. collocations. They should meet and learn words, especially prepositions, as part of phrases rather than just on their own.

- **Activities to raise awareness of story endings might include:**

- listening to and reading stories with different types of endings.
- noticing how writers end their stories and the effect on the reader of a satisfying ending.
- working out at the planning stage how a story will end, before starting to write.
- writing tasks that give children the ending of a story and require them to get there.

- **The use of task materials and pictures**

Requirements of writing tasks should be discussed, e.g. whether the outcome should follow the prompt closely, or, if it can move away from it, what the parameters are. Prompt materials such as pictures should be discussed so that different interpretations can be explored and acceptable interpretations identified. The criteria for writing outcomes should be shared explicitly.

- **Use of first language for developing additional language literacy**

Where there are adults who share the children's first language(s), noticing can include analysis and comparison of grammar and vocabulary use in the first language and in English. Such cross-linguistic noticing can deepen children's skills and appreciation of how language resources can be used in writing.



## Developing strategies

Strategies for writing are actions that children can adopt for themselves. Children need to be taught how to use a range of strategies and understand when and why a particular strategy is useful. This can be done effectively by adult demonstration of how a writer thinks and writes, and through shared text construction. Supported practice then helps the pupil internalise the strategy.

The teaching of writing already trains pupils in the strategy of planning the structure as well as the content of their texts. Some other strategies that might be useful include:

- thinking yourself into the role and voice of the writer as you plan, develop and refine your writing
- generating ideas for writing through
  - sharing first thoughts e.g. ways of describing a story character or setting
  - using visuals, prompt pictures, frames and graphic organisers
  - finding key words in task instructions and prompts, e.g. by highlighting
  - discussing ideas in first language with peers
- planning the whole text before starting to write including the opening, plot and story ending.

## Practice

Many aspects of writing require repeated practice over long periods to become automatic and skilful. Different types of practice will be appropriate at different stages and may include:

- Writing fast and at length

Extended writing is a specific skill, distinct from writing sentences and short paragraphs. As well as requiring overall organisation, extended writing requires putting words on to paper or screen at speed. Practice in doing this is needed. Pupils should also be helped to write accurately while writing fast, e.g. by careful but quick copying of previously drafted work. All such tasks should of course have meaning and purpose for the child.

- Spotting errors

Pupils should be taught how to find their own mistakes in drafted work and practise this. Focussed checking on selected aspects of language use can make this manageable and more effective e.g. by finding pronouns and checking that they correctly refer to the appropriate noun.

- Rhetorical adaptability

Both EMT and EAL learners, particularly those achieving at level 3, need practice in using and adapting sentence grammar and vocabulary for different genres.

## Explicit instruction

Some aspects of language lend themselves to explanations by the teacher, to comparison of error and correct form, to explicit labelling with metalanguage. Other

aspects of language, such as the use of articles, are more complicated and explanations will only cover part of the full grammatical system.

- Explicit teaching of thematic sets of phrases, e.g. to use with direct speech or time phrases, might help with correcting errors and with learning new vocabulary.
- Explicit attention to how the time line of a story is built through time phrases, adverbial clauses and verb tenses.
- Attention to verb forms is particularly important for pupils achieving level 3.
- Punctuation is part of sentence and clause grammar, and needs explicit instruction to show pupils what full stops and commas do in written text and where they need them in their own writing. Commas should be taught as part of learning about embedded clauses within complex sentences.

### **Feedback based on assessment for learning**

Some language features are more challenging to teach explicitly to primary age children. In these cases, modelling can be an effective strategy to provide an opportunity for EAL learners to come to recognise which forms are correct and which are not. Feedback is given on children's errors, supported by adult or peer modelling of correct use.

There are certain language features that persistently cause problems for EAL writers, such as prepositions, and these might benefit from corrective feedback over time. Assessment for learning identifies aspects which can be taught as a whole class, small group or individual level through shared, supported, guided writing and practised during collaborative and individual writing across the curriculum.

Writing is a good place to correct errors because they are visible and because the drafting process makes this a natural procedure. Modelling oral language and supporting oral rehearsal also provide opportunities for feedback on both form and style.

- Prepositional errors and errors in formulaic phrases should be corrected, in speech and in writing, in sensitive but consistent ways throughout all key stages.
- Errors in agreement between Subject and Verb, or noun and pronoun, that occur in children's writing should be corrected, by pointing out the two words that need to be connected through the agreement.
- Errors with articles should be corrected so that pupils gradually build up an understanding of how these work in English.

## 9.2 Evaluating Story Writing at KS2

The grids that follow are designed for use by teachers who want to explore the writing of their pupils by looking at the stories they produce. The process draws on the research by identifying key aspects of written stories that will be developing at this stage; observing the child actually writing will yield further information. The sample scripts in Appendix 3 are evaluated in this way and can be used as examples of how to carry out the evaluation.

The first grid is to evaluate the composition (the text as a whole), and the second to evaluate use of words and phrases to create the story (within the text). The third grid can be used to summarise what is found out. A blank chart for analysing clause and sentence grammar is also included.

<b><i>Evaluating Story Writing: 1 The text as a whole</i></b>		
Read the whole story. Identify the components of the narrative: setting, characters, plot - problem and resolution, ending.		
<b>The text as a whole</b>	<b>Narrative development:</b> Setting Characters Problem Resolution	<i>How much does the writer elaborate the components of the story?</i> <ul style="list-style-type: none"> <li>● <i>setting</i></li> <li>● <i>characters</i></li> <li>● <i>problem</i></li> <li>● <i>resolution</i></li> </ul> <i>Is there any part of the story where not enough (or too much) development is done for the reader?</i>  <i>Which of these techniques does the writer use to develop the components?</i> <ul style="list-style-type: none"> <li>● <i>description</i></li> <li>● <i>direct speech</i></li> <li>● <i>figurative language - metaphors and similes</i></li> </ul> <i>How effectively are they used?</i>
	<b>Use of picture prompts</b>	<i>Does the writing use the pictures or other prompts accurately?</i>
	<b>Endings</b>	<i>Does the ending seem complete to the reader?</i>  <i>Is the ending particularly interesting or original?</i>
	<b>Paragraphing</b>	<i>Are paragraphs used accurately?</i> <ul style="list-style-type: none"> <li>● <i>for direct speech</i></li> <li>● <i>to show stages in the plot</i></li> </ul>
	<b>Direct speech</b>	<i>How much direct speech is used in the story?</i>  <i>How well does the direct speech contribute to the quality of the story?</i>  <i>How accurate is the punctuation of the direct speech?</i>  <i>What variety is there in the vocabulary introducing the direct speech? - e.g. yelled, screamed, shouted.</i>

## ***Evaluating Story Writing: 2 Within the text***

Take a section of the story to examine in detail - about 100 words long, not counting the direct speech. Complete a column analysis chart to show the grammar of the story.

In the whole story, underline:

- metaphors and similes
- errors with prepositions or phrases that contain errors
- errors in the use of verbs, articles, and agreements.

<b>Within the text</b>	<b>Sentence grammar</b>	<p><b>Subordination</b></p> <p>Does the writer seem to know how to use subordination?</p> <p>Does the writer use variety in subordination to make the writing interesting?</p>	<p><i>How many sentences contain subordinate clauses?</i></p> <p><i>What types of subordinate clauses are used?</i></p> <p><i>Which basic / advanced subordinators are used?</i></p>
	<b>Clause structure</b>	<p><b>Use of the Subject/ Object / Complement slots in clauses</b></p> <p>Does the writer use a range of word and phrase lengths?</p> <p>Are Subjects, in particular, sometimes longer phrases?</p>	<p><i>Which of these ways of using the Subject / Object / Complement slots in clauses are found?</i></p> <ul style="list-style-type: none"> <li>• pronouns</li> <li>• nouns</li> <li>• longer phrases with adjectives and adverbs</li> <li>• clauses (relative or nominal)</li> </ul>
		<p><b>Use of the Adverbial slot in clauses</b></p> <p>Does the writer use the Adverbial slot to add information on time, manner, place etc?</p> <p>Are phrases sometimes long and detailed?</p>	<p><i>Which of these ways of using the Adverbial slots in clauses are found?</i></p> <ul style="list-style-type: none"> <li>• bare prepositional phrases</li> <li>• longer phrases with adjectives and adverbs</li> <li>• clauses</li> </ul>
		<p><b>Use of the Verb slot in clauses</b></p> <p>Does the writer use different verb tenses to show time?</p> <p>Does the writer use modal verbs to show probability and possibility?</p>	<p><i>List the different verb tenses used in the story.</i></p> <p><i>List the modal verbs used in verb phrases.</i></p>
	<b>Words and phrases</b>	<p><b>Formulaic phrases</b></p> <p>Are words used together in phrases in ways that sound inaccurate?</p>	<p><i>List and look for patterns in errors in phrases</i></p> <p><i>Look for phrases in direct speech used without errors</i></p>
		<p><b>Figurative language</b></p> <p>How does the writer use metaphors and similes?</p>	<p><i>How many metaphors and similes does the writer use and where?</i></p> <p><i>What kinds are used?</i></p> <p><i>Are they used appropriately?</i></p>
	<b>Language accuracy:</b>	Verb errors	<p><i>List and look for patterns in errors in</i></p> <ul style="list-style-type: none"> <li>• endings</li> <li>• choice of tense</li> </ul>
		Agreement errors	<p><i>List and look for patterns in errors in</i></p> <ul style="list-style-type: none"> <li>• Subject-Verb agreement</li> <li>• Noun-pronoun agreement</li> </ul>

	Articles	<p>List and look for patterns in</p> <ul style="list-style-type: none"> <li>● missing articles</li> <li>● incorrect articles</li> </ul>
	Prepositions	<p>List and look for patterns in</p> <ul style="list-style-type: none"> <li>● missing prepositions</li> <li>● incorrect prepositions</li> </ul>

***Evaluating story writing: Points for development***

<p>The text as a whole</p>	<p><i>What the child can do:</i></p> <p><i>Where the child can be helped to improve:</i></p> <p><i>How the child can be helped to improve:</i></p>
<p>Within the text</p>	<p><i>What the child can do:</i></p> <p><i>Where the child can be helped to improve:</i></p> <p><i>How the child can be helped to improve:</i></p>



### **9.3 Conclusions**

Writing requires pupils to draw on their language resources in order to create a whole text which is something more than a string of words and sentences and which sits recognisably within a particular genre e.g. story or advertisement. Success in writing comes from an understanding of the ‘shape’ of these different text types, while at the same time being able to select, adapt and combine words and phrases into that textual shape.

This project has investigated the writing of pupils who use English as an additional language. All the pupils involved in the project had been in the UK for at least five years and therefore can be expected to have received at least five years of schooling in English. Examination of their stories and radio advertisements has shown that learning to use English as an additional language is a continuing process for these children. In this process, support from teachers, including direct teaching and less explicit forms of intervention, can make a real difference to achievement.

We hope that the detailed exploration of children’s written texts described in this report will contribute to a deeper understanding of how children use English when they write, and to on-going efforts to support them in becoming more effective writers.

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*Grammar for Writing* DfES 0107/2000



## Appendix 1 Details of schools and pupils' first languages

School	% of pupils known to be eligible for free school meals	FSM	% of pupils whose first language is known or believed to be other than English	No of EAL scripts provided	No of EMT scripts provided
		1 fsm% <=8 2 8< fsm% <=20 3 20< fsm% <=35 4 35< fsm% <=50 5 fsm% > 50			
A	45.5	4	72.3	16	10
B	15.8	2	45.3	10	10
C	28.3	3	18.5	9	10
D	35.1	4	70.3	10	10
E	63.1	5	67.9	10	10
F	2.0	1	0.8	0	20
G	23.3	3	51.2	12	12
H	13.0	2	39.1	8	3
I	37.3	4	100.0	22	0
J	22.6	3	96.5	10	0
K	44.8	4	49.7	9	10
L	18.9	3	35.2	10	9
M	53.3	5	55.1	12	22
<i>Mean</i>	31	3.3	54		
Total 13				138	136

**Table 14 School data (2003) and script numbers**

(Information in columns 2, 3 and 4 provided by DfES)

<b>First Language</b>	<b>Number of pupils</b>
Albanian	1
Arabic	3
Bengali	18
Chinese	1
French Creole	1
French Mauritian	1
Greek	2
Gujerati	13
Hindi	1
Italian	1
Kuchi	1
Kurdish	1
Lingala	1
Portuguese	1
Punjabi	36
Pushto	1
Singhalese	1
Somali	3
Spanish	1
Tagalog	1
Turkish	1
Twi	1
Urdu	22
Yemeni	1
Yoruba	3
unknown	10

**Table 15** First languages of EAL learners (N = 138)

## **Appendix 2 National Curriculum Tests (Writing)**

ENGLISH

KEY STAGE 2 2003

WRITING  
and  
SPELLING LEVELS  
**3-5**

## Writing Test *Shorter Task* and Spelling Test

**Shorter Task:** Your teacher will read through this section with you.  
You will have **20 minutes** to write your shorter piece of writing in this booklet.

**Spelling Test:** Your teacher will read through this section with you.

## A New Toy

The Amazing Toy Company has invented a new toy.

To let people know about the toy, the company wish to produce an advertisement for local radio.

Your task is to write the words for the radio advertisement to persuade people to buy the toy.

Before you start, make some brief notes:

what the toy is: \_\_\_\_\_

who it is for: \_\_\_\_\_

main features:

- 
- 
- 

name of toy: \_\_\_\_\_

Remember, this advertisement is for the radio.  
You will **NOT** receive any marks for pictures or decoration.

ENGLISH

KEY STAGE 2 2003

WRITING LEVELS  
3-5

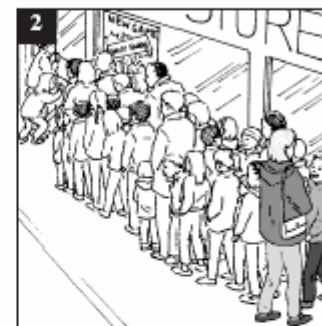
**Writing Test**  
*Longer Task:*  
*Instructions and Planning*

Your teacher will read through this booklet with you.

You will have 45 minutes for your longer piece of writing, including up to 10 minutes planning time. You may start your writing as soon as you have finished planning.

**The Queue**

Here is a storyboard about a boy buying a new game:



Your task is to write a story based on the events in the storyboard above. You must decide how the story ends.

## Planning

### Useful words and phrases

characters

when the boy sees  
the poster

in the queue

as the shop opens

inside the shop

how the story ends

## ATTAINMENT TARGETS: En3 Writing

### Level 3

Pupils' writing is often organised, imaginative and clear. The main features of different forms of writing are used appropriately, beginning to be adapted to different readers. Sequences of sentences extend ideas logically and words are chosen for variety and interest. The basic grammatical structure of sentences is usually correct. Spelling is usually accurate, including that of common, polysyllabic words. Punctuation to mark sentences full stops, capital letters and question marks is used accurately. Handwriting is joined and legible.

### Level 4

Pupils' writing in a range of forms is lively and thoughtful. Ideas are often sustained and developed in interesting ways and organised appropriately for the purpose of the reader. Vocabulary choices are often adventurous and words are used for effect. Pupils are beginning to use grammatically complex sentences, extending meaning. Spelling, including that of polysyllabic words that conform to regular patterns, is generally accurate. Full stops, capital letters and question marks are used correctly, and pupils are beginning to use punctuation within the sentence. Handwriting style is fluent, joined and legible.

### Level 5

Pupils' writing is varied and interesting, conveying meaning clearly in a range of forms for different readers, using a more formal style where appropriate. Vocabulary choices are imaginative and words are used precisely. Simple and complex sentences are organised into paragraphs. Words with complex regular patterns are usually spelt correctly. A range of punctuation, including commas, apostrophes and inverted commas, is usually used accurately. Handwriting is joined, clear and fluent and, where appropriate, is adapted to a range of tasks.

## **Appendix 3 Sample scripts**

This appendix includes, for one pupil from each of the six groups:

- Language background; overall grade given in National Curriculum Test; gender.
- Story text.
- Column analysis of first 100 words of story.
- Radio advertisement text.
- Commentary and points for development.

The children's texts are reproduced with the original punctuation, spelling and spacing.

*Script 1 Story EAL - 3 - Girl First language: Bengali*

1 John was coming back from School with his Mother when he saw ever body  
2 queue up for this new game called Tekken 4 he shouted to his mother "Can I  
3 please have this game mom I never have any games Just this one mom" his  
4 mother said o.k he ran and queued up there were lots of people at the front of  
5 him the Game store never opened however when it did people started running  
6 and pushing in when everbody went in all the new games were gone set for one  
7 John ran towards the game so did Natasha his class girl. Natasha was dark  
8 scind and had glooming eyes like ovale pebbles she had dark bush hair that was  
9 in a pony tale.

10

11 John didn't give up the the game he holded it tieded so did Natasha ever body  
12 had payed for there game also had gone they both were still frighting over the  
13 game. John was telling her to let go but she didn't she screamed "Why don't  
14 you". "Why should I" "I got it first", yelled John. John mother Mrs Hill was very  
15 amazed She said to John let go and give it to Natasha. "But mom I got it first  
16 she didn't why should I give it to Natasha why dosen't she give it to me",  
17 screamed John. They both were pulling the game its like they were having a  
18 game of tug of war. "Mr Brick the Shop Maneger said to John just give it to  
19 Natasha." John shouted "Why should I I got it first she did." Mr Brick the  
20 shop maniger said to them "Its, nearly closing time hows going to have it".

21

22 Natasha the risnablue one gave the game to John Natasha walked out of the  
23 shop. John put the gave on the canter his Mother payed for it. While his  
24 mother was paying for it Mr Brick said to John Natasha is more risnablue, than  
you. Finally Mrs Hill and John went out of the shop his mother said to "Him I am  
not going to buy you a game any more John said "but mom". I'll tell your dad  
what you have just done"



*Script 1 Column analysis EAL - 3 - Girl First language: Bengali*

<b>Sub-ordinator</b>	<b>Co-ordinator</b>	<b>Adverbial slot</b>	<b>Subject noun phrase</b>	<b>Verb phrase</b>	<b>Object noun phrase/complement</b>	<b>Adverbial slot</b>	<b>Clause Type</b>
			John	was coming		back from school	<i>Main</i>
when			he	saw	everybody		<i>Adv</i>
				queue up		for this new game	<i>Non-finite</i>
				called	Tekken 4		<i>Non-finite</i>
			he	shouted		to his mother	<i>Main</i>
"Can I please have this game mom I never have any games Just this one mom"							<i>DS</i>
			his mother	said	o.k		<i>Main</i>
			he	ran			<i>Main</i>
	and			queued up			<i>Main</i>
			there	were	lots of people	at the front of him	<i>Main</i>
			the Game store	(never) opened			<i>Main</i>
		however					
when			it	did			<i>Adv</i>
			people	started running			<i>Main</i>
	and			pushing in			
when			everybody	went in			<i>Adv</i>
			all the new games	were gone		set (except) for one	<i>Main</i>
			John	ran		towards the game	<i>Main</i>
		so		did			
			Natasha his class girl.				<i>Main</i>
			Natasha	was	dark skinned		
	and			had	glooming eyes like oval pebbles		<i>Main</i>
	and		she	had	dark		<i>Main</i>

*Script 1    Radio advertisement    EAL - 3 - Girl    First language: Bengali*

1        This amazing New toy has come out for parent that need help looking  
2        after there baby when they go to give there other children to school the  
3        amazing new toy could look after the baby the toy is called the Baby  
4        Crawl Helper it has these amazing new features like when your baby is  
5        crying it can make your baby stop crying and cool down by crawling to  
6        your baby and getting your baby's hand and sing a song to it.

7

8        We have tried this on a baby it really works but your baby has to be one  
9        or over so the toy can be sensertive with your baby. Many mother have  
10       called on this number 07926 0759251 or text of this net baby crawl  
11       helper.com. mother have risived this also it works from them it save  
12       them time Finally if your what one call of that number and you can risive  
13       one and a book let with more features in just call on this number 07926  
14       0759251 calls cost no more than 30p or text us on baby Crawl helper you  
15       can bye this at an .....

Script 1 Commentary EAL - 3 - Girl First language: Bengali

		level 3 EAL and EMT	Script 1: Story
The text as a whole	<b>Narrative development:</b> Setting Characters Problem Resolution	EAL and EMT stories have similar (low) amounts of development of each component, except Resolution where EAL do more.	<u>Setting</u> : Very little apart from "coming back from school" in first line <u>Characters</u> : John, his mother / Mrs Hill, Natasha, dad at end Direct speech is main strategy to introduce characters (lines 2,3) and develop in vivid argument in middle paragraph. Figurative language in lines 8 and 17 <u>Problem</u> : lines 10-18, through direct speech <u>Resolution</u> : line 22, very short Then more direct speech to close.
	<b>Use of picture prompts</b>	EMT stories less likely to follow the given pictures accurately.	Follows the pictures.
	<b>Endings</b>	EAL stories had many incomplete endings and more than EMT.	Complete
		Very few interesting endings, similar to EMT.	Not interesting as an ending or particularly relevant to the plot
	<b>Paragraphing</b>	Both EAL and EMT have problems with lack of paragraphs	Uses 3 paragraphs. The direct speech needs many more paragraphs
	<b>Length</b>	Both EAL and EMT write shorter stories, but long enough.	Good length.
<b>Direct speech</b>	EAL use greater % of DS (§)  Similar problems in punctuating direct speech.	A large proportion of the story is direct speech. The punctuation is correct in some places but not consistent. There is good variety in the vocabulary introducing the direct speech - yelled, screamed, shouted	

			level 3 EAL and EMT	Script 1: Story	
Within the text	<b>Sentence grammar</b>	Subordination	Similar subordination index	3 Adverbial clauses and 13 Main clauses, so index is low. No other types of clauses.	
			More EMT stories use advanced subordinators.	100 word block uses basic subordinator "when" only 3 times "while" (line 23)	
	<b>Clause structure</b>	Subjects	Subjects	EAL stories use more pronouns as Subjects (§)	7 Subjects are pronouns. There are three longer Subject Noun phrases "the Game store" and "all the new games" One adjective in front of nouns - new
			Objt/ Cmp	Differences in use of Object / Complement slot not significant	Only 7 phrases in this slot. Longest one is the simile.
			Adv bial	EAL use fewer words in the Adverbial slot (**)	Bare prepositional phrases, only adjective is "new"
			Vrb	Differences in use of Verb slot not significant	Some variety in verb tenses and forms
	<b>Words and phrases</b>	Formulaic phrases	Differences not significant	Errors: "at the front of him" - in front of him (line 4) "his class girl" is a phrase that is not quite right - "class mate" would work. (line 6) "buy you a game any more" - any more games (line 26)  Direct speech uses many formulaic phrases without errors, e.g. "I never have any games" or "I'll tell your dad..  Word range error - Mrs Hill was very amazed (very doesn't fit with amazed) (line 15)	

	Figurative language	EAL stories use more metaphors and similes than EMT stories.	<i>glooming eyes like oval pebbles - is poetic despite (or because of) error with "glooming". Pebbles would not usually carry positive connotations when used to describe eyes.</i>
Language accuracy:	verb errors	Differences not significant	<i>"queue" - queuing (line 2) "never opened" - did not open - took a long time to open (line 5)</i>
	Agreements Articles	Differences not significant	<i>No errors in story</i>
	Preps	EAL more omitted prepositions than EMT (*)	<i>No errors in story</i>
Technical accuracy:	Punctuation	Differences not significant	<i>Very problematic. Missing full stops even in simple sentences, while direct speech has many marks, some in the right places.</i>
	Spelling	Differences not significant	<i>Using sound to help with more difficult words risnablue (line 22)</i>

level 3 EAL and EMT	Script 1: Radio advertisement
<p>EAL learners seem to handle the genre less confidently than EMT writers, particularly at level 3.</p> <p>Openings and slogans less varied and catchy.</p> <p>Omission of key information, repeated information.</p> <p>EAL and EMT often include too much info on price and purchase</p>	<p><u>Format:</u> <i>Opening is a full sentence rather than a catchy phrase. Organisation is appropriate. Information is useful but not extensive. Repeated phone number and contact details.</i></p> <p><u>Voice:</u> <i>the writer begins addressing the listener indirectly in lines 1 and 2 but then shifts to direct address as "you" from line 4 on.</i></p> <p><u>Language</u> <i>Formulaic phrases used correctly - line 14 "calls cost no more than 30p or text us on .."</i></p> <p><i>collocational errors - getting (taking / holding) your baby's hand to give (take) there children to school</i></p> <p><i>Subject-Verb agreement error - it saves (line 11)</i> <i>Verb error: "sing" singing (line 6)</i> <i>Preposition/word use error: "sensitive with" (line 9)</i></p>

**Points for development:**

Awareness raising and noticing

- Story endings that create an effect for the reader.
- Use of description to develop the setting and characters.

Explicit instruction

- Punctuation of sentences with full stops.

Good use of direct speech to create atmosphere and develop characters could be made even more effective through punctuation and paragraphing.

*Script 2 Story EAL - 4 - Boy First language: Punjabi*

1 It was a bright sunny morning when Paul and his mom, went to the market. Paul had light  
2 blonde hair, light blue green eyes, that looked like a cats eyes. His ears were small  
3 as a acorn, hand that were big as a Gorilla's hands. They were walking past a shop when  
4 Paul saw a new game called "catch the Rat buy it for five pounds, when its gone it's  
5 gone!!" Paul said to his mom "Mom, Mom can I buy that new game please?" Then his mom  
6 whispered "O.K but if we have to stay longer than an hour I'm going home.

7

8 Paul waited with his mom they waited and waited, then Paul shouted "WHEN IS THE  
9 SHOP OPENING!!!" After that they waited ten more mintues then the door opened.  
10 Everyone rushed in and grabbed the game catch the Rat and lined up to pay for it.  
11 There was one Catch the Rat left, then Paul ran and from the other side a girl with  
12 black hair, brown eyes that looked like dogs eyes, she was running to. They both  
13 grabbed it and shouted "Thats mine. No it isn't". They both argued for ten mintues.  
14 Straight away a man ran to them to say what is the matter then Paul shouted "I  
15 grabbed the game first" The man whispered "who's got a p.c." Straight a way, even  
16 faster than a flash Sharon whispered "Me I've got a p.c. at home."

17

18 The tall ugly man got a cd with the name Catch the Rat. They both paid five pounds.  
19 First they went to Paul's house. They played the game, then in the afternoon Paul went  
20 over to Sharon's house, he ate supper there and played on the p.c. They became best  
21 friends. Finally Paul and Sharon were best friends, when they went some they always  
22 told each other, if you want to come or not.

*Script 2 Column analysis EAL - 4 - Boy First language: Punjabi*

<b>Sub-ordinator</b>	<b>Co-ordinator</b>	<b>Adverbial slot</b>	<b>Subject noun phrase</b>	<b>Verb phrase</b>	<b>Object noun phrase/complement</b>	<b>Adverbial slot</b>	<b>Clause Type</b>
			It	was	a bright sunny morning		<i>Main</i>
when			Paul and his mom	went		to the market.	<i>Adv</i>
			Paul	had	light blonde hair light blue green eyes		<i>Main</i>
			that	looked like	a cats eyes		<i>Rel Obj</i>
			His ears	were	small as an acorn		<i>Main</i>
			*	*	hand		<i>*Main</i>
			that	were	big as a Gorilla's hands		<i>Rel</i>
			They	were walking		past a shop	<i>Main</i>
when			they	saw	a new game		<i>Adv</i>
				called			<i>Non-finite</i>
"catch the Rat buy it for five pounds, when its gone it's gone!!"							<i>DS</i>
			Paul	said		to his mom	<i>Main</i>
"Mom, Mom can I buy that new game please?"							<i>DS</i>
		Then	his mom	whispered			<i>Main</i>
"O.K but if we have to stay longer than an hour I'm going home.							<i>DS</i>
			Paul	waited		with his mom	<i>Main</i>
			they	waited			<i>Main</i>
		and		waited			<i>Main</i>
		then	Paul	shouted			<i>Main</i>
"WHEN IS THE SHOP OPENING!!!"							<i>DS</i>
		After that	they	waited		ten more minutes	<i>Main</i>
		then	the door	opened			<i>Main</i>
			Everyone	rushed in			<i>Main</i>
		and		grabbed	the game Catch the Rat		<i>Main</i>

*Script 2    Radio advertisement    EAL - 4 - Boy    First language: Punjabi*

1        I have got an ofer for you, it is called a Diablo. The Diablo is a  
2        game anyone can play it, like adults and chidrens. It is black with a  
3        circle in the middle and it has the letter D that stands for Diablo.  
4        The maxium number of people can play is six, also you will get six  
5        joy pads one multi player. If you buy the package for fifty pound,  
6        and if you buy two you will get one free.

7

8        On the Diablo you can play any sought of game from a playstaion,  
9        XBOX or even a Gamecube. Also on the Diablo you can watch Dvd's  
10       private or not; even you can watch video's. If you want you can play  
11       cassettes, cds on full volume. You can even remix your own songs.  
12       However we have internet on it as well, we will give you a twenty  
13       inch television. Finally if you have any thing you want just phone us  
      on 0121-558-6566.

Script 2 Commentary EAL - 4 - Boy First language: Punjabi

		level 4 EAL and EMT	Script 2: Story
The text as a whole	<b>Narrative development:</b> Setting Characters Problem Resolution	EAL stories have slightly less development of each component. No clear difference in preferred strategies.	<u>Setting:</u> Minimal description in opening phrase. <u>Characters:</u> Description in first paragraph. <u>Figurative language</u> in lines 2-3, and again in line 12. The man (from line 14) is rather mysterious - the reader needs more information. <u>Problem:</u> lines 12-13 <u>Resolution:</u> line 14 on. Rather confusing. It seems that "they both paid.." (line 18) is the resolution.  Good use of time phrases and subordinators to move story along.
	<b>Use of picture prompts</b>	EAL stories less likely to follow the given pictures accurately.	Follows the pictures.
	<b>Endings</b>	Slightly more EMT stories have incomplete endings	Complete
		More EMT stories have interesting endings.	Ending moves from later the same day to longer term future.
	<b>Paragraphing</b>	Similar use of paragraphing.	Uses 3 paragraphs. The direct speech needs many more paragraphs
	<b>Length</b>	Similar lengths	Adequate length.
<b>Direct speech</b>		Good mixture of direct speech and narration. The punctuation is correct in some places but not consistent. There is variety in the vocabulary introducing the direct speech - shouted, whispered - but not always clear what this adds to plot.	

			level 4 EMT	Script 2: Story	
Within the text	<b>Sentence grammar</b>	Subord-ination	Similar subordination index	4 subordinate clauses and 15 Main clauses, so index is low. Most sentences are main only - little use of subordination.	
			More EMT stories use advanced subordinators.	100 word block uses basic subordinator "when" only.	
	<b>Clause structure</b>	Subjt	EAL stories use more single word Subjects than EMT (*)	6 Subjects are pronouns, 5 are names. + "the door" No adjectives in Subject slot.	
			Objt/ Cmp	EAL use more and longer Objects / Complements (*) and more than any other group.	Long phrases with adjectives.
			Adv bial	EAL use fewer words in Adverbial slot (*)	Bare prepositional phrases; no adjectives.
			Vrb	EAL use more, shorter, Verb Phrases (*)	Little variety in verb tenses and forms - mostly past tense, one past continuous "were walking"
	<b>Words and phrases</b>	Formulaic phrases	EAL contain many more errors in formulaic phrases (***)	Errors: "even faster than a flash" (line 16) Last line (22) "told each other if..." - asked whether..  Direct speech uses formulaic phrases without errors.	
		Figurative language	EAL stories use more metaphors and similes than EMT stories.	Compare "eyes that looked like a cats eyes" (line 2) with "eyes that looked like dogs eyes" (line 12) - connotations not so positive. "ears - acorns" and "hands - gorillas hands" (line 3)	
	<b>Language accuracy:</b>	verb error	Differences not significant	No verb errors.	



	:	Agreements Articles	EAL more errors with incorrect articles (*)  Agreements: no significant differences.	"a acorn" (line 3)
		Preps	EAL more incorrectly used prepositions than EMT (*)	No errors in story
	Technical accuracy:	Punctuation	EAL omit fewer commas (\$)	Commas sometimes used instead of full stops (lines 4, 8, 19). Full stops mostly used correctly.
		Spelling	EAL make fewer spelling errors (*)	None

level 4 EAL and EMT	Script 2: Radio advertisement
not analysed	<p><u>Format</u>: Opening is a full sentence rather than a catchy phrase. Addresses listener directly.</p> <p><u>Organisation</u> is appropriate. Information is useful and full.</p> <p><u>Voice</u>: Writer moves from I at start to "we" in line 11.</p> <p><u>Language</u> Little use of adjectives and adverbs to describe the toy and features.</p> <p><u>Word order</u> - "even you can watch" (line 10) - you can even watch. <u>Collocational error</u> - joy pads (sticks) (line 5)</p> <p><u>Plural error</u>: childrens (line 2)</p>

**Points for development:**

Awareness raising and noticing

- Story endings that create an effect for the reader.
- Use of description to develop the setting.
- Connotations of metaphors and similes.

Feedback based on assessment for learning

- word order

Explicit instruction

- Use of subordination to construct longer and more varied sentences.
- Spread use of description from Object / Complement to Subject and Adverbial slots of clauses as well.
- Use of full stops to demarcate sentences.
- Good use of direct speech to create atmosphere and develop characters could be made even more effective through punctuation and paragraphing.

*Script 3 Story EAL - 5 - Girl First language: Tagalog*

1 It was a summers day. The face of the moon disappeared and the golden chariot moved  
2 across the horizon. The lush green grass danced with the daffodiles, whilst, the leaves  
3 swayed swiftly, side to side. The big day everyone was waiting for had finally arrived. There  
4 was a long queue accross the street in Wakefield town. The games shop was selling their  
5 brand-new game. - it was the magnificent game everyone was longing for ever since last  
6 month! More and more people gradually joined the queue. Peter was becoming extremely tired  
7 waiting there; since, he queued up at seven in the morning

8 For hours and hours he had been waiting.

9 "Mother", he whispered, "when will the shop open?"

10 "Not for another hour or so!" she replied pleasantly.

11 Peter began to get impatient - his face was going red. He gazed at the advertizement on the  
12 crystal windows and sighed.

13 "I will get that fantastic game!" he mumbled. The crowd was getting longer and longer (longer  
14 that that narrow street). There came a loud noise like a bee buzzing. Buzz buzz here... buzz  
15 buzz there.

16 Finally, the doors slowly opened. Everyone rushed in and pushed the door back. The  
17 security fell back with a loud thump.

18 "Slow down! Slow down!" he exclaimed, "Plenty games for all of you!"

19 All the children rushed in, as fast as lightening, taking hold of their treasure. Peter was  
20 amazed! He had never seen as many games as he did... he was speechless!

21 All the adults queue at the counter; in order to get ready to pay for their purchase.  
22 Peter was such in shock that he couldn't move. His family were not as wealthy, as the others  
23 on their street; therefore, he did not buy any accessories to play with. Nevertheless, he  
24 saved up his birthday money, ever since he was seven and it was the day to spend it. Games  
25 were piled all over the vast shelves, ever on the floor! New ones and old ones: such as 'Harry  
26 one' and 'Pop the balloon in the crash course'.

27 Suddenly, Peter identified only one of the new games. The others had taken them all. A  
28 young girl, with blue eyes ran like a wind to grab it. Peter examined her and leaped out to  
29 take hold of it first.

30 "Oh, please my name's Anna," the girl cried, "please may I have that game?"

31 "Sorry" Peter replied as he strolled happily to his mother. "Come on! Stir your stumps", his  
32 mother shouted.

33 The little girl began to cry; therefore Peter allowed her to play with the game with him at  
34 home. From that day on, they became the best of mates; furthermore, they shared all their  
35 precious possessions with one and another.

*Script 3 Column analysis EAL - 5 - Girl First language: Tagalog*

<b>Sub-ordinator</b>	<b>Co-ordinator</b>	<b>Adverbial</b>	<b>Subject noun phrase</b>	<b>Verb phrase</b>	<b>Object noun phrase/complement</b>	<b>Adverbial</b>	<b>Clause Type</b>
			It	was	a summers day.		<i>Main</i>
			The face of the moon	disappeared			<i>Main</i>
	and		the golden chariot	moved		across the horizon.	<i>Main</i>
			The lush green grass	danced		with the daffodiles	<i>Main</i>
whilst			the leaves	swayed		swiftly side to side	<i>Adv</i>
			The big day				<i>Main...</i>
			everyone	was waiting for			<i>Rel Sub</i>
				had (finally) arrived.			<i>...Main</i>
			There	was	a long queue	across the street in Wakefield town.	<i>Main</i>
			The games shop	was selling	their brand-new game--		<i>Main</i>
			it	was	the magnificent game		<i>Main</i>
			everyone	was longing for		ever since last month.	<i>Rel Obj</i>
			More and more people	(gradually) joined	the queue.		<i>Main</i>
			Peter	was becoming	extremely tired		<i>Main</i>
				waiting		there	<i>Non-finite</i>
since,			he	queued up		at seven in the	<i>Adv</i>

*Script 3 Radio advertisement EAL - 5 - Girl First language: Tagalog*

1           The Amazing Toy Company - every where in London - has  
2           invented a new toy, for children aged between three and five. This  
3           invention is named 'Textured Cuddles' - which is a bear

4           It has a very soft texture; which, is especially desinged for  
5           young children. When children hug it tightly, the teddy bear's ears  
6           and paws light up constantly in various colours: green, blue, purple and  
7           red. This teddy bear is light, therefore the children are able to hold  
8           it; moreover, it is extremely colourful. Each bear comes with two  
9           contrasting colours, such as green and sky blue.

10          This magnificent invention arrives with two AA bateries, as the  
11          product currently available is battery operated only Textured  
12          Cuddles costs £9.99, as it lights up. Your children will absolutely  
13          treasure this bear... so why not pop down to the 'Amazing Toy  
14          Company' and purchase this product! Think of your children... put a  
15          smile on their face.

Script 3 Commentary EAL - 5 - Girl First language: Tagalog

		level 5 EAL and EMT	Script 3: Story
<b>The text as a whole</b>	<b>Narrative development:</b> Setting Characters Problem Resolution	EAL stories have less development of Characters, Problem and Resolution than EMT; more development of Setting.	<u>Setting</u> : Lot of description in opening lines and throughout. Figurative language (lines 1-3, 14). <u>Characters</u> : Peter developed through description and speech. At points throughout story e.g. lines 22-24, background information builds empathy from reader. Mother only developed through speech (lines 10, 32) Girl developed through figurative language, description and speech. <u>Problem</u> : late in the story in line 28 <u>Resolution</u> : line 33-34. Low key, no writer comment. Implicit moral. Time phrases, talk and subordinators move story along.
	<b>Use of picture prompts</b>	EAL stories less likely to follow the given pictures accurately.	Follows the pictures.
	<b>Endings</b>	More EAL stories have incomplete endings	Feels incomplete because it is not connected to the well-developed character or setting.
		Fewer EAL stories have interesting endings.	Ending is rather weak compared to opening.
	<b>Paragraphing</b>	Both use paragraphs well.	Uses paragraphs well.
	<b>Length</b>	Similar lengths	Good length.
<b>Direct speech</b>	EAL use more words of DS (§)	Good mixture of direct speech and narration.	
	EAL use more DS to develop the Problem and less to develop Resolution.	There is variety in the vocabulary introducing the direct speech - mumbled, replied, cried - and this adds to development of characters.	

			level 5 EAL	Script 3: Story
<b>Within the text</b>	<b>Sentence grammar</b>	Subord-ination	Similar subordination index	4 subordinate clauses and 9 Main clauses, so index is high. Subject and Object relative clauses in first 100 words.
			More EMT stories use advanced subordinators.	"whilst" (line 2) "since" (line 7) but followed by verb tense error
	<b>Clause structure</b>	Subjt	Differences in use of Subject slot not significant	5 Subjects are pronouns, 6 are phrases with adjectives - very sophisticated.
			Objt/ Cmp	Phrases with adjectives and adverb "extremely".
			Adv bial	adverb but no adjectives.
			Vrb	Variety in verb tenses and forms - past tense, past continuous, past perfect "had arrived"
	<b>Words and phrases</b>	Formulaic phrases	Differences not significant	Errors: "ever since last month" (line 5) since "plenty games" (line 18) plenty of "ran like a wind" (line 28) the wind "with one and another" (line 35) with one another
			Figurative language	EAL stories use more metaphors and similes than EMT stories. "the face of the moon" "the golden chariot moved" "grass danced with the daffodils" "noise like a bee buzzing" "ran like a wind"
	<b>Language accuracy:</b>	verb errors	EAL writing contains some errors in advanced verb tenses e.g. past perfect.	Past perfect/continuous tense needed: line 5 - had been longing for line 7 - had started to queue line 24 - had been saving

		Agreements Articles	Very few errors with articles, but EAL more than EMT (\$)  Agreements: differences not significant	<i>a / the in "ran like a wind"</i>
		Preps	Differences not significant	<i>"plenty games" - omitted "of"</i>
	Technical accuracy:	Punctuation	Differences not significant	<i>Competent use. Some errors with semi-colons (lines 21, 33)</i>
		Spelling	Differences not significant	<i>None</i>

<b>level 5 EAL and EMT</b>	<b>Script 3: Radio advertisement</b>
<p>Clear overview of content. - included sufficient information and not too much of any one kind,</p> <p>EAL writing contained less variety of sentences and vocabulary than EMT</p> <p>Grammar and vocabulary used to show change in voice.</p>	<p><u>Format</u>: Opening is a full sentence rather than a catchy phrase. Does not address listener directly until line 12 - "your children".</p> <p>Slogan (line 14-15) "think of your children - put a smile on their face"</p> <p>Organisation is appropriate. Information is useful and full. Repetition of colours.</p> <p><u>Voice</u>: Change from opening to closing through address to listener and grammar. Vocabulary and grammar changes from middle part to closing. Central section is rather more like written than spoken English because of "therefore, moreover".</p> <p><u>Language</u> Use of adjectives (soft, light, colourful) and adverbs (constantly, absolutely, especially) to describe the toy and features, and for persuasion..</p> <p>Use of subordination and some short sentences.</p>

**Points for development:**

Awareness raising and noticing

- Reading good stories with different types of endings and noticing how writers create an effect on the reader through the ending.
- Experiencing a range of genres of spoken and written English, and how they use vocabulary and grammar for impact on audience and to construct purpose.

Explicit instruction

- Use of semicolons with advanced sentence structures.
- Use of past perfect continuous tense (*had been waiting*) to show on-going action relative to a point in time in the past.

*Script 4      Story      EMT- 3 - Girl*

1        In the summere holidays David and his mum clare went shopping there had been shopping for an  
2        hour and half.

3        As they were going back to the car David saw the new game that was coming out, the new game that  
4        he wanted to get when it came out.

5        So David asked his mum Clare if they could go and waiting in the queue and his mum said "yes but I  
6        hope it will not take long".

7        While they were waiting in the queue there was people shouting and arguing, they were shouting  
8        "Open now open now".

9        But about 20 minutes later they opened the Shop, as he opened the shop door people just ran in and  
10       got the game and payed for it, and then went.

11       At the same time David and this girl got the game, they were arguing for about 10 minutes. Then  
12       the shopkeepers saw them arguing so he went over and said "why are you two arguing", "I got this  
13       game first" said David and the girl said "I did" and they just started to argue again. The shopkeeper  
14       shouted "shut up", everyone heard him shout and they just looked.

15       After that David and the girl said sorry to the shopkeeper and sorry to each other.

16       Then the shopkeeper said "I have got one that I saved for anyone".

17       So David just let the girl have it because he was going to get the one that the shopkeeper saved.

18       So the girl went and payed for the new game she was geting and then went home.

19       David went to his mum to get the money to pay for the game "How much is it David" said Clare  
20       Davids mum "twenty pound" said David Twenty pound said David's mum "Are you sure" "yes said  
21       David.

22       So David's mum gave him the money to go and pay for it, so he did.

23       The shopkeeper said "14.99 then please" so David gave him the money then got the change and said  
24       "thank you" and went.

25       When David got outside he gave the change to his mum, and his mum said "you said it was twenty  
26       pound".

27       "Well that is what I thought it costed" said David.

28       After that David said "thank you" to his mum for giving his the money to get the game.

29       And then went home to play it with his mum.

## Script 4 Story EMT- 3 - Girl

Sub-ordinator	Co-ordinator	Adverbial	Subject	Verb	Object / Complement	Adverbial	Clause Type
		In the summere holidays	David and his mum clare	went shopping			Main
			there [they?]	had been shopping		for an hour and a half.	Main
As			they	were going		back to the car	Adv
			David	saw	the new game		Main
that				was coming out			Rel Obj
			*	*	the new game		
that			he	wanted to get			Rel
when			it	came out.			Adv
	So		David	asked	his mum Clare		Main
if			they	could go			Nom. Obj.
	and			wait		in the queue	Nom. Obj.
	and		his mum	said			Main
"yes but I hope it will not take too long"							DS
While			they	were waiting		in the queue	Adv
			there	was	people		Main
				shouting			Non-finite
	and			arguing			Non-finite
			they	were shouting			Main
"Open now open now"							DS
	But	about 20 minutes later	they	opened	the shop door		Main



*Script 4 Radio advertisement EMT- 3 - Girl*

1 "Are you bored of toys well there is a new toy". "Only for girls it is a doll  
2 called Misty." "You can buy it from toy's ur us and Early learning" "If you  
3 spend over £15.00 on a doll and other things you will get a doll free." The  
4 doll called Misty can move talk and if you buy it you get 15 pairs of shoes  
5 and clothes, fre just for only 12.99 and you get 15% off the new brilliant  
6 toy." It could be for a present because I'm thin all the girl would like one. I  
7 would go and get one before they go so hurry down to toys ur us or Early  
8 learning now". With the doll you get a bath and bath things.

Script 4 Commentary EMT- 3 - Girl

		level 3 EAL and EMT	Script 4: Story
<b>The text as a whole</b>	<b>Narrative development:</b> Setting Characters Problem Resolution	EAL and EMT stories have similar (low) amounts of development of each component, except Resolution where EAL do more.	Very little development of narrative components. Little use of description. <u>Setting</u> : Only the time and "shopping" given in line 1. <u>Characters</u> : Little development, only names <u>Problem</u> : Lines 11-13, developed through direct speech. <u>Resolution</u> : Lines 16 -17. Resolved without any tension - "David just let the girl have it". Good use of adverbial clauses and relative time phrases (about 20 minutes later, After that, then) to move the story on.
	<b>Use of picture prompts</b>	EMT stories less likely to follow the given pictures accurately.	Follows pictures.
	<b>Endings</b>	EAL stories had many incomplete endings and more than EMT.	
		Very few interesting endings, similar to EMT.	After line 18, rest of story is about paying for the game - not particularly creative.
	<b>Paragraphing</b>	Both EAL and EMT have problems with lack of paragraphs	Very many short paragraphs, often just one sentence..
	<b>Length</b>	Both EAL and EMT write shorter stories, but long enough.	Good length.
	<b>Direct speech</b>	EAL use greater % of DS (§)  Similar problems in punctuating direct speech.	Lots of direct speech. Some problems with punctuating it, especially missing question marks and commas.

			level 3 EAL and EMT	Script 4: Story	
<b>Within the text</b>	<b>Sentence grammar</b>	Subordination	Similar subordination index	8 main clauses and 7 subordinate clauses, so high subordination index for this level.	
			More EMT stories use advanced subordinators.	"while" ( line 4)	
	<b>Clause structure</b>	Subjts	Objt/ Cmp	EAL stories use more pronouns as Subjects (§)	9 pronouns; 3 names; one phrase "his mum". Bare Subject noun phrases - no adjectives.
				Differences in use of Object / Complement slot not significant	Only 5 Objects / Complements. Very bare phrases - only adjective is "new" as in pictures.
				EAL use fewer words in the Adverbial slot (**)	Simple prepositional phrases in the Adverbial slot and 5 Adverbial clauses.
				Differences in use of Verb slot not significant	Use of past perfect continuous tense in line 1 (had been shopping). Several sentences combine past and past continuous tenses e.g. line 3 "as they were going back ... David saw
	<b>Words and phrases</b>	Formulaic phrases	Figurative language	Differences not significant	"I've got one that I saved for anyone" (line 16) sounds odd or incomplete
				EAL stories use more metaphors and similes than EMT stories.	none

	<b>Language accuracy:</b>	verb errors	Differences not significant	<i>Errors with verb endings: "could go and waiting" (line 5) "it costed" (line 27)</i>
		Agreements Articles	Differences not significant	<i>"there was people" (line 7)</i>
		Preps	EAL more omitted prepositions than EMT (*)	<i>none</i>
	Technical accuracy:	Punctuation	Differences not significant	<i>Full stops are used but some are missing. Commas used in wrong places (e.g.lines 7, 12, 25)</i>
		Spelling	Differences not significant	<i>Good.</i>

<b>level 3 EAL and EMT</b>	<b>Script 4: Radio advertisement</b>
<p>EAL learners seem to handle the genre less confidently than EMT writers, particularly at level 3.</p> <p>Openings and slogans less varied and catchy.</p> <p>Omission of key information, repeated information.</p> <p>EAL and EMT often include too much info on price and purchase</p>	<p><u>Format:</u> Opening catches attention through question to listener.</p> <p><i>Information is not well organised e.g. last sentence returns to features. Repeated information on purchase.</i></p> <p><i>Message to listener in line 7 "so hurry down to toys ur us"</i></p> <p><u>Voice:</u> The writer addresses the listener directly as "you". In line 6, the I in "I'm thin" is presumably the doll speaking to the listener. This could be clearer.</p> <p><u>Language</u> <i>Very little use of adjectives or adverbs in description. Punctuated as direct speech - suggests confusion as to form required.</i></p> <p><i>Formulaic phrase error - "just for only 12.99" (line 5)</i></p>

**Points for development:**

Awareness raising and noticing

- Story endings that create an effect for the reader.
- Use of description to develop the setting and characters.

Development of strategies / Practice

- Reading draft of writing from perspective of reader - to organise information, create interest.

Explicit instruction

- Use of paragraphs to shape the story.
- Use of full stops to demarcate sentences and commas within sentences.

*Script 5 Story EMT - 4 - Boy*

1 "Mum! They've got it! They've got Megatron 3000!" Lee shouted, as he jumped  
2 into the air with joy. Lee looked up to the poster in the game shop window one more  
3 time to see if what saw 5 second ago was true. Lee couldn't wait to get the new game  
4 and boast about it to his friends.

5 Lee and his Mum joined to the end of the large queue to get into the shop.  
6 Everyone was talking about the new game and eager to get into the shop.

7 The store clerk opened the door and everything went haywire. Everyone was  
8 pushing and shoving like mad.

9 Inside the shop was extremely crowded. Lee lost his Mum in the process of  
10 getting into the shop, but she had to be in the crowd somewhere.

11 Everyone grabbed their copy of the game until there was one game cartridge  
12 left. Lee and a dark skinned girl who had her hair tied back in a pony tail grabbed the  
13 game at the exact same time. The girl pulled with all her might to set the game free  
14 from Lee's hands. The girl ran to queue up with the game in her hand, but Lee tripped  
15 her over and she fell over and dropped her game. Lee took the game and looked back at  
16 the girl. He saw her clutching her bloody elbow. He gave the game back to her.

17 "Sorry," he said shamefully. Even though he didn't leave the shop with the game,  
18 he left with some pride.

## Script 5 Column analysis EMT - 4 - Boy

Sub-ordinator	Co-ordinator	Adverbial	Subject	Verb phrase	Object / Complement	Adverbial	Clause Type
"Mum! They've got it! they've got Megatron 3000!"							
			Lee	shouted			Main
as			he	jumped		into the air with joy.	Adv
			Lee	looked up		to the poster in the game shop window	Main
		one more time		to see			Non-finite
if							Nom...
what			[he]	saw		5 seconds ago	Nominal
				was	true.		... Nom
			Lee	couldn't wait			Main ...
				to get	the new game		Non-finite
	and			boast about	it	to his friends.	...Main
			Lee and his mum	joined		to the end of the large queue	Main
				to get		into the shop.	Non-finite
			Everyone	was talking		about the new game	Main
	and				eager		
				to get		into the shop.	Non-finite
			The store clerk	opened	the door		Main
	and		everything	went	haywire.		Main
			Everyone	was pushing			Main
	and			shoving		like mad	Main
		Inside	the				Main

*Script 5 Radio advertisement EMT - 4 - Boy*

1 "Having a boring journey?"

2 "Well there's no need for that anymore, if you get the E.T.P! The

3 Extreme Travel Pack includes all the things you'll need for a boring

4 Journey, Such as:

5 • A miniture portable T.V

6 • A miniture Portable radio

7 • And even a Gameboy Pocket.

8 "You can get all of this for the amazing price of £69.99! Get it for

9 christmas, Get it for your birthday, Get it today!

10 The E.T.P!

11 In stores everywhere, NOW!!!!!!

12 Made by Calums Cool Toys!

Script 5 Commentary EMT - 4 - Boy

		level 4 EAL and EMT	Script 5: Story
The text as a whole	<b>Narrative development:</b> Setting Characters Problem Resolution	EAL stories have slightly less development of each component. No clear difference in preferred strategies.	<i>Good opening through direct speech. Setting: Minimal description in first paragraph. Characters: Indirect description of Lee through actions and thoughts (lines 1-4). Minimal description of girl (line 12) Problem: Lost mother seems to be problem (lines 9-10), then given problem occurs (line 13) Resolution: Through sequence of actions and decisions by Lee. Short sentences and apology for effect (line 16, 17)</i>
	<b>Use of picture prompts</b>	EAL stories less likely to follow the given pictures accurately.	<i>Follows the pictures.</i>
	<b>Endings</b>	Slightly more EMT stories have incomplete endings	<i>Complete</i>
		More EMT stories have interesting endings.	<i>Ending has impact through single word "sorry" and through comparison (zeugma) in last sentence.</i>
	<b>Paragraphing</b>	Similar use of paragraphing.	<i>Uses 6 paragraphs to match events.</i>
	<b>Length</b>	Similar lengths	<i>Rather short.</i>
	<b>Direct speech</b>		<i>Little but effective use of direct speech in narration - only in opening and closing.</i>

			level 4 EMT	Script 5: Story	
Within the text	<b>Sentence grammar</b>	Subord-ination	Similar subordination index	<i>3 subordinate clauses and 9 Main clauses, so index is average. Good mixture of long and short, simple and compound sentences to create effect.</i>	
			More EMT stories use advanced subordinators.	<i>until (line 11) even though (line 17)</i>	
	<b>Clause structure</b>	Subjt	Objt/ Cmp	EAL stories use more single word Subjects than EMT (*)	<i>4 Subjects are pronouns, 4 are names. + "the store clerk" No adjectives in Subject slot.</i>
				EAL use more and longer Objects / Complements (*) and more than any other group.	<i>Bare phrases.</i>
				EAL use fewer words in Adverbial slot (*)	<i>Many phrases but not many adjectives or adverbs.</i>
				EAL use more, shorter, Verb Phrases (*)	<i>Moves between past tense and past continuous. Not a lot of variety otherwise.</i>
	<b>Words and phrases</b>	Formulaic phrases	Figurative language	EAL contain many more errors in formulaic phrases (***)	<i>Error(?): "at the exact same time" (line 13) is from spoken English, looks a little odd in written.</i>
				EAL stories use more metaphors and similes than EMT stories.	<i>"haywire" (line 7) Closing sentence - "left with some pride"</i>
	<b>Language accuracy:</b>	verb error	Agreements Articles	Differences not significant	<i>No verb errors.</i>
				EAL more errors with incorrect articles (*)  Agreements: no significant differences.	<i>none</i>

		Preps	EAL more incorrectly used prepositions than EMT (*)	<i>No errors in story</i>
	Technical accuracy:	Punctuation	EAL omit fewer commas (\$)	<i>Few commas but used correctly. Full stops used correctly.</i>
		Spelling	EAL make fewer spelling errors (*)	<i>None</i>

level 4 EAL and EMT	<i>Script 5: Radio advertisement</i>
not analysed	<p><u>Format</u>: Opening is a catchy question to the listener. Slogan included (lines 8- 9).</p> <p>Organisation is good. Information is brief and to the point.</p> <p><u>Voice</u>: Changes from question and answer (lines 1-2) to descriptive information (lines 3-8) to slogan and persuasion (8-11) and finally to maker information (line 12). Direct speech punctuation not needed.</p> <p><u>Language</u> Some use of adjectives (miniature / amazing) to persuade through describing the toy and features.</p> <p>Many short phrases and sentences, for effect.</p>

#### Points for development:

##### Awareness raising and noticing

- Use of description as an additional tool to develop narrative, in combination with use of short, bare sentences that already works well.
- Wider range of subordinators and clause types.

##### Practice

- Writing longer texts.

##### Explicit instruction

- Use of subordination to construct longer and more varied sentences.

##### Feedback from assessment for learning

- Help writer identify parts of story where more description could add impact.



*Script 6 Story EMT- 5 - Boy*

1 "Please mum, please, please, please, please." begged John, when he walked past the game-shop  
2 and saw a new spaceraiders game. "Oh, alright, John, we'll queue up here." said his mum,  
3 exasperated, "Although it will take a long time, John."

4 "Thanks mum, you're the best."

5 Ten minutes later, the queue hadn't budged, but John hadn't noticed. He was too excited for  
6 that. But his mum had and was definitely sick of the queue already.

7 "Oh, come on John. This queue will never budge."

8 "No mum, please."

9 But she was right. The queue was going nowhere. There must have been more than forty people  
10 queuing up, but John was adamant. He was staying put.

11 Finally, the doors were opened. There was a huge rush to get in and John and his mum were  
12 caught up in it. Everyone was going for the same thing. The game. John was starting to get  
13 worried. "By this time," he thought, "the game will be gone."

14 John saw it. He tried running through the crowd but it was hard. Now most of the  
15 crowd was heading towards the till. That was the opposite way to the games. "It's taken me a  
16 long time," he thought, "but I'm lucky to get it." He grabbed the last one and tried to pull it  
17 away.

18 Then he was stopped. Something else was pulling it. He looked up and saw a girl, about his  
19 age, holding it.

20 "Excuse me, I had it first. Can you let go please?" she said demandingly.

21 "No, it's mine." said John.

22 "I know," replied Kate (that was her name). "Let's share it."

23 "Deal. You can come round my house to play it and then I will go round to your house. Okay?"

24 "Okay."

25 One week later, Kate was at John's house and they were playing Space raiders.

26 "Yeah. I've got 3,626,109. That beats your highest score. Take that John." said Kate gleefully.

27 "Wait until it's my turn, Kate. I'll smash that score."

28 They became the best of friends. One time when they met, they saw an advert on tv. It  
29 was for the sequel to the Spaceraiders game they had already.

30 "Please mum, please, please, please." begged John.

31 "Oh no. No, no, no. We're not going through all that again. Never." replied his mum.

32 "Mum, please." asked Kate to her mum.

33 "No!" she replied.

34 "Okay." Kate and John said moodily. Then they went upstairs to play some more computer games.

## Script 6 Column analysis EMT - 5 - Boy

Sub-ordinator	Co-ordinator	Adverbial	Subject	Verb	Object / Complement	Adverbial	Clause Type
"Please mum, please, please, please, please."							DS
				begged			
			John				Main
when			he	walked		past the game shop	Adv
	and			saw	a new spaceraiders game		Adv
"Oh, alright, John, we'll queue up here."							DS
				said			
			his mum, exasperated				Main
"Although it will take a long time, John."							DS
"Thanks mum, you're the best."							DS
		Ten minutes later	the queue	hadn't budged			Main
	but		John	hadn't noticed			Main
			He	was	to excited	for that	Main
	But		his mum	had			Main
	and			was (definitely)	sick of the queue	already.	Main
"Oh, come on John. This queue will never budge."							DS
"No mum please."							DS
	But		she	was	right		Main
			The queue	was going		nowhere	Main
			There	must have been	more than forty people		Main
				queueing up			Non-finite
	but		John	was	adamant		Main
			He	was staying put			Main
		Finally	the doors	were opened			Main
			There	was	a huge rush		Main
				to get in			Non-finite
	and		John and his mum	were caught up		in it	Main
			Everyone	was going			Main

*Script 6      Radio advertisement      EMT - 5 - Boy*

1      Move over rubix cube and yo-yos. There's a new super-cool fad in town.  
2      It's called the *Gegamobe-3000*, the first walking talking toy. It has  
3      over twenty excellent phrases, from talking to singing and back again.  
4      It's four feet tall and can move at the mega speed of four miles per-  
5      hour! That's not all though. It can even shoot little rubber balls at  
6      targets! It comes with a remote control to turn and move it. But better  
7      than that, it can even pick things up with it's cool, specially enhanced  
8      arm. That arm is so strong, it can pick things up that weigh up to two  
9      stone! Buy this and be the envy of all your friends. Be the coolest kid in  
10     the playground! The colours of the *Gegamobe-3000* may vary, from  
11     yellow to blue and red. It can also learn your name. Just type it in on the  
12     remote control and it will remember and say it. So get down to Mike's  
13     Toy Barn to get the coolest toy around.  
14     Sold at the mega-bargain price  
15     of £29.99

Script 6 Commentary EMT - 5 - Boy

		level 5 EAL and EMT	Script 6: Story
<b>The text as a whole</b>	<b>Narrative development:</b> Setting Characters Problem Resolution	EAL stories have less development of Characters, Problem and Resolution than EMT; more development of Setting.	<i>Opens and closes with direct speech. The components are not just set out but built up and overlapping.</i> <i>Setting: Little description of place and time.</i> <i>Characters: developed through direct speech; each personality is shown through the way they talk and think.</i> <i>Problem: Build up begin in lines 12. Lines 18-19 act as pivot in the story between sections with lots of direct speech. Short sentences and one long one capture the action. Two lines of talk lead to</i> <i>Resolution: line 22-28. There is a mini-narrative inside the Resolution phase (lines 28-34) which has Setting (28) Problem (29) and Resolution (34). The last line concludes both the mini-narrative and the main one.</i>  <i>Time phrases, talk and use of combinations of verb tenses move the story along.</i>
	<b>Use of picture prompts</b>	EAL stories less likely to follow the given pictures accurately.	<i>Follows the pictures.</i>
	<b>Endings</b>	More EAL stories have incomplete endings	Complete
		Fewer EAL stories have interesting endings.	<i>Interesting comparison with script 3. Last sentence is also simple and downbeat but, because it has force from being the closing of the mini-narrative at the same time, it is satisfying to the reader.</i>
	<b>Paragraphing</b>	Both use paragraphs well.	<i>Uses many paragraphs well.</i>
	<b>Length</b>	Similar lengths	<i>Good length.</i>
	<b>Direct speech</b>	EAL use more words of DS (\$)  EAL use more DS to develop the Problem and less to develop Resolution.	<i>There is a lot of direct speech, and John's direct thought (e.g. line 13) but none is superfluous to the narrative. Writer ensures the reader can follow the plot through the talk.</i> <i>Some variety in the vocabulary introducing the direct speech, but also many adjectives and adverbs (exasperated, gleefully, moodily) which adds to development of characters.</i>

		level 5 EAL	Script 6: Story	
<b>Within the text</b>	<b>Sentence grammar</b>	Subord-ination	Similar subordination index  More EMT stories use advanced subordinators.	
		4 subordinate clauses and 16 Main clauses, so index is not high. Much use of compound sentences with "but" and "and".  none used		
	<b>Clause structure</b>	Subjt	Differences in use of Subject slot not significant	10 Subjects are pronouns, 6 are phrases. Only 1 adjective.
		Objt/ Cmp	Differences in use of Object / Complement slot not significant	Not high use of this slot, but includes unusual vocabulary - "adamant".
		Adv bial	Differences in use of Adverbial slot not significant	Not much use of this slot. No phrases with adjectives.
Vrb	Differences in use of Verb slot not significant	Good variety and combinations of verb tenses and forms - past tense, past continuous, past perfect "hadn't budged". Passive and active forms. Writer uses Verbs as major tool in building the story, and overlapping the components for effect.		

<b>Words and phrases</b>	Formulaic phrases	Differences not significant	<i>Error: "asked Kate to her mum" (line 32)</i>
	Figurative language	EAL stories use more metaphors and similes than EMT stories.	<i>Low key metaphorical talk in several places e.g. "We're not going through all that again" (line 31)</i>
<b>Language accuracy:</b>	verb errors	EAL writing contains some errors in advanced verb tenses e.g. past perfect.	<i>No errors</i>
	Agreements & Articles	Very few errors with articles, but EAL more than EMT (\$) Agreements: differences not significant	<i>No errors</i>
	Preps	Differences not significant	<i>No errors</i>
<b>Technical accuracy:</b>	Punctuation	Differences not significant	<i>Extremely competent. Some full stops used at the end of direct speech where commas are needed (lines 30, 31, 32, 34)</i>
	Spelling	Differences not significant	<i>to (too) (line 5) definetely (line 6)</i>

<b>level 5</b>	<b>Script 6: Radio advertisement</b>
<b>EAL and EMT</b>	
<p>Clear overview of content. - included sufficient information and not too much of any one kind,</p> <p>EAL writing contained less variety of sentences and vocabulary than EMT</p> <p>Grammar and vocabulary used to show change in voice.</p>	<p><u>Format:</u> Opening is a short catchy sentence. Next two sentences are persuasive in tone and summarise - "the first walking talking toy".</p> <p>Organisation is appropriate but does not use paragraphs.</p> <p>Information is useful and full. Information is given in persuasive way, not just stated, e.g. "it can even pick things up.." (line 7), "that arm is so strong .." (line 8)</p> <p><u>Voice:</u> Fairly constant, persuasive tone. Even the details of price and shop are phrased in persuasive tone.</p> <p><u>Language</u> Use of adjectives (super-cool, excellent, enhanced) and adverbs (even, specially, mega, just) for persuasion..</p> <p>Use of short sentences and imperative forms to address reader directly (type it, get down, be).</p>

**Points for development:**

It would be interesting to know if this pupil is as competent in other genres as he is with narrative, and can use a full range of subordinators and clause types where this is appropriate. If not, then extending his range would be important.

Awareness raising and noticing

- Reading non-fiction to notice use of language for non-narrative purposes.

Practice

- Using subordination to express range of logical relations between ideas.

Explicit instruction

- Use of paragraphs in advertisements.

## Appendix 4 Methodology

When scripts were received, they were given a code number and details of the writer's language background, age, etc. were entered into an SPSS database. Scripts were typed in preparation for the computer analysis of vocabulary.

### ***The exploratory stage of analysis***

The first stage of analysis was an in-depth exploratory study of a sample of scripts from across the six groups. As well as examining all the features of writing that were investigated in the previous project (Cameron, 2003), we also looked for features that might be special to children's writing at this level and to the narrative genre, such as direct speech and figurative language.

The exploratory study led to a list of features of writing to be investigated (Table 17), through rating, counting and more exploratory, descriptive analysis.

### ***Rating the scripts***

A rating sheet was devised to be used with each story script, covering both the text as a whole and the use of language within the text. Three raters, with Linguistics qualifications to at least MA level, were trained in the use of the rating sheet. After initial explanations of the procedure, there were several rounds of rating, moderation and discussion to maximise inter-rater reliability (see below).

### **Storyline and narrative development**

Aspects of narrative development (set out in the first box of Table 16) required holistic judgements by raters of the complete texts. Some of the features were straightforward to rate, such as the presence of a moral at the end of a story. Others, such as whether an ending was in some way original, were more subjective and for these features, we gave examples of stories representing each of the possible ratings with explanations of how a particular rating was reached.

The data produced from these ratings were 'categorical' i.e. frequencies of occurrences in separate categories. For example, the amount of development of characters was rated with the three categories: minimal, some, a lot.

### **Grammar and errors**

After rating aspects of the whole text, raters carried out a grammatical analysis of the first 100 words of each story, following the method described in section 2.7 and using a column analysis, as shown in Appendix 3. Raters were given detailed instructions on the grammatical analysis and checked with the researchers about problems that arose as they were working.

After doing the column analysis, raters counted various features of language use and various types of errors (see Table 16 for details).

Rating sheets and column analyses were returned to the research team and scores entered into the database. The data from this part of the work was measured on 'ratio'

scales i.e. a numerical score on a scale with equal intervals from zero, for example, the number of Adverbial clauses in the 100 word block.

### **Inter-rater reliability**

Several precautions were taken to ensure that raters were consistent in their analyses and ratings. In the light of previous experience, we selected raters with high levels of linguistic knowledge to avoid problems with grammatical analysis. Other methods of maximising reliability included:

- training of raters
- written instructions and reference materials with sample ratings
- trial rating of the same scripts and moderation
- access to researchers to ask about problems arising.

To check on the levels of reliability, each rater and the principal researcher received the same three, randomly selected, scripts as part of their set, without knowing which of the scripts they rated were being used for the inter-rater check. Inter-rater reliability was calculated for each category that was rated: narrative development, sentence grammar and subordination, phrases and words in clause slots, grammatical accuracy, technical accuracy, and direct speech. Reliability across raters was calculated for each feature within these categories by dividing the number of agreements by the number of ratings. The average agreement across all categories was 0.72, which is acceptable.

Unacceptably low levels of agreement were found for 3 features: the length and number of words in Adverbials, the number of non-finite clauses, and the number of errors with commas. We have therefore reported results on these features with cautions.

### **Statistical analyses**

The scores produced through the rating procedure were subjected to statistical analyses using SPSS.

Categorical and ratio scale data require different sorts of test. The categorical data from the more holistic ratings were subjected to chi-square tests to see if there was an association between frequency scores and group variables.

The numeric, ratio scale data was analysed using two-tailed, unrelated t-tests to see if there were differences between the mean scores of groups. Because groups were of different sizes, the scores were first tested for homogeneity of variance using Levene's test.

The basic level of significance  $\alpha$  was 0.05. If the probability of a particular difference in mean scores or association was less than 0.05, the result is reported as 'significant'. In some cases, the probability of a difference was found to be significant at the lower levels of 0.01 and 0.001, and these are reported as 'highly significant' and 'very highly significant' respectively. There were some differences that had a probability between 0.05 and 0.1, and these are reported as 'approaching significance'. Not too much importance can be attached to these latter results, other than that a larger sample might show significant differences and so the features may be worth further investigation.

***Descriptive analyses***

Several features of writing that lower achieving pupils found difficult were more fully explored, in addition to counting numbers of errors in 100 word blocks. This more detailed analysis of errors was carried out through full examination of a sample of twenty stories from EAL learners graded as achieving level 3. The sample was chosen to be representative of the major language groups and LEAs. All errors in the following features were extracted and categorised:

- formulaic phrases
- agreements
- articles
- verbs
- prepositions.

‘Errors’ that could be regional dialectal variations were excluded, as far as possible. The analyses of vocabulary and figurative language are explained in the relevant sections of Chapter 6.



Level	Features of story writing analysed	How it was analysed	Type of Data	Analysis / Statistical Test
<b>The text as a whole</b> Constructing a story	<b>Attention to specified storyline</b>	Raters noted whether or not the writer followed the storyboard cues	Categorical	Chi square
	<b>Narrative Development</b>			
	<ul style="list-style-type: none"> <li>• setting</li> <li>• character</li> <li>• problem</li> <li>• resolution</li> </ul>	Raters judged how much development was used in each: minimal, some, a lot	Categorical	Chi square
	Narrative development strategies: <ul style="list-style-type: none"> <li>• description</li> <li>• figurative language</li> <li>• direct speech</li> </ul>	Raters noted which of the strategies were used to develop each.		
	Plot resolution: <ul style="list-style-type: none"> <li>• completeness</li> <li>• inclusion of moral</li> <li>• creativity / originality</li> </ul>	Raters answered yes or no		
	<ul style="list-style-type: none"> <li>• Paragraphing</li> </ul>	Number of paragraphs counted: none, many short, 2-3, 4-5		
<b>Within the text</b> Using language to write the story	<b>Sentence and clause level</b> Use of Subordination	Column analysis of 100 word segment. Raters identified types of clauses, then counted total main clauses and total subordinate clauses	Interval	t-tests
	Length and number of <ul style="list-style-type: none"> <li>• clause types</li> <li>• phrases and words in clause slots</li> </ul>			
	<b>Phrase and word level</b> Vocabulary	Lexical analysis of 34 stories from each of 6 groups, using Wordsmith Tools and Lexical Frequency Profile.	Categorical	Visual inspection of proportions. Word lists.
	<ul style="list-style-type: none"> <li>• richness: range of word types used</li> <li>• length of stories</li> </ul>			

Figurative language: metaphors and similes	Raters identified stories with use of figurative language. All instances extracted from these stories.	Language samples.	Qualitative analysis and quantitative description.
Formulaic phrases	1. Raters counted number of errors in formulaic phrases in 100 word blocks. 2. Close examination of full texts of 20 EAL stories.	1. Interval. 2. Language	T-tests Descriptive analysis of error types.
Agreements <ul style="list-style-type: none"> <li>• Subject-Verb</li> <li>• Noun-Pronoun</li> <li>• Plurals</li> </ul> Articles Verb use and endings Prepositions	1. Raters identified errors in the 100 word segment for each category 2. Error analysis of full texts of a sample of 20 EAL stories.	1. Interval 2. Language	T-tests Descriptive. Errors were catalogued and frequencies of types noted
<i>Technical accuracy</i>			
Punctuation <ul style="list-style-type: none"> <li>• commas</li> <li>• full stops</li> <li>• inverted commas</li> </ul> Spelling	Raters counted errors in the 100 word segment for each category	Interval	T-tests

Table 16 How the stories were analysed



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