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From Writing Recount to Writing in True Narrative

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## Abstract

### **Literacy: From Writing Recount to Writing in True Narrative**

Writing a recount is much easier than writing in true narrative. However, while anyone can easily learn to write a recount, writing in true narrative is much harder and requires a much higher level of cognitive ability and has to be explicitly taught. Experienced writers make a distinction between writing a recount and writing in true narrative (Riley and Reedy, 2000; Shrubshall, 1997; O'Brien, 1992; Krause, 1997). Based on research reported elsewhere (Kigotho, 2004, 2006), I have argued in the current paper that in teaching early literacy, teachers that focus on explicit instruction on true narrative rather than on recount have a more realistic chance of enhancing the development of student writing. The demand on students' cognitive ability is much less than in other forms of writing such as procedure writing and writing explanations. Writing experts recommend recounts as a form of writing for students still in the early stages of learning how to write well. Writing in true narrative requires the writer to establish a conflict situation and show how this leads to a conflict resolution. Events are presented in a manner that shows causality. Characters are usually well-developed and contrasted. Students that write in true narrative are on the way to becoming expert writers.

This paper reports writing research findings carried out among female students for whom English is a Second Language. The students were aged between fifteen and eighteen. The research was conducted in two rural schools in Central Kenya. The findings suggest that the teaching method of giving explicit instruction based on the writing of true narrative coupled with a significant amount of practice has the potential to produce texts that could independently be judged as good writing.

## Introduction

The development of writing proficiency provides learners with useful tools to express themselves well in a manner that was previously unknown to them. Reading and writing are skills that are highly interdependent with ways of telling stories, describing the world, and telling others how to do things. The two skills are empowering as they enable students to express themselves especially through writing.

### **The composing process**

In dealing with the written composition, a major question posed by the composing research is 'What goes on in the mind as people compose?' This question has generated research from basic theoretical studies (e.g. Hayes & Flower, 1980; Scardamalia, Bereiter & Goelman, 1982) developmental studies (e.g. Burtis, Bereiter, Scardamalia & Tetroe, 1983), analysis of writing in real time (Matsuhashi, 1982) and studies that have compared expert writers with novice writers (e.g., Flower & Hayes, 1980a; Sommers, 1980; Scardamalia & Bereiter, 1986).

The complexities involved in how the mind deals with the writing process have led Scardamalia and Bereiter (1986, 1987) to propose 'knowledge telling' and 'knowledge transforming', as two contrasting models of the composing process that might account for the difference between expert and novice writers. The two researchers prefer to use the terms 'mature' and 'immature' rather than 'expert' and

'novice' because the reference groups for these models are advanced undergraduate and graduate students, on one hand, and elementary school students on the other (Scardamalia & Bereiter, 1987, p. 142). The two researchers further explain that "mature" reference group includes many who are by no means experts in the use of the written word, and "immature" group includes some who are very skilful in the kinds of writing they do (p. 142). The two models 'knowledge telling' and 'knowledge transforming' are used to exemplify the difference between the two types of writers. In this paper, recounts are viewed as belonging to knowledge telling, while writing in true narrative is seen as belonging to the higher cognitive level of knowledge transforming.

### **Knowledge telling model of composing**

Scardamalia and Bereiter (1986, 1987) identify knowledge telling as a way of generating text content, given a topic to write about and a familiar genre such as factual exposition, expressing a personal opinion or receiving instruction. The key feature in the knowledge telling model 'consists of converting all writing tasks into tasks of telling what one knows about a topic' (Scardamalia & Bereiter, 1986, p. 792). This model shown in figure 1 below conforms to other related descriptions of the cognitive strategies that characterise the composing process (e.g. Perl, 1979; Crowley, 1977). Crowley (1977), for instance states-

The students' model of the composing process, then, moves in a straight line from writing-as-remembering or writing-by-pattern through editing for mechanical errors. The students' writing process is strictly linear, with little or no recursive movement. Synthesis –the composing- is either automatic, a spontaneous flow of memory generated by a writing idea, or generated by the imposition of an organizational pattern –an outline of main and subordinated ideas-which dictates the flow of prose (Quoted in Scardamalia & Bereiter, 1997, p. 792).

The knowledge telling model, shown in the graphic representation of figure 1 below begins with the writer constructing a mental representation of the assignment. This is followed by 'locating topic and genre identifiers (Scardamalia & Bereiter, 1987, p. 144). After deciding what to write about, the writer then resolves whether to write an exposition, an argumentation, a narration, or any of the many genres available. The topic identifiers 'serve as cues for memory search' and 'these cues automatically prime associated concepts' (p. 144). Knowledge telling assists the writer in the task of content generation, which is an essential element of good writing. This aspect of the model is in line with the 'generating' component of Flower and Hayes (1980a) model of the composing process. The writer constructs memory probes and retrieves more content from memory. The writer conducts tests of content for appropriateness. When the content passes the test, the writer proceeds to write notes and drafts before finally updating the memory representation. The various stages outlined above are done in consultation with content and discourse knowledge (figure I below). If content fails the test, the writer consults with the memory again until content is retrieved.

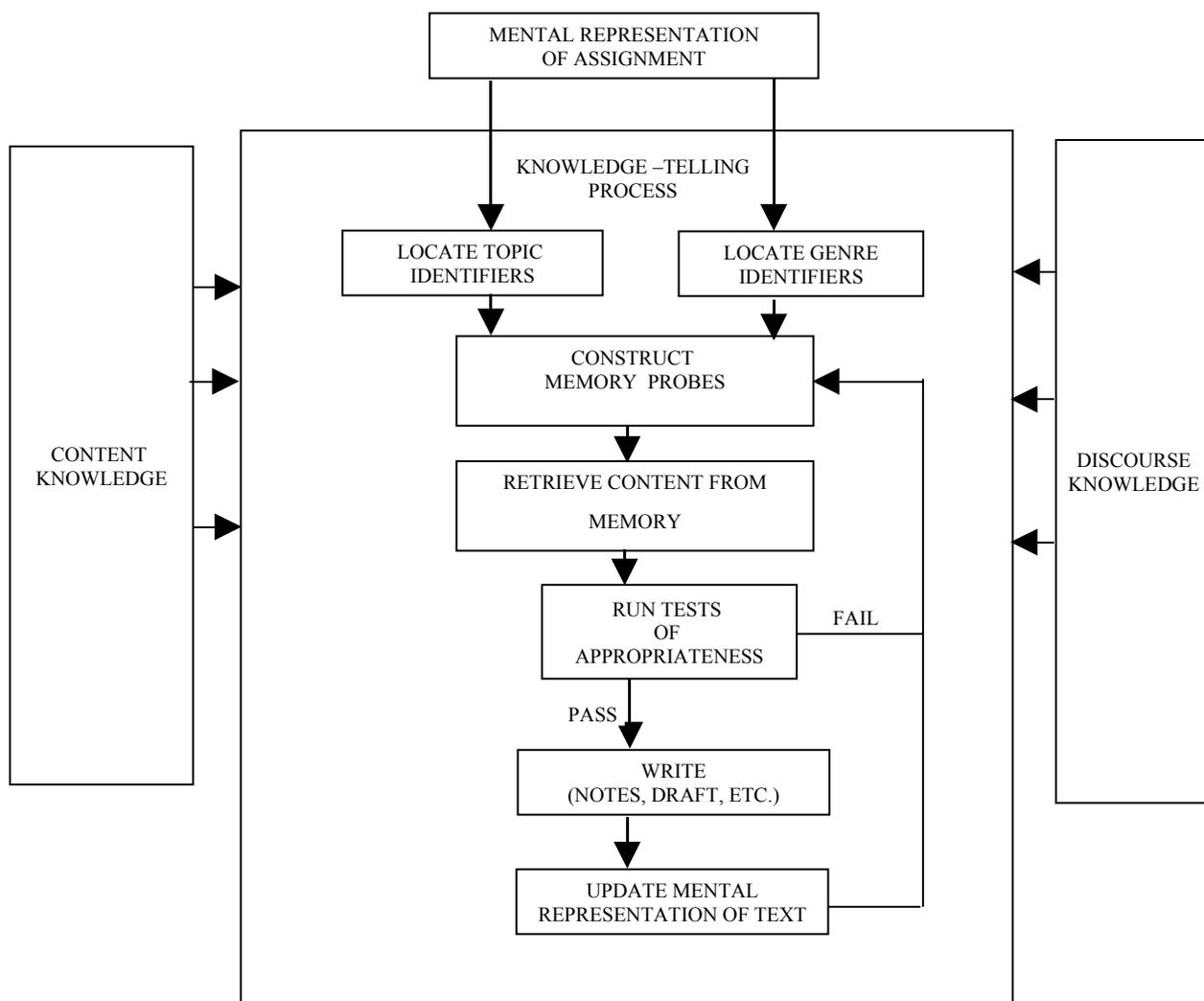


Figure 1 Structure of knowledge-telling model

Source: Rosenberg, S. (Ed.) (1987) Advances in applied psycholinguistics: Reading, writing and language learning Volume 2, p. 144

Scardamalia and Bereiter's (1987) presentation of the knowledge telling model has been refined from the model offered in an earlier article (Scardamalia & Bereiter, 1986) to retain the main features yet make a clearer form of the composing process. The main improvement in the later model is that discourse knowledge and content knowledge have been positioned on either side of the main structure each feeding the main structure of the composing process (figure 1 above). The two features are not in the 1986 presentation of the model.

When engaged in knowledge telling, the writer is preoccupied with telling what is obtainable in the mind. According to Scardamalia and Bereiter (1987, pp.144-145) a text generated by the knowledge telling model 'tends to stay on topic automatically without the need of the writer to monitor or plan for coherence'. Scardamalia and Bereiter (1986) further assert that the knowledge telling model 'offers a way of accounting for the ability of young people to compose even though they have access to only a limited range of mental representations' (p. 792). With certain kinds of

guidance, young writers 'are capable of exhibiting expert like planning and reprocessing'. This would appear to be true in cases where the student treats a writing task as a recount of an event. At the other extreme, knowledge telling also explains 'why the typical piece of unassisted writing by students would strike evaluators as lacking plan and purpose' (Larson, 1971). Such writing is also said to exhibit 'an innocent lack of consideration for what their readers know and do not know', and 'what these readers are or are not interested in' (Maimon, 1979, p. 364. cited in Scardamalia 1986 p.792). Murray (1982) expresses a similar view stating that 'the beginning writer almost always underestimates the reader's hunger for information' (p. 66). Beginning writers fail to elaborate the text's content assuming the reader knows what they are writing about. Such lack of elaboration results in a text with insufficient detail to stand on its own.

In the current study, the term 'recount' is used to refer to any story in which the main character has no complication, crisis or hurdle to overcome (O'Brien, 1996, p. 84). An example of a recount is when someone provides a chronological account of what happens in the morning. One gets out of bed, goes to the bathroom, gets breakfast and then goes to school, to be there in time for classes. One could also write about a trip to the supermarket and back to the house without reporting anything dramatic. Such is a recount.

In contrast, the term 'true narrative' is used to refer to a story in which the main character encounters a complication or hurdle to overcome. Something dramatic takes place. However knowledge telling is capable of refinement in several ways that might 'incorporate goals and reader related considerations' (Scardamalia and Bereiter, 1987 p. 792). Scardamalia and Bereiter posit that knowledge telling is a composing process that makes fewer demands on the writer unlike 'knowledge transforming' model of composing presented as figure 2 below.

### **Knowledge transforming model of composing**

Scardamalia and Bereiter (1987) presented the knowledge-transforming model shown below to represent a mature form of composing.

In the current study, the intervention was aimed at getting students to go beyond knowledge telling and engage themselves in knowledge transforming by writing narratives that are not mere recounts of events but rather, narratives that have protagonists overcoming obstacles and resolving complications.

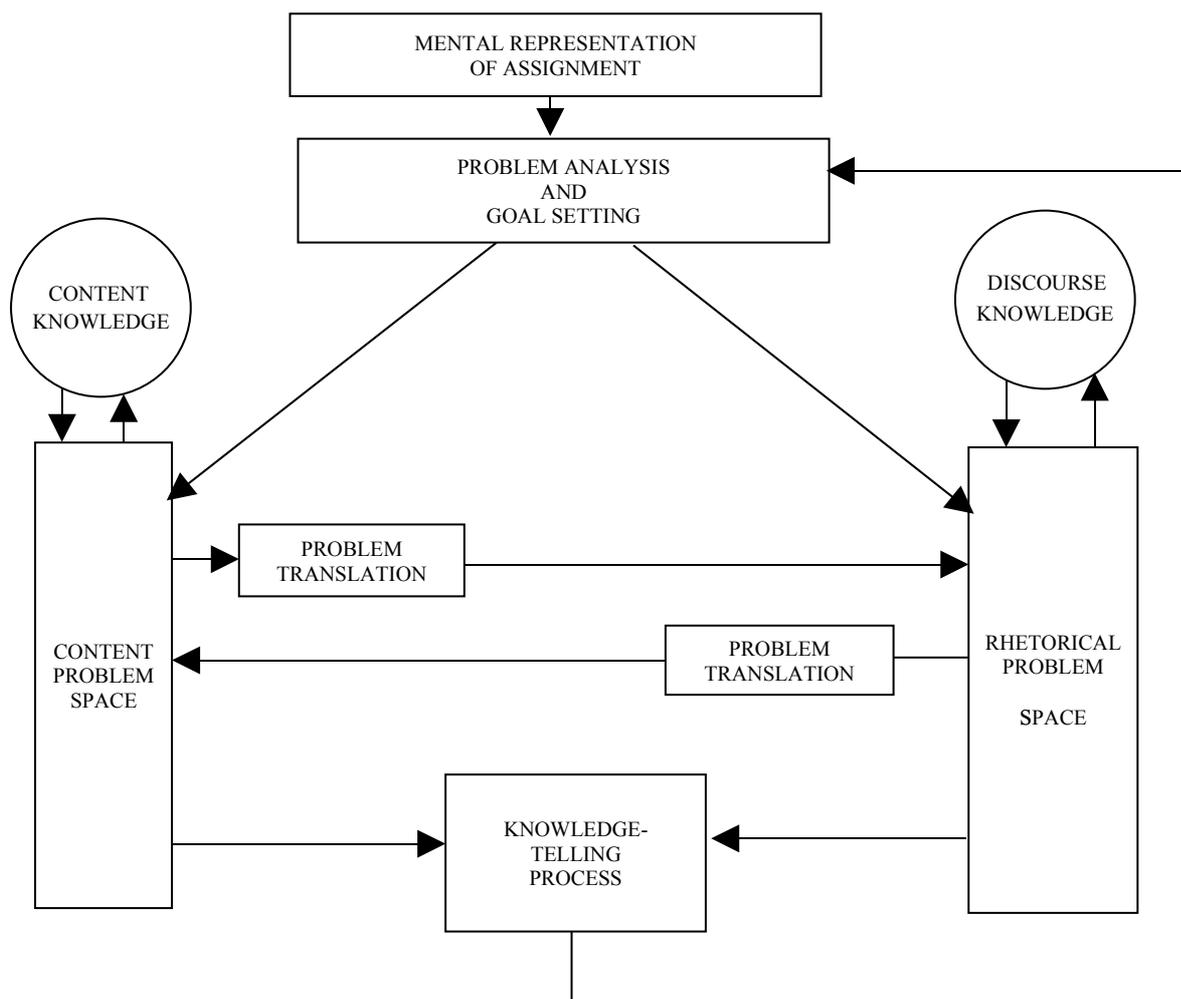


Figure 2 Structure of the knowledge-transforming model of composing  
 Source: Rosenberg, S. (Ed.) (1987) Advances in applied psycholinguistics: Reading, writing and language learning Volume 2 p. 146

The knowledge-transforming model refines earlier models of the composing process such as Beaugrande (1984) and Flower and Hayes (1980a). For instance, Beaugrande's (1984) model demonstrates what goes on in the mind of a skilled reader particularly showing the ability to look ahead and predict a representation of subsequent text. Since this study deals with beginning writers, the ability to look ahead might not always be within their cognitive ability. The knowledge transforming model emphasizes the different cognition involved in the higher order thinking.

"Knowledge transforming" is a model of mature composing that is also a characteristic of expert writers. The model is a complex problem-solving process involving higher order reasoning and the composition of a logical and coherent text. It follows then that firstly, the problem to be solved is identified. Following Newell (1980), Scardamalia, Bereiter and Steinbeck (1984) conceive of problem space as 'an abstract entity consisting of a number of knowledge states and operations, the operations having the effect of producing movement through the problem space – that is from one knowledge state to another' (Scardamalia & Bereiter, 1987, pp. 145-146). The two knowledge states are given as content knowledge and discourse knowledge (figure 2 above). The model proposes that the cognitive processes that expert writers go through in the development of a written text involves the mind moving from mere

telling as in knowledge telling into knowledge transforming. Thus, knowledge transforming involves problem identification, the search for a suitable solution and the problem solving process. Expert writers draw on their world experiences and memory.

Research on composing by Scardamalia and Bereiter (1986, 1987) and others consider the essentials of good writing to be problem identification, problem solving, the use of framing or structure, content generation, written language production, goal formulation, planning and reprocessing. Framing, schema and structure are all interrelated. Writing in true narrative is a response to what constitutes good writing. Once content has been generated, it is structure that orders that content for presentation in a text. The current study examines how students would be assisted in the composing process by an intervention offering instruction on narrative structure based on narratives already known to the students.

Murray (1982) names several elements of good writing as giving a text meaning, authority, voice, development, design and clarity (pp. 66-67). These imply that a text that is clearly written makes sense and means something to the reader. The reader is persuaded through authoritative information that the writer knows the subject. Other than being marked by an individual voice, good writing is filled with specific and accurate information. The writer's voice may be the most significant element in distinguishing memorable writing from good writing. As shown above, the beginning writer may not give enough information. This means that beginning writers introduce ideas, but frustrate the reader by failing to develop them. Murray (1982) further postulates that a good piece of writing also has form, structure, order, focus and coherence. All these elements give the reader a sense of completeness. The above are part of the skills of a mature writer, but due to constraints of time and resources, the current study deals only with structure, coherence and cohesion. Scardamalia and Bereiter (1986, 1987), Mandler and Johnson, (1977); Murray (1982), have all shown that structure is a prime essential in the composition process. The current study concentrates on the structure of the narrative and investigates the relationship between structure and the students' narrative writing competence.

Existing literature on narrative seems to suggest that expert competence in quality writing requires that the writing have a schema or structure. Other than providing something dramatic, the knowledge transforming model offers a high level of description, the use of figurative language and the use of effective images. In the current study, it was not possible to go through all the necessary interventions that are mentioned in the research by Scardamalia and Bereiter (1986, pp. 784-91). Instead this study concentrates on the relationship between teaching children an explicit knowledge of structure and their narrative writing competence.

### **Procedure**

The current study involved Kenyan girls aged between 15 and 18 whose first language is not English. The aim was to determine whether the implementation of a teaching strategy designed to activate students' implicit knowledge of the structure of the traditional Kenyan narratives could enable Kenyan students to write better quality narratives. At the beginning of the program, the students were required to write three narratives as part of the pretest in order to establish their narrative writing competence in English. As part of the intervention, the researcher spent six weeks teaching one class of students in each school. These students comprised the experimental group. At the end of the instruction period, the students were required to write another three

narratives known as the posttest. This was done to verify whether the intervention had improved the quality of the narratives the students wrote. Quality ratings were obtained by having raters, blind to the conditions and nature of instruction, provide ratings for the stories. Measures used to determine the writing quality of the narratives included structure, coherence and cohesion. To ensure that any improvement in quality could be attributed to the intervention, a second class of pupils from each school was tested at the same time as the experimental groups using similar instruments and in similar conditions. These two classes comprised the control group, and during the intervention period received regular classroom program. The quality of narratives written by the control group was not expected to improve significantly between the two times they were tested. Campbell and Stanley (1966) have called a scheme such as the one described here as an intervention study comprising a pretest posttest control group design.

### **Data**

As explained above, data was collected from six narratives written both by the experimental group and the control group. Three of the narratives were written at the before the intervention while the other three narratives were written after the intervention. Structure, coherence and cohesion were used to determine the quality of the writing.

As explained earlier, the pupils in the study wrote three narratives before the intervention and three narratives after the intervention. The stories were categorized as story type one, two and three. Story type one had a traditional theme. Pupils were asked to all write about the hen and the hawk. A forty minute writing period was allowed for this task.

The other timed writing tasks – story type two and story type three required students to write two creative narratives. The first narrative had a prompt provided. This narrative was chosen to test the pupils' ability to write about a theme with a slight restriction while using their knowledge of the world. In the third story type, the theme was unrestricted. One prompt required that students write a story beginning with "In a crowd she was unnoticeable because she looked so ordinary, like so many others. But Mwihaki was different ...". At the posttest, students were required to select a theme different from the one they selected at pretest. This ensured that they wrote on a range of topics.

Given below is data about coherence in the narratives written from story type two and story type 3. .

### **Coherence measures across the story types**

The main effect for story type was significant for cohesive ties, conclusion and grammar (Table 1.1). For both cohesive ties and grammar better results were found with story type 2, whereas for conclusion better results were found with story type 3 (Table 1.3).

Table 1.1: Average rating (sd in brackets) for 7 dimensions of coherence- data generated from all the groups.

	Story type 2	story type 3
Topic	3.753 (0.074)	3.784 (0.067)
Digression	3.68 (0.075)	3.784 (0.069)
Orientation	3.729 (0.08)	3.819 (0.074)
Organization	3.372 (0.077)	3.43 (0.072)
<b>Cohesive ties</b>	<b>3.384</b> (0.068)	<b>3.606</b> (0.069)
<b>Conclusion</b>	<b>3.972</b> (0.085)	<b>3.682</b> (0.076)
<b>Grammar</b>	<b>3.539</b> (0.081)	<b>3.844</b> (0.068)

The main effects for time and group were significant for all coherence variables, however so was the time by group interactions (table 1.1 above). This latter finding indicated that the effect of time was different for the two groups.

Pair-wise multiple comparisons, exploring the significant time by group interactions, revealed a similar pattern for topic, digression, orientation, organisation and conclusion. On each of these measures (table 1.2), there was no significant difference between the two groups at pre-test; the experimental group showed significant improvement over time whereas the control group did not; and the experimental group significantly outperformed the control group at post-test.

A slightly different pattern was observed for cohesive ties and grammar. On both of these measures (table 1.3), the experimental group significantly outperformed the control group at pre-test; the experimental group showed significant improvement over time whereas the control group did not; and the experimental group significantly outperformed the control group at post-test.

Table 1.2: Results of analyses of variance (F and p values) on the seven coherence variables.

	Topic		Digression		Orientation		Organisation		Cohesive ties		conclusion		grammar	
	F	P	F	P	F	P	F	P	F	P	f	p	f	p
Time	14.467	0.000	12.49	0.001	17.794	0.000	12.941	0.000	31.611	0.000	8.252	0.005	7.973	0.005
time*group	24.637	0.000	25.509	0.000	16.728	0.000	29.742	0.000	27.645	0.000	34.659	0.000	7.973	0.005
Story	0.118	0.732	1.252	0.265	0.810	0.370	0.344	0.559	7.003	0.009	9.544	0.002	14.614	0.000
Story*group	3.853	0.051	3.521	0.062	1.880	0.172	2.772	0.098	0.050	0.823	1.369	0.244	2.675	0.104
time*story	0.162	0.688	0.137	0.712	0.379	0.539	0.004	0.951	0.651	0.421	0.010	0.920	0.648	0.422
time*group*	0.299	0.585	0.006	0.935	2.867	0.092	1.335	0.250	1.450	0.230	0.641	0.425	0.027	0.869
story Group	31.301	0.000	27.098	0.000	34.188	0.000	51.38	0.000	55.179	0.000	26.117	0.000	21.822	0.000

- all F's with 1,169 df

Table 1.3: P values for two families of pair-wise multiple comparisons (i.e. between time within group and between group within time) exploring the significant time by group interactions for the seven coherence variables.

	Pre-test vs post-test		Experimental vs control	
	Experimenta	Control	pre-test	Post-test
1				
Topic	<b>0.000</b>	0.415	0.195	<b>0.000</b>
Digression	<b>0.000</b>	0.286	0.306	<b>0.000</b>
Orientation	<b>0.000</b>	0.928	0.038	<b>0.000</b>
Organisation	<b>0.000</b>	0.192	0.048	<b>0.000</b>
Cohesive	<b>0.000</b>	0.797	<b>0.004</b>	<b>0.000</b>
ties				
Conclusion	<b>0.000</b>	0.035	0.057	<b>0.000</b>
Grammar	<b>0.000</b>	1	<b>0.019</b>	<b>0.000</b>

NB An overall of  $\alpha=0.05$  is adopted for each family of comparisons (2 for each family) leading to a Bonferroni adjusted test-wise error rate of  $\alpha=0.025$

In Appendix 1 is Story No 268 written by one of the students in the experimental groups after a six week intervention period.

This paper poses the question ‘in what ways is this kind of presentation a true narrative and not a recount?’

Reedy and Riley 2000 have argued that a good piece of writing qualifies to be a true narrative when the plot is conscientiously developed to allow for causality of events as well as effect. The narrative has a school setting. In this narrative, the two main characters Alice and Mwihaki are clearly described. Mwihaki’s character traits are well spelt out. The girls confront one another. They are adversaries competing both for attention as well as for dominance. The writer creates a conflict situation where Alice is seen as rebel who has scant respect for authority, least of all Alice’s authority over her. The stage is set for a confrontation. A conflict is established. In true narrative form, Mwihaki’s fate appears sealed when she assaults Alice with a biro. In conflict resolution, the police are called in and Mwihaki is taken to a court of law and ends up in jail. In the ending, Mwihaki learns her lesson and is remorseful. The writer shows good skills at presenting a problem as well as in problem solving. There is closure in the narrative. (see Appendix 1)

In Appendix 2 is Story No 497 entitled ‘The story of Anaconda’ written by a pupil in the experimental group.

In this fantasy narrative, the writer investigates the theme of betrayal. Problem solving is seen in the way the main character Nicko abuses the hospitality accorded to him by a team of archeologists. The archeologists had offered him a ride in their ferry and even assigned

him the task of guiding them to archeological sites. Nicko leads the archeologists to Anaconda the dangerous and powerful snake. As fate would have it, in the end, the snake turns against Nicko and kills him before swallowing his body. The story appears to be a case of poetic justice, which is a high level of cognitive ability on the part of a student in the age bracket of 15- 18. The writer shows powerful skills at telling a true narrative as well as creating suspense, problems and problem-solving skills. The writer also exhibits fluency.

In the third narrative selected, Story no. 529, the writer investigates the theme of poverty. Mwhaki is presented as a girl who is the very epitome of poverty. She capitalizes on the good fortune of coming across an old white lady. The lady helps Mwhaki by providing her with food and shelter. She then enables her to visit the United States where she becomes financially liberated. At the end of the story, she returns to her native village and builds a house for her aging parents. Towards the later part of their lives, Mwhaki's parents live in glamour albeit for only a little while before they pass on. The writer presents characters that find themselves in conflict situations and then they eventually work out ways of solving their problems.

### **Discussion**

In writing a recount, the writer presents a chronology of events as they happen. By contrast, when one writes in true narrative, planning and coherence are of essence. The narratives discussed above have vivid descriptions. The writers also use figurative language and effective images. Characters are humanized and they have emotions. In all the three narratives presented here, the writers quite clearly engage themselves in true narrative since we are shown many instances of problem-solving. Characterization is mature and demonstrates that the writers do not merely recount events rather they prepare the reader and present their themes clearly, fluently and in an articulate way. This is in line with the knowledge transforming model as suggested by Scardamalia and Bereiter (1987).

This research investigated whether implicitly teaching the structure of Kenyan oral narratives to pupils for whom English is a Second Language (ESL) would assist 15- 18 year old girls in a rural school improve their narrative writing competence. The results seem to suggest that narratives written after the intervention were independently judged to be of higher quality than those written before the intervention. The implication for teachers of English as a Second Language seems to be that the use of narratives drawn from students' own cultural background might assist in lessening the task of having to deal with cognitive matters of generating content, planning the same and then organizing it in a coherent and fluent manner before engaging with the writing. This research suggests that teachers might consider the old adage of starting from the known to the unknown, only this time, focus on known narratives. From such humble beginnings, the writing tasks could be expanded from narrative writing to writing arguments. For teachers dealing with indigenous students, narrative is a significant tool as students tell narratives all the time. Students might welcome new learning just by knowing that the teacher is using narratives well known to them. This might further reinforce the notion of teaching students to write in true narrative rather than simply writing recounts as would be suggested by the knowledge telling model. For beginning writers, it might be advisable for teachers to allow the

students to develop from knowledge telling model, and only after the students have perfected this skill would one venture into the knowledge transforming model.

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## Appendix 1

Story no. 268 The story of Mwhiki and Alice

The story has been rewritten and numbered for easy analysis. In all the narratives presented below, the words of the students have been retained in full including grammatical errors.

Task: (Story type Two) *In a crowd, she was unnoticeable because she looked so ordinary, like so many others. But in every aspect, Mwihaki was different...*

1. In a crowd, she was unnoticeable because she looked so ordinary, like so many others.
2. But in every aspect, Mwihaki was different from the rest of the students in Chinga Girls High School.
3. Mwihaki was a tall and slender girl with long hair and pink lips, and a beautiful round face.
4. Mwihaki was not only famous for her beauty but for her Bad character and Rudeness to the teachers in school.
5. The whole student body did not want to be on her wrong side since she was high tempered.
6. and in case you did something to her she would fight you and injure you and even if she was punished, she would laugh and say “ I am immune to punishment”.
7. One day, Alice the monitor of the lower compound found out that Mwihaki had not been attending to her duties.
8. She got mad and quickly ran to call Mwihaki from class to go and do her duty.
9. Upon reaching their class, she entered and said in an explosive manner,
10. “Can you stand up and follow me with a pale of water immediately”.
11. Mwihaki retorted and this only made Alice more furious,
12. Walking steadily across the floor to Mwihaki’s desk, she approached her and pulled her with the sweater.
13. Mwihaki’s tempers were rising and then suddenly with the tip of her biro, pocked Alice in her stomach.
14. Alice screamt with pain and then fell down.
15. The teacher on duty was informed and
16. she immediately called for an ambulance
17. Mwihaki quickly ran outside and hid herself until she heard the voice of the students calling her.
18. She was interrogated by the police who had arrived at the school compound minutes later.
19. She was taken into police custody and
20. was charged with attempted murder.
21. After a few months, Alice began to recover from damage caused by Mwihaki.
22. Although she would never walk again, at least she was alive and safe. Mwihaki was charged in a court of law,
23. and was sentenced to five years in prison with two strokes of the cane.
24. While in prison, she got saved
25. and slowly changed her behavior and became a more responsible girl
26. but there is still one thing she regretted
27. and that was not being able to complete her education.

Appendix 2

Story no. 497- The Story of Anaconda

1. Once upon a lifetime, there were some American archeologists
2. who wanted to explore the biggest forest in South America.
3. As they started their journey, they had carried all sorts of media equipment.
4. Finally, the time came to start their journey.
5. After a long sail in the ferry,
6. they met a man by the name Nicko who was stranded.
7. Nicko looked desperate and harmless
8. and so they decided to let him in to their ship and journey with him.
9. Little did they know it was the beginning of all their dangers,
10. as the saying goes, don't judge a book by its cover.
11. Nicko looked like he knew a lot about the forests
12. and so they decided to ask him where they could find archeological sites.
13. He told them that he would direct the captain of the ship.
14. Nicko was not really stranded he had his own hidden agenda.
15. He was looking for a wild snake 40 inches long.
16. Nicko did not dare tell them of his mission
17. because he knew they would throw him out of their ferry.
18. Julian, the lady archeologist was starting to feel a little bit out of place.
19. Darkness was falling and they had not even seen a skeleton
20. and they were just going deeper and deeper into the forest.
21. Then, finally Nicko shouted "hault".
22. And the captain stopped the ferry.
23. Nicko removed something like a map
24. then read something and jumped out of the ferry.
25. He made a loud irritating sound as if to signal something.
26. Suddenly, something made the boat tilt
27. then the cockroaches stopped screaming and there was dead silent.
28. Then another tilt on the ferry and big bubbles on the river.
29. Then suddenly a big humongous snake lifted its neck high
30. from the river with a roar.
  
31. The archeologists had never before seen such.
32. It caught Jim's neck by its mouth swang him round and round
33. and swallowed him.
34. This was when they knew that hell had broken loose.
35. They struggled with it until it kind of got tired and went back into the river.
36. Now they had known that Nicko was an enemy.
37. They tied him down with ropes and ransacked him.
38. Only to find and discover his hidden agenda.
39. Nicko had told them that the snake would be back
40. and they would better untie him.
41. The totally refused and set a trap for the Anaconda
42. they had learnt the name from Nicko's hidden maps.
43. Suddenly the same spine chilling silence fell again.
44. Surprisingly, when the Anaconda came this time

45. he killed and swallowed Nicko
46. and by the time it was about to attack another archeologist,
47. Julian pressed the button, and ka-boom
48. the bomb blasted the Anaconda into ashes.
49. The archeologists were now safe and they followed another route home.
50. On their way home in the new route,
51. they video taped many archeological sites and riched their home safe and sound.

### Appendix 3

#### Story no. 529 Mwihaki and the Old White Lady

1. In a crowd, she was unnoticeable because she looked so ordinary, like so many others,
2. But in every other aspect, Mwihaki was different
3. Mainly because she wore tattared clothes, her hair was shabby,
4. and she was just different.
5. As others had wore very nice clothes their hairs were looking nice and everything about them was just perfect.
6. Mwihaki's family was very poor
7. and they did not have enough riches to shelter, buy clothes
8. educate and also buy food.
9. After the crowd dispersed, Mwihaki was alone left there looking up the sky
10. and cursing the day she was born.
11. An old lady approached her.
12. She was a white lady, who looked like she had (come) for a tour.
13. She asked Mwihaki "What is your name?"
14. Mwihaki answered "My name is Mwihaki".
15. The white old lady told her that to go along with her so that she can buy lunch for her.
16. At first Mwihaki refused because
17. had been told not to accept any gifts from strangers not matter how many riches
18. the stranger has.
19. But this one she had to because she was very hungry.
20. Mwihaki stood and went along with her
21. and the old white lady bought for Mwihaki some chips and chicken
22. together with a bottle of soda.
23. The old white lady told her goodbye and off she went.
24. Mwihaki was very happy and she new that was a blessing from God.
25. She ran home quickly and told her parents about what happened to her that day.
26. When she went to sleep, she thought that it was better to go there again
27. and perhaps the old lady can come across her again and help her.
28. The following morning Mwihaki woke very early did her normal household tasks
29. and made sure at least she had made something for her parents for breakfast.
30. When her parents woke up, they found everything prepared and they wondered
31. where Mwihaki had removed many to buy for them bread and tea
32. for breakfast and Mwihaki told them that she had removed the money

33. from the white old lady who had helped her.
34. Mwihaki left her parents and went to the same place she was
35. and by good luck again the old lady found her there
36. and took her again and this time they went to the flat of the old lady.
37. When they arrived at the flat, Mwihaki told the old lady that
38. she had taken some money from her pocket and that she was ready
39. to do a job for the old lady to repay her.
40. But the old lady said that she understands why she took the money from her.
41. The old lady told Mwihaki, to tell her about the story for her family
42. and because Mwihaki had gone to school, she new a bit of English
43. although she did not complete her course, she only reached std 5.
44. Mwihaki told the lady about the story of her family and
45. the old lady decided to go with Mwihaki to their place.
46. They went together and she talked to her parents
47. and decided to go with Mwihaki to States and that she will educate her
48. and give her all that she requires.
49. Ten years passed and Mwihaki came back
50. and found that her parents were old
51. and before they died he built for them a big house
52. and every thing they desired and after a short while, they died.
53. Mwihaki went back to the States as she was already a citizen.