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THE DEVELOPMENT OF THE
GLAZER NARRATIVE COMPOSITION SCALE

DISSERTATION
Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

by
Joan Irene Glazer, B.S., M.A.

* * * *

The Ohio State University
1971

Approved by

[Signature]
Adviser
Early and Middle Childhood
Education
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VITA

July 19, 1940 . . . . Born - Columbus, Ohio

1962 . . . . . . B.S., Elementary Education
The Ohio State University
Columbus, Ohio

1962-1963 . . . . Elementary teacher, Columbus Public Schools,
Columbus, Ohio

1965 . . . . . . M.A., Elementary Education specializing in
Children's Literature
The Ohio State University
Columbus, Ohio

1966, 1967
Summers . . . . . Instructor and Head Start Supervisor
Ohio University
Athens, Ohio

1969-1971 . . . . Teaching Associate
The Ohio State University
Columbus, Ohio

Fields of Study

Major Field: Early and Middle Childhood Education

Studies in Children's Literature and Language Arts.
Dr. Charlotte Huck

Studies in Reading. Dr. Martha King

Studies in Curriculum. Dr. Alexander Frazier
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CHAPTER I

INTRODUCTION

The Nature of the Problem

Traditionally, elementary teachers have worked to improve children's expository writing, but done little to raise the level of their imaginative writing. Part of the neglect of such writing is due to the difficulty of making judgments about the quality of children's imaginative writing. An evaluative instrument would enable teachers to determine a child's needs and provide him with appropriate help.

Researchers in the language arts area also have need of better ways to evaluate the imaginative writing of children in order to determine the effectiveness of various methods of motivation, teaching, and evaluation.

In this study an instrument has been developed for evaluating the narrative compositions of intermediate grade children. The instrument provides for making judgments about the writing in terms of certain literary elements which are a part of narrative writing. Plot, setting, characterization, theme, and style are emphasized. The mechanics of spelling, punctuation, and capitalization are not included.

Several writing scales have been developed by other researchers, but the emphasis in these scales has not been on the literary quality
of the writing. The "Carlson Analytical Originality Scale" was designed primarily to measure creativity and originality, although other factors were rated also. Betzner analyzed the dictation of children from kindergarten to third grade for content and form, but did not use a writing scale as such. Wyatt's checklist for compositions requires a mark of either YES or NO, indicating only that an item is present or absent, and includes mechanical aspects of composition as well as content and form. Yamamoto also used a binary marking system, with each item either poor (0 points) or good (1 point). The scale developed in this study, the Glazer Narrative Composition Scale, differs from the preceding scales in that each item relates to the literary quality of the story, and each item is rated on a continuum.

**Statement of the Problem**

The main purpose of this study was to develop a rating scale for assessing the literary quality of narrative compositions written by pupils in grades four, five, and six. A secondary purpose was to

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2. Jean Betzner, *Content and Form of Original Compositions Dictated by Children From Five to Eight Years of Age* (Contribution to Education, No. 442; New York: Teachers College, Columbia University, 1930).


provide data on both the reliability and the validity of the scale. Reliability was determined by a test-retest situation, with the coefficient of stability being computed on the basis of a time interval of three weeks. Inter-judge reliability was also computed. Validity was approached from both a logical and an empirical base. Logically, the scale was shown to have content validity; that is, it was directly related to the quality of the literary elements in narrative composition. Empirically, the scale was tested for concurrent validity. The scores of papers rated on the Glazer Narrative Composition Scale were compared with the scores of the same papers rated by means of a five point general impression scale.

The following hypotheses were tested:

Hypothesis 1 - Inter-judge reliability on the entire sample will be .60 or above for the Glazer Narrative Composition Scale.

Hypothesis 2 - Inter-judge reliability on the entire sample will be .60 or above for the general impression Q-sort.

Hypothesis 3 - A test-retest using a three week interval, and a sample of twenty-five compositions, will show a positive correlation using the Glazer Narrative Composition Scale.

Hypothesis 4 - A test-retest using a three week interval, and a sample of twenty-five compositions, will show a positive correlation using the general impression Q-sort.

Hypothesis 5 - Ratings for the entire sample on the Glazer Narrative Composition Scale will show a positive and significant correlation with the Q-sort ratings for the entire sample.
Importance of the Study

The Glazer Narrative Composition Scale is of value for several reasons. First, it provides a broader base for evaluation of compositions than would mere ranking of compositions within a particular group of pupils. The scale offers the classroom teacher an objective, fairly standardized measure of pupils' writing competence. Similarly, the researcher should find the scale a useful measure to be applied to writing samples at various times during the year to assess gain in writing competence for both individuals and groups.

Secondly, the quality of one child's story can be assessed without others having to write on the topic for comparative purposes. A teacher or researcher may study the writing of a small group of children, or perhaps only one child.

Also, by examining particular sections of the scale, the specific strengths and weaknesses of a composition can be assessed. This may help teachers to recognize a literary base for composition, to look at elements of plot, of characterization, or of style. An evaluation of one or two elements may be obtained by employing selected items on the scale.

Finally, the scale may be the impetus for further research on composition. Studies which attempt to evaluate the effectiveness of teaching methods require reliable instruments for rating the products. The fact that a scale has been constructed and that there is information on its reliability and validity may make such research more feasible.
Procedure

All children in grades four, five, and six in five elementary schools in Columbus, Ohio were asked to write a narrative composition, under the supervision of their classroom teacher. They were permitted to write on a topic of their own choosing or on one of five suggested titles. The schools were chosen to be representative of various socio-economic levels. According to the Columbus Board of Education classifications, which are based on the percentage of pupils within the school whose families receive Aid to Dependent Children, there was one school with a Priority 2 rating, two schools with a Priority 4 rating, and two non-priority schools. Three of the schools had predominately white populations and two predominately black populations.

A stratified random sample of thirty compositions from each grade level was taken for the study; a random sample of five papers from each grade level was taken for the pilot study. The remaining papers were used in the development of the scale.

The author first determined what were considered to be important literary elements, and then read through the compositions to find examples of both effective and ineffective writing. Many original ideas were changed as a result of a careful reading of what the children had actually written. Items which all of the

\(^{5}\)Information from Mr. Orrin Smucker, Columbus Board of Education. The Priority 1 schools are those with the largest percentages of ADC children.
children did well, or which no children employed, were not included in the scale. Guidelines for using the scale were compiled, with an example and an explanation for each rating.

The scale was then given to three judges who rated the fifteen papers in the pilot study. As a result of these evaluations, the scale was revised, and the same judges then rated the ninety papers. After three weeks, they rated a random selection of twenty-five papers again. Correlations between test-retest scores, and between the scores of the judges were computed as a measure of reliability.

Three other judges sorted the ninety compositions into five classifications using a general impression Q-sort developed by the author. It consisted of two examples for each of the classifications, and a brief description. The judges marked each composition on overall merit, giving a score of 1 for the poorest compositions and 5 for the best ones. The ratings of these judges were correlated for inter-judge reliability, and these judges also re-scored twenty-five of the papers for test-retest reliability. An interval of three weeks was used for the test-retest for both the Glazer Scale and the general impression Q-sort.

All papers were typed with spelling, punctuation, and capitalization errors corrected. Neither grammatical forms, words, nor sentence structure was changed. Papers were not identified by school or grade level.

The final score of a composition was the mean of the scores given by the three judges, and the final Q-sort rating was the
mean of the ratings given by those three judges. The Glazer Scale scores were then correlated with the Q-sort ratings as a measure of validity.

Definitions of Terms Used

Creative writing - any writing which is original, either for personal or public use.

Narrative composition - a composition in which the writer has attempted to create a story or retell an experience in story form.

Descriptive composition - a composition in which the writer describes a person, thing, or feeling.

Expository composition - a composition in which the writer tells how to do something.

Literary elements - the plot, theme, setting, characterization, and style of writing in a composition, story, or novel.

Writing scale - an evaluative instrument by which compositions are rated. Examples of each rating for several items are provided.

Writing Q-sort - a method of judging the merit of compositions in which raters place compositions in a predetermined number of stacks, often for above average, average, and below average. Criteria for judging may or may not be provided.
General impression Q-sort - a Q-sort in which raters place compositions into stacks based on their overall impression of the literary merit of the writing.

Intermediate grades - grades four, five, and six.

**Scope and Limitations of the Study**

One of the limitations of the Glazer Narrative Composition Scale is that it was designed for use with a specific population for a specific type of writing. It may be that the scale will prove applicable at grade levels higher than four, five, and six for which it was intended. However, it is unlikely that the scale will have value for rating any writing other than narrative unless only certain parts of it are used. The emphasis on the development of plot would cause descriptive or expository writing to be rated inordinately low, and the distinctive features of that writing might be overlooked.

Another limitation is that the scale presupposes that the rater have some knowledge of children and children's writing. The guideline examples are not sufficient for describing what is "typical" writing of an intermediate grade child to a person totally lacking in experience in this area. The scale is also more understandable to a person already able to identify literary elements.

The judges who used the scale were graduate students in the fields of language arts, reading, and children's literature. As such, they had more formal education than most classroom teachers, and were more specialized in this particular area. Thus they may have been more sophisticated in their ability to use such an instrument.
A limitation in the treatment of the data is that the relationship between socio-economic factors, as reflected in the priority rating of the schools, and scores on the Glazer Scale was not analyzed. In order to gain permission to collect the writing samples, the researcher agreed not to compare the writing of pupils in one particular school with the writing of any other pupils.

Even though care was taken that different socio-economic groups be represented, the scale development was limited to the writing of children within one geographic area. Also, because writing samples of a specific type were needed and because time was a factor, the samples may not be the best writing that pupils could do. Giving titles may not have stimulated certain pupils, and the teachers' motivation and encouragement are unknown influences.

The existence of some of these limitations can be tested by using the scale with a variety of people in a variety of locations and situations. Certainly, looking at the writing of many other children in terms of this scale would have value.

Summary

The purpose of this study was the development of the Glazer Narrative Composition Scale, an instrument designed to rate narrative compositions of pupils in grades four, five, and six. It is felt to be of value for both teachers and researchers as a means of more objectively evaluating a specific type of creative writing. The scale differs from writing scales already developed in that it
concentrates on the literary quality of a composition and rates each item on a continuum. Data on both the reliability and the validity of the scale have been provided by the study.
CHAPTER II

REVIEW OF THE LITERATURE

Introduction

The review of the literature is divided into four main sections. The first is a discussion of the value of creative writing, of which narrative composition is a part. Second is a review of existing scales for evaluating the writing of children, and a presentation of other methods used by researchers for evaluating compositions. The third section is a brief review of factors known to influence the writing of elementary pupils. These factors were considered as writing samples for the present study were collected. The final section is a review of the research which yields information about the language growth of children, specifically their growth in writing ability during the elementary years.

Value of Creative Writing

Thirty years ago Hughes Mearns wrote convincingly of the value of creative writing for junior high and high school students.¹ He suggested that pupils write about their personal experiences, for

this, he believed, was the beginning point in the development of individual taste and individual judgment. The person, whether child or adult, must learn to view the world honestly, and to accurately assess internal feelings and emotions, for "... the first test of the pure individual spirit is the true recording of the world without and the world within." The job of the teacher was to require this kind of honesty from students. As his class began writing poetry, Mearns was exacting in his demands. Students were to rework their compositions, and when cliches appeared in their writing, he admonished the students by stating:

You have not looked at it with the frank curiosity of one wanting to know; rather you have not looked at all but taken for truth the cheapest kind of gossip about it.  

Another educator of this same period, Natalie Cole, saw similar values in creative writing as an activity for underprivileged elementary children. Writing was to be accepted "on its own merit for the thought, the feeling, the life force, the creative personal touch that it contained." Cole also believed that writing enhanced a child's self-respect, gave the child "release" from whatever bothered him, and aided the teacher in understanding the child.

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Applegate\textsuperscript{5}, in the general period of the fifties, shared Cole's opinion on the value of creative writing. For Applegate, writing served as therapy, helped teachers locate gifted children, and gave clues to a child's behavior. In an earlier book, Applegate\textsuperscript{6} had also valued creative writing because it gave children something to be "proud of," and helped them to discover their own capabilities. Similar views are expressed by Kaimann\textsuperscript{7} in a recent article. Included by Applegate and Kaimann are many suggestions for motivating students to write, and a plea for a free and relaxed classroom atmosphere.

Burrows has expressed a belief in the value of creative writing when the child's expression and originality are given prime importance.

The original idea, the fresh invention, or the vivid, individual way of saying a thing is singled out for comment because what is approved determines the direction of growth.\textsuperscript{8}

One evaluates in terms of what one considers to be the important features of writing. In 1928, McBroom\textsuperscript{9} advocated strict evaluation of writing on the basis of spelling, punctuation, and


\textsuperscript{7}Sister Marie Vincent Kaimann, "English Composition in the Primary," \textit{Elementary English}, 45 (April, 1968), 485-491.


\textsuperscript{9}Maude McBroom, \textit{The Course of Study in Written Composition for the Elementary Grades} (Iowa College of Education, University of Iowa, 1920).
grammar. Pupils were to do the type of writing they would be most likely to do in adult life, and if as an adult there would be "social disapproval" for errors in English grammar, then this was to be a basic area for practice and correction.

Following this emphasis was the period in which educators such as Mearns, Cole, and later Applegate, Burrows, and many others began seeing writing as a means of self-expression. In the sixties the view was much the same. Wittick\textsuperscript{10} and Johnson\textsuperscript{11} stated that evaluation should be consistent with the nature and purpose of the writing, and that content and ideas should be evaluated in a category separate from the skills of handwriting, punctuation, and spelling. Nielsen\textsuperscript{12} goes one step further in proposing that evaluation be done by the students themselves, rather than by the teacher or an "outside arbitrary source."

Since the Dartmouth Conference (August, September, 1966), the emphasis seems to have shifted from the somewhat pragmatic values of creative writing to an exploration of the more psychological values. Dixon, in his summary of that conference, concludes that the primary

\textsuperscript{10}Mildred Letton Wittick, "Correctness and Freshness - Can Children's Writing Have Both?" \textit{The Elementary School Journal}, 60 (March, 1960), 295-300.


purpose of language is the sharing of experience, and that "the fact is that in sharing experience with others man is using language to make that experience more real to himself."\(^{13}\) As a child writes of an experience, he orders it and thus brings composure to his inner self.

Clegg agrees with the point of view that writing about an experience makes it more memorable for the child. He also sees the added value of developing the writer's imagination. He states:

The basis of creative writing is that a child should be able to write about an experience in such a way that having given expression to his feelings the experience becomes more meaningful for him, and in this way helps to deepen his imaginative powers.\(^{14}\)

Thus the imagination provides for expression and growth of the deeper self.

Holbrook sees creative expression as one way of integrating the inner self with the outer world, as well as an ordering of one's inner world.

Thus, creativity is a matter of relationship with oneself, that enables one to come to better terms with the outer world. Since we learn the media of consciousness from others (words, ideagrams in painting, melodic intervals and key relationships in music), creativity is communication: but a primary aspect of it is communication with one's inner world, with oneself.\(^{15}\)


For Holbrook, if one is going to evaluate the product of writing, one must do so in terms of the sincerity of the writer, that is, by the struggle with life problems - experiences real or vicarious. He writes that "the clue to this will be in the freshness, the energy, the rhythm and feel of the language."\textsuperscript{16}

Evaluation on this basis will always be somewhat subjective, yet a goal or direction has been indicated. To evaluate creative writing, one must look at the language, the feel, the emotion - not the grammar, the spelling, and the punctuation.

**Scales for Evaluating Creative Writing**

A number of scales for evaluating children's writing have been developed. Perhaps the best known is the "Carlson Analytical Originality Scale"\textsuperscript{17}, created for use in Carlson's doctoral dissertation. This scale has five main categories of originality: Story Structure, Novelty, Emotion, Individuality, and Style of Stories. Story Structure has five items; Novelty, sixteen; Emotion, four; Individuality, four; and Style of Stories, seven. For each item a score of from 0 to 5 may be given, and samples are included for each item for ratings of 0, 1, 3, and 5. If desired, only selected sections of the scale may be used. The scale is designed to measure originality, both in idea and form.

\textsuperscript{16}ibid., p. 3.

Yamamoto\textsuperscript{18} developed a scale for evaluating imaginative stories, a much simpler one than Carlson's in that there are only two ratings - 0 for poor and 1 for good. He used the six major divisions of Organization, Sensitivity, Originality, Imagination, Psychological Insight, and Richness, with several subheadings under these. His scale may also be used either in part or for a total score.

Betzner\textsuperscript{19} analyzed stories dictated by kindergarten to third grade children in terms of both content and form. Content was rated for a) the amount of variety and duplication in the main idea, b) the characters about which the stories were told, c) the style of treatment of the main idea, d) the source of subject matter used, and e) the type of relationships shown. Form was analyzed for a) the length determined by the number of words and number of units of thought, b) items in organization, c) use of titles, d) the type of patterns, e) the consideration of time sequence and conclusive endings, and f) the presence of repetition, characterization, conversation, pleasing names, and unusual phrases. The method of analysis provides many ideas for the construction of a scale, although it was not presented as a scale in Betzner's study.


\textsuperscript{19}Jean Betzner, \textit{Content and Form of Original Compositions Dictated by Children From Five to Eight Years of Age} (Contributions to Education, No. 442; New York: Teachers College, Columbia University, 1930).
A very comprehensive guide for the evaluation of composition was developed by Wyatt. Her guide measures originality, style of writing, emotional depth, and skill in the mechanics of writing. There are twenty-five items, each separate, to be answered either YES or NO. Wyatt feels that a scale such as this one will help teachers evaluate compositions quickly and objectively.

At present, there are no writing scales designed specifically to measure the "literary" characteristics of a child's writing, although the above scales do in part record the vocabulary used, the level of characterization included, and the structure of the composition.

Some researchers have used a type of "General Merit" rating rather than elaborate scales. McColly and Remstad, for example, had judges evaluate compositions as good (4 points), above average (3 points), below average (2 points), or bad (1 point). Judges were shown examples of themes which were good, above average, below average, and bad. Diederich had his judges, all of whom were teachers, simply sort compositions into three piles - high, medium, and low.

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and low. One of his conclusions was that teachers could rate papers fairly consistently when only three classifications were employed. However, in a later study of similar design, Diederich found that achieving inter-rater reliability was more difficult than he had anticipated.

Smith measured the agreement of two hundred elementary and secondary teachers with the ratings on compositions given by a small group of experts - teachers recognized outside their own schools for excellence in teaching composition. He looked at the situation from a positive viewpoint:

The results were encouraging. The experts agreed among themselves, and the consensus of all the teachers agreed with the judgment of the experts although there were wide variations among individual teachers. For example, one teacher out of six had judgment, as measured by these tests, that was contrary to the consensus of the experts and teachers. One teacher out of three had judgment that was marginal, neither in agreement with nor contrary to the consensus of experts and teachers.23

Nelson24 employed the Q-sort technique for evaluating compositions. Each of thirty-five judges first marked the composition as Fantasy or Realism, then classified it as superior, equal, or inferior to the rest of the group.


May and Tabachnick\(^{25}\), had twelve judges rate compositions either "creative" or "non-creative" and the score for each composition was the total number of points awarded it, with each "creative" classification counting one point.

One difference in the approaches of these researchers is the use or non-use of criteria measures to aid judges in assigning a particular score or classification to a composition. Braddock, Lloyd-Jones, and Sheer\(^{26}\), in reviewing the research on written composition, list the colleague variable, the tendency of several raters to vary from each other in their evaluations, as an important influence in research studies on composition. They suggest three ways of having raters apply common criteria: a set of compositions ranging in quality from poor to good and coinciding with each point on a rating scale; using the mean of several general impression ratings; or using the analytic method, in which raters assign a number of points to several aspects of a composition and then total the points.

The term "scale" has been used with several different meanings. Carlson's "scale" is a combination of what Braddock would call a


scale, that is, examples rating from good to poor, and what he would term the analytic method, assigning points for various aspects of the composition and totaling the points. Yamamoto's "scale" has only two classifications, good and poor, and were it not for the fact that this decision must be made for several items and the scores totaled, it would be quite similar to Nelson's Q-sort for Fantasy and Realism. In general, it would seem wise to examine the method as well as the title given it to determine exactly how compositions have been evaluated.

Factors Influencing Children's Writing

Only those factors over which the investigator had some control as data was collected will be discussed. It is recognized that classroom atmosphere, teacher-pupil rapport, and method of evaluation strongly affect the creative writing of elementary children. However, because only one example of each child's writing was used, no effort was made to control or even measure these factors, all of which are on-going and long term.

Sharples hypothesized that different stimuli would give rise to responses differing in both form and content. Children, age ten, in both rural and urban areas wrote in response to four stimuli: a picture of two children at the seaside; a verse

describing a winter scene; the sound of a loud metallic crash; and the sight and touch of a large rusty key. Sharples reports that there were significant differences at the .001 level in the content of the responses. The seaside scene gave rise to simple domestic narration, the descriptive verse to description, and the less structured stimuli to exposition. He also found that the girls wrote more structured material, the boys more expository compositions. Achievement in school did not appear to be related to the content of creative writing.

May and Tabachnick\[28\] were interested in the effect of structured versus unstructured stimuli on the creativity of stories by third and sixth graders. The structured was a representational drawing, the unstructured more unorganized, a non-objective drawing. At third grade there were no significant differences, but at the sixth grade level, boys achieved the highest mean score on the non-objective drawing, lowest on the representational; girls achieved their highest mean score on the representational or when given a choice, lowest on the non-objective. The overall performance of the sixth grade girls was significantly better than that of the sixth grade boys.

Golub\[29\] used pictures to stimulate children in grades one through six to write stories. He concluded that black and white

\[28\]May and Tabachnick, op. cit.

concrete pictures were more successful than black and white abstract, color concrete, or color abstract. The children wrote more about the black and white concrete pictures, and seemed to see more of the narrative and descriptive possibilities. In his study also, the girls wrote more than the boys.

Carlson\textsuperscript{30} experimented with eight different stimuli with intermediate grade children, and evaluated the compositions in terms of originality. Stimuli tried with the experimental group were the \textit{Willing Composition Scale} story titles, literature, pictures, aural imagery, sensory stimuli, realistic experiences, and toys. The control group was given titles only. The pupils given a variety of stimuli exceeded those given only titles in originality, word fluency, and quality of writing as measured by a type-token ratio; that is, the ratio of different words to the total number of words. Carlson noted that two of the most successful stimuli were class discussion and the sharing of original stories. Other stimuli, such as films\textsuperscript{31}, have been shown to be effective also.

In her work with six and seven year olds on the effect of an assigned topic on the verbal output and vocabulary of their writing, Nelson found that the verbal output did not differ significantly


\textsuperscript{31}Paul A. Witty and William Martin, "An Analysis of Children's Compositions Written in Response to a Film," \textit{Elementary English}, 34 (March, 1957), 150-163.
under a sensory theme or a historical topic, but that writing about Easter produced significantly greater volume than other topics. She speculated that pupils wrote fantasy in response to this topic, and that there may have been some transfer from fanciful compositions written during creative language lessons by these same pupils. Nelson concluded that there were both qualitative and quantitative differences in writing as a function of topic. One implication she sees for curriculum planning is the selection of "a variety of topics which will elicit from children compositions which range in content from historical themes to fanciful tales."  

Looking at the topic from a somewhat different viewpoint than Nelson are Clark and Edmund, both of whom explored the relationship between a child's prior experience and the quality of his writing about that experience. Clark evaluated the compositions of sixth graders in terms of sentence length, amount of subordination, and by subjective analysis. The conclusion reached was that "... students responded more freely to situations which were highly personal - where they either related personal experiences or gave vent..."

32 Nelson, op. cit., p. 106.


34 Neal R. Edmund, "Relationship Between Prior Experiences and the Creative Quality of Stories," Elementary English 35 (April, 1958), 248-249.
to their own feelings and emotions.\textsuperscript{35} Edmund's findings were in opposition to this. Working with fifth grade children and evaluating the compositions in terms of creativity, number of words, and number of descriptive words, he found that fifth graders wrote better when they wrote from derived experience than they did when writing from direct experience. He later repeated this study with ninth graders, and concluded that although the derived experience still yielded better compositions, there appeared to be a trend toward improvement in handling direct experience in writing as the child matured.

The only definitive conclusion from research about topics for compositions for elementary pupils is that no one stimulus for creative writing is good for all children. To allow each child a chance to write his best, he should have his choice from among topics, one rather structured, one fairly unstructured, one allowing for personal experience, one dependent upon derived experience, one a rather factual account, another fanciful, and of course, the option to select a topic not suggested at all.

\textit{Growth in Language and Writing}

Betzner\textsuperscript{36}, measuring the content and form of stories dictated by children from kindergarten through fourth grade, found that

\textsuperscript{35}Clark, \textit{op. cit.}, p. 155.

\textsuperscript{36}Betzner, \textit{op. cit.}
several characteristics appeared to increase with age. These were
variety in theme, imaginative and serious treatment of a theme,
the utilization of second hand source material, and the use of
titles, time sequence, and conclusive endings.

Harrell\(^{37}\) collected samples of writing from students nine,
eleven, thirteen, and fifteen years of age and found that in their
written stories the average length showed a consistent gain with
increasing age, and that girls wrote longer stories at each age
level than boys, but only significantly so at ages nine and eleven.

These findings are in accord with those of Ford.\(^{38}\) He conducted
an investigation in New Zealand to discover ways in which skill in
composition develops in children ages seven to fifteen. Except for
ages nine and ten, there was no significant difference in the
amount written by boys and girls, although stories by girls were
generally somewhat longer than those by boys.

Ford suggested four types of topics for the students: repro­
duction of a story, a narrative-descriptive topic, an imaginative
topic, and an explanatory topic. The general lines of development

\(^{37}\)Lester E. Harrell, "A Comparison of the Development of Oral
and Written Language in School Age Children," Society for Research
in Child Development, Monograph, Vol. 22, Serial No. 66, No. 3.
(Lafayette, Indiana: Purdue University, Child Development

\(^{38}\)C. T. Ford, "Developments in Written Composition During the
Primary School Period," British Journal of Educational Psychology, 24
(February, 1954), 33-45.
for the four kinds of stories were similar. Ford found the following trends which he felt would be of significance to teachers:

a) A gradual development in the compositions of children 7 to 12-13 years in unity, continuity, clarity, and complexity.

b) The marked correlation between success in expressional aspects of composition and high verbal intelligence.

c) The slow development of the ability to select essential material, to arrange material logically, and to write a well-proportioned story.

d) A tendency for compositions, especially of boys, to be narrative rather than descriptive.

e) The realistic rather than imaginative nature of most of the compositions.

f) The extreme paucity of expressive verbs.

g) The importance, for success in all types of composition, of a wide range of experience, and interested observation on the part of the child.

h) The need for composition topics, especially for young children, to be related to the pupils' range of experience.\footnote{Ford, \textit{ibid.}, p. 45.}

Ford's last two recommendations reinforce the findings of Clark\footnote{Clark, \textit{op. cit.}} that pupils wrote more creatively about personal experiences.

Golub\footnote{Golub, \textit{op. cit.}} presented samples of children's writing, then discussed the growth patterns exemplified. In general he found that in grade one, children sometimes had omissions in the logical development of a sequence of events, but had good kernel sentence sense. The children

\footnote{\textsuperscript{39}Ford, \textit{ibid.}, p. 45.}

\footnote{\textsuperscript{40}Clark, \textit{op. cit.}}

\footnote{\textsuperscript{41}Golub, \textit{op. cit.}}
In grade two also had difficulty in ordering events and showed problems with egocentrism. In third grade, the children used coordination and subordination to express relationships. The egocentrism seemed to be appropriate to the writing stimuli offered. In fourth grade, pupils were more aware of audience, had more ability to express their own voice. Time sequences were better defined. The fifth grade student seemed to have more complex ideas and use more complex sentence structures, yet lacked a "psychological depth of field." Sixth grade pupils were able to order their thoughts well, wrote stories that were imaginative and different, and showed certain emotions, such as fear and anxiety, that were not used by lower grade pupils.

Witty listed the grade level characteristics of pupils who wrote in response to the film The Hunter in the Forest. He summarized as follows:

Grades 1 and 2 - The pupils responded generally in an egocentric manner. They wrote in a simple, objective way, labelling all objects. Questions were occasionally posed and answered.

Grade 3 - The pupils continued to ask questions. They wrote longer compositions with greater objectivity, and more frequently wrote descriptions of their own emotional reactions. Poetry appeared more often than in grades 1 and 2.

Grade 4 - The compositions by fourth graders were similar to those of the third graders but exhibited greater freedom and a greater amount of detail. They were longer, more poetry appeared, and there was more imaginative prose.

Grades 5 and 6 - Here there was a greater superiority in writing skill. The pupils responded more to symbolism. They used metaphor more frequently and
showed greater originality in the choice of words and phrases. They tended occasionally to write in a humorous vein.42

Johnson43, using third grade pupils, compared samples of narrative, descriptive, and explanatory writing. The samples were collected by the teacher from regular classroom writing situations. By counting the number of sentences, the length of sentences, the types of sentences, and the length in relation to the form of the composition, Johnson found that children maintained their quartile rank in all three kinds of composition. There was little relationship between the number of sentences written and the length of the sentences. These children used all forms of sentence structure, that is, simple, compound, complex and compound-complex sentences, in all types of writing. However, there was a "preponderant" use of the simple sentence. On the basis of the number of sentences, the narrative compositions were longer than descriptive or explanatory writing.

Using a similar type of evaluation, that of counting type and length of sentence, and also vocabulary, Blake44 concluded that growth in writing ability in the fourth and fifth grades he tested

42Witty and Martin, op. cit.
was enhanced by the study of structural linguistics. The linguistic group did "considerably better" than the traditionally taught group on vocabulary and word choice.

Groff\(^4^5\) has suggested that perhaps "reluctant writers" could be encouraged to write narrative compositions if they were given a specific model to follow. He presented thirty-one steps based on the parts or elements of a fairy tale as described by Propp, a Russian folklorist. He sees the outline as probably being unnecessary for the able or productive child, but a worthwhile guide for some students.

Other suggestions for aiding children's growth in composition skills are given by Tingle, who writes that "basic to the child's growth in composing is the development of sensitivity to a unit of experience - the beginning, the development, and the conclusion."\(^4^6\)

To help this develop, one may begin by having the child retell a structured story, then move to a structured situation for writing, such as completing a story or telling about a picture, and finally have the child work in an unstructured situation where he tells his own story in his own way. Both Groff and Tingle maintain that these approaches lead the child toward more independence in writing.


These investigators have been exploring the content and form of children's writing and also the language development of the child. An earlier study in language development by LaBrant described the development of language in more detail and far greater depth, but did not include an evaluation of style. LaBrant investigated the language development of children from grades four through twelve, using the clause as the unit of comparison. Children in grades four through nine wrote for twenty minutes about whether summer vacations were a waste of time. LaBrant found that "The tendency to use increasing proportion of subordinate clauses is a mark of increasing language development from grades 4 to 9, inclusive (mental age, 101-230 months; chronological age, 101-192 months), and that this tendency is a function both of mental and chronological age."47

Hunt also investigated grammatical structure in composition, measuring at grades four, eight, and twelve. He introduced the concept of the "minimal terminable unit," or "T-unit," defined as "One main clause expanded at any of many different points by structures that are modifiers or complements or substitutes for words in the main clause."48 A T-unit can be punctuated as one


sentence; yet preserves all the subordination included by the student. Hunt concluded that as a measure of grade level, the T-unit appeared to be the best index, mean clause length next, then subordination ratio, and finally sentence length. "In summary, then, T-unit length and clause length are cheap and easy measures of syntactic maturity."\(^{49}\) He points out, however, that "In this study the word 'maturity' is intended to designate nothing more than 'the observed characteristics of writers in an older grade.' It has nothing to do with whether older students write 'better' in any general stylistic sense."\(^{50}\) In fact, Hunt uses the T-unit index to describe some of the writing of Faulkner and Hemingway, explaining that this measure can be used to show how special effects have been achieved. He noted that in The Killers Hemingway's sentences are shorter than those used by fourth graders, and that there were fewer subordinate clauses than the fourth grade average. Only the clause length was high - above the twelfth grade level. Hunt concludes that "The deliberate use of special devices for special effects ... should supply a salutary caution against the overreliance upon quantitative data such as that provided in this study."\(^{51}\)


\(^{50}\)Hunt, Grammatical Structures Written at Three Grade Levels, p. 5.

\(^{51}\)ibid., p. 70.
It would seem, then, that certain measures can be viewed as demonstrating syntactic growth, and others the development of skill and style in writing. The scale developed in this study measures skill and style of writing in narrative compositions, and does not involve syntactic maturity. The literary effect of the language is emphasized.

Summary

This review of the literature on children's writing has covered a discussion of the values proposed for creative writing, existing scales and methods for evaluating compositions, studies on factors influencing the quality and quantity of creative writing, and research on the language growth of children.

Creative writing has been valued as therapy, as a way of helping teachers locate gifted children, as an activity which gives clues to a child's behavior, as a way of helping build a child's ego, and as a means of helping children discover their own capabilities. More recently authors such as Dixon, Clegg, and Holbrook have looked at the psychological implications of creative writing, and have valued it as one way in which a child learns to make sense of the outer world and bring composure to his inner self.

Scales have been developed to measure the level of originality in creative writing, and to assess the overall quality of the writing, including mechanics. Some researchers have used such methods as general impression rating of compositions or Q-sort to determine the quality of particular compositions. Terminology may vary as different researchers describe procedures of evaluation.
Factors which seem to influence creative writing, and over which the author of this study had some control, are the type of stimulus used, the kind of writing requested, and the experience upon which the child is asked to draw. It is not surprising to find that no one stimulus seemed "best" for all children.

There was consensus among researchers that as children mature, they write longer stories, employ a higher level of syntactic complexity, are better able to order logically the events within a story, and deal with the material in a less egocentric fashion. Girls generally write longer compositions than boys.

Hunt, having done extensive research in the linguistic growth of children, noted that the T-unit is a good measure for syntactic maturity, but cautioned against the overreliance upon quantative data for assessing literary effectiveness.

Creative writing is felt to be a highly valuable activity, but valued for different reasons by different people. Methods of motivation and evaluation are being carefully examined, and growth trends or patterns are being identified.
CHAPTER III

PROCEDURE

Introduction

The main purpose of this study was to develop an instrument for assessing the literary quality of narrative compositions of children in grades four, five, and six. A secondary purpose was to provide data on the reliability and validity of that instrument.

The discussion of the procedure that follows will begin with the way in which examples of creative writing were collected. The actual development of both the general impression Q-sort and the Glazer Narrative Composition Scale will then be explained, and the way in which the judges were trained described. Finally, there will be an explication of the collection and method of analysis of the data.

Collection and Preparation of Writing Samples

Selection of Schools

Five elementary schools in the Columbus Public School System were chosen to participate in the study. The selection of the schools, Clinton, Gettysberg, Gladstone, Milo, and Second Ave., was made by the researcher and the supervising principal who visited these schools to help beginning teachers, and represented a sampling of various socio-economic levels.
In Columbus, certain elementary schools are given "priority" ranking. This is determined by the percentage of pupils within the school whose families receive Aid to Dependent Children funds from the federal government. A priority ranking of "1" indicates the largest ADC population. In 1970-71 there were three schools ranked priority 1; ten schools ranked priority 2; ten schools ranked priority 3; fifteen schools ranked priority 4; and fourteen schools ranked priority 5. The schools are in rank order within these priority ratings.

Of the five schools participating in this study, three had a priority rating: one was school nine within priority 2; one was school one within priority 4; and one was school two within priority 4. The other two schools had no priority rating, indicating that there were few-if any pupils in those schools whose families were receiving ADC funds. Two of the schools had predominately black populations and three had predominately white populations.

**Selection of the Writing Stimulus**

The review of the research indicated that no one creative writing stimulus was good for all children. Therefore a variety of stimuli was adopted which fit within the limitations of the study. The most feasible method was for the researcher to provide titles which fell into different categories as far as the specificity of directions, the dependence upon real or derived experience, and the opportunity to write either fantasy or realism. The titles were worded in such a way that the implication for a narrative composition
was strong. The titles were as follows:

1) "How the Half and Half Animal Got Caught"
2) "The Runaway Television"
3) "The Case of the Angry Hair"
4) "When Mother Needed Help"
5) "The Weather Gets Even"

Pupils were given the option of writing on one of the suggested topics or of writing on a topic of their own choosing.

Visit and Explanation to the Teachers

The researcher and the supervising principal first secured permission from each of the building principals for the creative writing to be collected in their schools. They then talked with each fourth, fifth, and sixth grade teacher, asking each to participate, explaining the procedure, and answering questions. A letter (Appendix A) explaining the request was left with each teacher as well.

Teachers were asked to supervise the writing themselves in order that the natural classroom atmosphere be maintained. They were to ask pupils to write the name of the school and their grade level on their papers. Pupils were then to choose a suggested title or compose one themselves, and were to be allowed as much time as needed to complete the stories. Corrections in spelling, punctuation, and capitalization by the teacher or pupil were optional, as this was to be done by the researcher before the stories were used.

The teachers were given two weeks in which to have their classes participate in the creative writing lesson. When all the papers had been completed, the teachers sent them to the office,
and they were collected by the researcher. All thirty-seven teachers visited had their classes complete the lesson.

Random Selection of Papers for Judging

A total of 684 papers was collected. Twenty-five papers, all from one class, were eliminated because they were all on the topic "My Pet" and represented writing of an expository nature. That class had also written on the suggested titles, however, so those compositions were evaluated. Five papers were eliminated because they were totally illegible, thus leaving 654 papers. There were 187 from fourth grade, 239 from fifth grade, and 228 from sixth grade.

Papers were numbered consecutively within each grade level. Thirty papers were selected from each grade level by means of a table of random numbers. These ninety papers were to be rated by judges using the instrument developed in this study, the Glazer Narrative Composition Scale, and by a Q-sort. Five papers, not among the ninety selected for judging, were chosen randomly from each grade level for use in training the judges in the use of the instrument and as an aid in the discovery of possible errors in the design of the instrument.

Preparation of Papers for Use

Both the set of ninety and the set of fifteen papers were typed, with errors in spelling, punctuation, and capitalization corrected. No other changes were made. The papers were mixed so that they were no longer grouped by grade level. Each was given a number to be used by the judges for identification of the writing
sample. Judges were not informed of the grade level, school, or sex of the child whose paper they were evaluating. The fifteen papers for training the judges were identified by a letter rather than a number.

**Development of the General Impression Q-Sort**

The researcher read the papers remaining after the random selection had been made. From these, two examples for each of five points on a continuum from very poor to outstanding were chosen. The criteria used were overall impression, originality, coherent plot structure, vocabulary, and general fluency. The highest rating was 5 points; the lowest 1 point. A brief description for each rating was written. This description and the examples are in Appendix B, the general impression Q-sort.

**Development of the Glazer Narrative Composition Scale**

The Glazer Scale for narrative compositions of intermediate grade children was to be an instrument which would assess creative writing in terms of its literary quality. Therefore the broad heading of plot, theme, setting, characterization, and style were designated. Within these headings various subheadings were proposed, some which the researcher felt to be essential, others which had been used previously in writing scales. The researcher read the creative writing samples again, this time selecting papers which fit specific categories, either because they were very good or because they were very poor. Often just a portion of a paper was selected to illustrate a point. Some of the pre-selected categories were
eliminated because all children in the sample did it well, so differentiation was impossible. An example of this was the category describing how well each paragraph fit into the total concept being developed. No papers in this sample had paragraphs that did not fit with the total story. Conversely, there were some positive categories for which no examples were found. One such category was that of an unusual depth of understanding of a philosophic idea.

Some categories not originally designated were added as the researcher became aware of varying patterns in the writing, with differences in quality. One example of this was the use of differing personal pronouns to refer to the same antecedent. A television set was "he" in one sentence and "she" in the next. Confusing shifts in verb tense also appeared.

One category, that of sentence structure, was divided into two categories - variety and fluency of the sentences, and use of connectives. Both contributed to an analysis of the sentence structure, yet were discrete.

The completed instrument, located on the following page, has eighteen categories, with a range of 36 points. The lowest possible score is 18; the highest 54.

The guidelines for using the scale consist of a brief outline with the description of a rating of 1, 2, or 3 for each category, and a longer booklet in which at least one example is given for each rating within each category. The expanded guidelines are located in Appendix C.
**GLAZER NARRATIVE COMPOSITION SCALE**

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<th>I. PLOT</th>
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<td>B. Beginning</td>
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<td>III. SETTING</td>
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<td>IV. CHARACTERIZATION</td>
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<td>V. STYLE</td>
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<td>Sentence Structure, connectives</td>
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<td>C. Word Usage, vocabulary</td>
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<td>Word Usage, figurative language</td>
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<td>Word Usage, names</td>
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<td>Word Usage, pronouns, verb tense</td>
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<td>D. Dialogue</td>
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<td>F. Unusual Elements</td>
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Total score ______

Paper no. ________

Judge ________
GLAZER NARRATIVE COMPOSITION SCALE

I. PLOT
   A. Originality
      1 - The story is a retelling of a known story, or has obviously been copied.
      2 - The basic idea and development of the story might be expected from intermediate grade children.
      3 - The basic idea and development of the story show a new outlook, original thought.
   B. Beginning
      1 - Beginning is not particularly interesting, gets the story off to a slow start.
      2 - Beginning is interesting, may be a stereotyped format.
      3 - Beginning is intriguing, gets the reader into the story immediately.
   C. Internal Logic
      1 - Story lacks coherence.
         Story does not have a plot.
         Events are told in sequence, but without a cause and effect relationship.
         There is an unexplained conflict in the logic of the story.
      2 - Events of the story are related logically, with some cause and effect.
      3 - Events of the story are clearly interconnected by a cause and effect relationship.
   D. Inclusion of Detail
      1 - Very little detail included.
      2 - Fair amount of detail.
      3 - Much detail, adding to the development of the plot.
   E. Ending
      1 - Lack of closure.
         Lack of reasoning for specific ending.
         Trite ending.
      2 - Ending follows logically from the story.
      3 - Ending follows logically from the story, is clever, succinctly stated. May be a surprise ending.

II. THEME
   1 - Story does not have a theme.
   2 - Theme is stated as a moral at the end of the story, or is summarized in the concluding statements.
   3 - Theme is an integral part of the story.
III. SETTING
1 - Time and place are indicated in general.
2 - Time and place are given specifically.
3 - Time and place are given in descriptive, sensory terms.

IV. CHARACTERIZATION
1 - Characters are identified by a name, noun, or pronoun with no further description.
2 - Characters are described physically, psychologically, or both.
3 - Characters are described physically, psychologically, or both, and act in accordance with the description given.

V. STYLE
A. Title
1 - There is no title. The story and title do not match.
2 - The title is very general and tells little about the story.
3 - The title is interesting or clever, builds desire to read the story.

B. Sentence Structure - Fluency, Variety
1 - Sentences are short or choppy. The same pattern may be repeated. Lack fluency.
2 - Sentences read without noticeable breaks, and there is some variety in pattern.
3 - There is a great variety of sentence patterns, some rather complex. The composition flows freely.

C. Word Usage - vocabulary
1 - Common, fairly general words are used. The same words may be used repeatedly.
2 - Accurate, precise, but not unusual, words are used.
3 - Vivid, descriptive words are used.

Word Usage - figurative language
1 - There is no figurative language at all.
2 - Common idioms or often-used figures of speech are used.
3 - Original figures of speech, appropriate to the situation, are used. New expressions are introduced.
Word Usage - names
1 - Characters are not named, are referred to by a common noun.
2 - At least one character is named, using actual names.
3 - Names are created for an imaginary creature, or to match a character.
   Unusual names are used.

Word Usage - pronouns, verb tense
1 - Two different pronouns are used to refer to the same antecedent.
   There is a confusing change of verb tense.
2 - For the most part, pronoun usage and verb tense are consistent with the meaning of the passage.
   Some verb inflections may be omitted.
3 - For the entire story pronoun usage and verb tense are consistent with the meaning of the passage.

Dialogue
1 - No dialogue is used.
   The dialogue is stilted or unnatural.
2 - The dialogue advances the plot, is natural, and is appropriate to the character speaking.
3 - The dialogue advances the plot, is natural, is appropriate to the character speaking, and is particularly clever or effective.

E. Emotional Quality
1 - No emotion is mentioned or indicated.
   A single word denotes emotion.
2 - Emotion and reaction to emotion are shown.
3 - Emotion is a basic part of the story, perhaps affecting the plot.
   An unusual depth of understanding of emotion is shown.

F. Unusual Elements
1 - The story is told in direct narrative.
2 - The story employs some literary device which increases its effectiveness. Examples are:
   An unexpected element
   Special punctuation or capitalization for emphasis
   Repetition of words or phrases
   Unusual point of view
   Special format or form
   Aside to reader
   Humor, exaggeration, sarcasm
Selection and Training of the Judges

Six different graduate students agreed to serve as judges; three rated the ninety papers using the general impression Q-sort and three rated these same compositions using the Glazer Narrative Composition Scale.

The judges who used the Q-sort read the explanation and the examples for each of the five points on the scale. They could either write the numeral indicating the category to which they had assigned a composition on that paper, or separate the compositions into five groups so that all papers being given the same rating were together. The Q-sort was discussed and questions answered for each judge. They then rated all ninety of the compositions.

The three judges who used the Glazer Narrative Composition Scale first applied it to the fifteen compositions designated for training. They read all of the guidelines and then rated five of the papers together, discussing each rating for each element. Next they rated the remaining ten compositions, this time not discussing the ratings until after they had been completed. Inconsistencies were noted and reasons for particular choices given. Several sections of the guidelines were rewritten for clarification, and some additions were made.

It was suggested by the judges that a brief outline explaining each rating, but not including examples, would be helpful. In this way they could have the criteria for the rating in view, and would stop to find and read examples only when unsure of a particular rating. Their suggestion was taken, and this brief guideline was
prepared. The judges had both the outline and the extended guidelines when they rated the ninety compositions.

**Collection of Data**

Judges completed the ratings of the ninety compositions by the end of the first week in May. They re-rated twenty-five randomly selected compositions during the fourth week in May. This three week interval for the computation of the coefficient of stability was the same for all six of the judges.

**Treatment of the Data**

Two statistical measures were employed in the analysis of the data: the Pearson product-moment correlation and an analysis of variance.

The Pearson correlation was applied to the initial ratings of the ninety compositions of each set of judges as a measure of inter-judge reliability; to the initial score and second score given twenty-five of the compositions by each judge as a measure of the reliability of each judge using a particular instrument; to the mean test-retest scores for the twenty-five compositions as a measure of the reliability of the instrument; and to the mean scores of the ninety compositions on the Glazer Narrative Composition Scale and on the general impression Q-sort as an indication of concurrent validity of the Glazer Scale. In computing the mean correlation for each set of three judges, it was not necessary to convert the scores to Fisher's $z$ coefficients because the scores were of about the same value.
The analysis of variance was employed to determine the extent, if any, of the relationship of the sex or grade level of the child who had written the composition to the mean rating of that composition on the Glazer Scale.

Summary

In order to develop a scale for evaluating the narrative compositions of intermediate grade children, samples of creative writing were collected from all fourth, fifth, and sixth grade classes in five elementary schools in Columbus, Ohio. Five titles were suggested, and pupils could write on one of those five or select a title of their own. After the compositions were collected, a random sample of one hundred five papers was made, ninety papers for actual rating by judges and fifteen papers for use in training the judges.

The compositions to be judged were typed with spelling, punctuation, and capitalization corrected. The remaining papers were read and used in the development of two rating instruments. The general impression Q-sort was an overall evaluation of a composition, with two examples for each rating from one to five. The Glazer Narrative Composition Scale was divided into eighteen categories, with a rating of from one to three for each category, and a range of thirty-six points. The categories emphasized the literary quality of a composition.

Two sets of three judges were trained in the use of the scales. One set ranked ninety papers on the general impression Q-sort; the
other ranked these same papers on the Glazer Scale. Inter-judge reliability was computed for both sets; a test-retest correlation coefficient was computed for each judge on a random sample of twenty-five compositions; and scores on the two evaluative instruments correlated as a measure of validity. Analysis of variance was employed to determine if any relationship existed between the sex and grade level of the child writing the composition, and the score of the composition on the Glazer Scale.
CHAPTER IV

PRESENTATION AND INTERPRETATION OF DATA

Introduction

The main purpose of this study, the development of the Glazer Narrative Composition Scale, was accomplished, and the scale is included in Chapter III. The secondary purpose, that of providing data on the reliability and validity of the Glazer Scale, was completed also, and that data is presented and discussed in the first section of this chapter. The following three sections give information about the range of quality in compositions and about compositions on which the ratings of different judges showed wide variation; the topics on which pupils chose to write; and the relationship between the sex and grade level of the child writing a composition and the mean score of that composition on the Glazer Scale.

Reliability and Validity of the Glazer Scale

Five hypotheses were tested as a means of determining the reliability and the validity of the Glazer Narrative Composition Scale. Each hypothesis is stated, with the statistical data immediately following.

Hypothesis 1 - "Inter-judge reliability on the entire writing sample will be .60 or above for the Glazer Narrative Composition Scale."

Table 1 (page 50) lists the ratings given each of the ninety papers on
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the Glazer Scale by each of the three judges. The Pearson product-moment correlation coefficient was computed for each pair of judges, and the average coefficient determined from these figures. Because the values were nearly the same, it was not necessary to convert the correlations to Fisher's z before computing the mean. Table 2 shows the correlations for the three judges who rated the compositions using the Glazer Narrative Composition Scale.

### Table 2

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<th>Judges</th>
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\[ \bar{r} = .83 \]

**Hypothesis 2** - "Inter-judge reliability on the entire sample will be .60 or above for the general impression Q-sort." Table 3 (page 52) lists the ratings given each of the ninety papers on the Q-sort. Again, the Pearson product-moment correlation coefficient was computed for each pair of judges, and the mean correlation coefficient determined. Table 4 (page 53) shows these correlations.
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TABLE 4

CORRELATION OF SCORES GIVEN BY THREE JUDGES
GENERAL IMPRESSION Q-SORT

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\( \bar{r} = .73 \)

Hypothesis 3 - "A test-retest using a three week interval, and a sample of twenty-five compositions, will show a positive correlation using the Glazer Narrative Composition Scale." Table 5 (page 54) lists the initial and the second score given by each of the three judges, and the mean scores, for the twenty-five compositions rated twice. Table 6 lists the correlation coefficient for the scores of each judge, and for the initial mean scores when correlated with the retest mean scores.

TABLE 6

CORRELATION OF TEST-RETEST SCORES
GLAZER NARRATIVE COMPOSITION SCALE

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**TEST-RETEST RATINGS ON THE GLAZER NARRATIVE COMPOSITION SCALE**

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Hypothesis 4 - "A test-retest using a three week interval, and a sample of twenty-five compositions, will show a positive correlation using the general impression Q-sort. Table 7 (page 56) lists the initial and second score given by each of the three judges, and the mean scores, for the twenty-five compositions rated twice. Table 8 lists the correlation coefficients for the scores of each judge, and for the initial mean scores when correlated with the retest mean scores.

**TABLE 8**

CORRELATIONS OF TEST-RETEST SCORES
GENERAL IMPRESSION Q-SORT

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Hypothesis 5 - "Ratings for the entire sample on the Glazer Narrative Composition Scale will show a positive and significant correlation with the general impression Q-sort ratings for the entire sample."

The mean ratings for each composition were computed, and these scores correlated by means of the Pearson product-moment correlation. Table 9 (page 57) lists the mean scores for all ninety compositions on both measures. The correlation coefficient for these scores is .80, and is significant at the .01 level.
TABLE 7
TEST-RETEST RATINGS ON THE GENERAL IMPRESSION Q-SORT

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The general impression Q-sort may be slightly more reliable than correlation coefficients indicate because a limited range results in a coefficient that underestimates the actual relationship on a product-moment correlation. The range of scores on the Q-sort is limited to five points.

Different judges were selected to use the two instruments so that the score given a composition on one measure would not be influenced by the judge's memory of how he had rated that composition on the other measure. However, because the same judge did not use both instruments, the judge as well as the instrument may be a factor in reliability.

In terms of validity, a perusal of the Glazer Scale reveals that it does enable a user to rate the literary elements of narrative compositions. The categories themselves, as well as the ratings within each category, demonstrate the face validity of the scale. The high correlation of the Glazer Scale with the general impression Q-sort demonstrates a high degree of concurrent validity. The Glazer Scale permits a far more detailed analysis, and is of value for this reason, but correlates generally with an overall impression of a composition. The Glazer Scale also appears to be slightly more reliable than the general impression Q-sort, and would thus be a better instrument for measuring and charting growth in writing competence.
Ratings of Selected Compositions

Compositions Rated Very High

The highest rating given any composition in this sample was a score of 50. The Glazer Narrative Composition Scale has a range of from 18 to 54 points, so it can be seen that this score was nearly as high as possible. The story, "The Weather Gets Even" (No. 19), was written by a fifth grade girl. It is particularly interesting to note the vivid vocabulary, and the humor and originality of the idea. Both this composition, and the second in the mean number of points, titled "When Mother Needed Help" (No. 6), have made outstanding use of dialogue. Exclamation points and dashes add to the flow and naturalness of the writing.

Another highly rated composition was "The Case of the Angry Hair" (No. 72), which had a score of 39. The idea and development of the plot build interest, yet it can be seen that this composition, by a sixth grade girl, does not have the maturity of sentence structure, nor the vivid vocabulary, of the other two. These three compositions follow, and are examples of "good" writing for intermediate grade pupils when judgment is based on literary criteria.

The Weather Gets Even (19)

Most people know about the big problem today - pollution. Let me tell you King Weather is pretty sick and tired of it. What's that? You don't know King Weather?!!

I'll tell you who he is then. He is the king of all weather. He controls, and decides, whether we, down on Earth, will have rain, snow, or sun. He wears a robe of clouds and a crown of raindrops and dew. He used to wear a robe of sun and a crown of moonbeams, but now with all this pollution it's impossible!
You see King Weather's kingdom gets all the leftover fumes from the earth. This is making all the sun rays and moonbeams perish. The rain and snow are the only things that can exist.

One day King Weather got so flared up just thinking about the pollution that some of the dew from his rain crown started dripping down in his face. He started stomping around and his cloud robe ripped.

King Weather went into his royal dressing room, and put on a robe of snow and a crown of hail.

"I've just got to get even with those Earthlings," the king vowed. So he called his advisors - Ty, Ting, and Toe - to him and asked them what he could do.

Toe answered, "Why don't we send down a bolt of lightning and kill them all!"

"Hmmm," thought the king.

Ty said, "We could send down a tornado and wipe the world out."

"Well," thought King Weather.

But Ting had the best idea of all: "Why don't we send down bad weather, any bad weather, like rain and snow and hail and sleet. Since that's all we have left in our kingdom, it wouldn't be wasteful."

"That's it!" cried King Weather. "Ty, Toe, and Ting, get out there right now and tell the snow people to get down on Earth right away."

The trio hurried out and the king said, "Oh, joy! Now I can get even with the humans."

Now you know why we are having so much bad weather this winter. I hope that Ting was wrong. I hope they will run out of snow people soon.

When Mother Needed Help (6)

My mother got a little upset the other day. She and my father decided it was time to catch up on their social obligations and have a dinner party. I'm sorry to say it turned out to be a disaster! - almost.
It all started when Mother said, "All right, kids, now hear this! Your father and I are having a party tonight, and we're going to need a little help. Who wants to do what?" Carol, my little sister, piped up, "Can I blow up all the balloons?"

"No, you can help Tommy pick up the blocks in the living room," said Mother. "Joann (that's me) can help me in the kitchen."

Oh boy, I thought, I'm not the best cook in the world, but I do try - I followed Mom out to the kitchen. It is a bright, sunny room, and it reminds me of the sun. "You can start by peeling potatoes for the mashed potatoes," I was told. Fine! I thought. At least I know how to do that. Setting to work, I found there was something wrong. Potato peelings went flying all over the place. Of course, Mother got a little mad, especially when I dropped the potato into the coffee grounds on the floor where I had accidently spilled them. "Stop!" yelled Mother. Then in a calmer voice, "Come over here and toss this salad."

Well, I am not dumb, so I obeyed. I took the bottle and poured some dressing on the lettuce. But it wasn't my lucky day. For some reason, the whole bottle came out! "Oh well," I thought, "nobody will notice." So I went ahead and tossed the salad.

"Joann, will you please take the rolls out of the oven when it's time? Watch the clock - it will be about ten minutes," Mother went up to dress. I stayed by the oven for a few minutes.

Just then Carol, who is only three, screamed, "Tommy's killing me!!" I ran out. As it turned out, Tommy was pulling Carol's hair, but he is five and ought to know better. After giving the usual lecture, I went back to watch the rolls. But it was too late. By the time I got them out of the oven, they were coal black. That only made Mother madder - of course.

That night, at the dinner, I was in bed, but I overheard some of the talk. Mr. Brown thought the rolls were "interesting," and Mrs. Burlington said the salad "certainly was spicy." Anyway, Mother said the roast beef was good.
The Case of the Angry Hair (72)

"I'm going to be late!" cried Ellen.

"But you can't go to school until your hair is combed," protested Mrs. Appleton.

It was 8:30 in the morning and Ellen Appleton wanted to be at school at the right time, no matter if her hair was combed or not. This started Ellen's second week of going to school without her hair combed.

Ellen grabbed her lunch and homework books and left for school. That day at school a funny thing happened. Ellen's hair started rising! Everyone stared at her. "What's wrong with you guys? Why are you staring at me?" questioned Ellen.

Her hair rose more and more! One girl fainted. The hair kept on rising. Another fainted, and the teacher! Ellen then realized what was happening. She screamed and batted down her hair. Someone who didn't know what he was doing took a brush and brushed three quick strokes on Ellen's hair. That part stopped rising. Ellen grabbed the brush and brushed all of her hair. It stopped too.

The next day everyone was absent from school and Mrs. Appleton had a lot of phone calls. She told them nothing except to keep their hair brushed 100 strokes every day.

Compositions Rated Very Low

The lowest possible score on the Glazer Narrative Composition Scale is 18; these three papers were rated 20, 21, and 20. The first, "The Weekend" (No. 10), was written by a sixth grade boy. It is longer than most of the poorly rated compositions, but is merely a repetition of words in the same sentence pattern. There seems to be no logic among sentences except that all are on the same topic.
The second composition, "The Runaway TV: (No. 74), was written by a fifth grade girl. She has expanded upon the idea of a "live" television with legs by giving the TV other attributes such as eyes and ears. However, there is no plot, just the beginnings of a story. "The Half Animal" (No. 90), by a fourth grade boy, contrasts with "The Runaway TV" in that there is a skeleton of plot, but very little description or development of any one point.

All of these compositions are very poor from a literary standpoint, yet the vital weaknesses are not the same in each story. Having rated them on the Glazer Scale, definite areas are indicated where guidance might benefit the student.

The Weekend (10)

Our dog had 8 little dog and our cat had 4 little cat that weekend but our dog ate 1 of the cat. My mother got mad at the dog. My mother said if that dog will eat most of the cat, I will kill it. So my cat got mad at the dog. And the cat ate four of the dog. My mother said if that cat will eat one more of the dog I will kill it. So the was became they was 3 little cat. And they was four dog. So my mother kill the little cat and the dog and the little dog and cat. I said I will kill she but she kill me. And I came back to life and I had ten mi. to live so I kill she, and I was kill.

The Runaway TV (74)

Once I seen a TV that could run. It had 24 leg and 2 hair on the top of it head. And 16 ear and 8 eye. Of mouth I could not count them, there were so many, that's why.

The Half Animal (90)

The half animal was sleep, the other animal work. The man saw him. The half was trying to get up off
the ground, but he wasn't get off the ground so
jump with the bag on his head and caught him.

Variation Among Judges on Rating

Of the ninety compositions rated by the three judges, six had
a ten point or more difference between the lowest and the highest
scores assigned. Three of these are on pages 65 and 66. The
first, "The Runaway Television" (No. 20), varied from 26 to 35
points. The judges differed most on a rating for its beginning, the
amount of detail included, and the presence of any unusual literary
elements or techniques. For each of these, one judge assigned one
point; one assigned two; and one assigned three. Thus for one judge
the beginning got the story off to a slow start, while for another
the beginning was intriguing. For one there was little detail,
while another saw much detail adding to the development of the plot.
One said there were unusual elements, two said there were not. The
explanation seems to be that even with guidelines, the assessment of
literary merit involves a certain amount of subjectivity.

The rating of the other two stories, "When Mother Needed Help"
(No. 26) and "The Animal Protest" (No. 67), seemed to reflect a
general impression of the merit of the compositions. Rather than
wide differences on specific points, there were slight differences
on a great many points.

It is interesting to note that there were many stories from
intermediate grade children which did have theme. One such story,
"The Animal Protest" was written by a fourth grade child.
The Runaway Television (20)

My television set is a very interesting piece of furniture. I have found out that it differs very much from any other piece of furniture in our house. I think it is probably alive.

It talks, which isn't too unusual for a television, but my television turns itself off and on and even walks, and that's why I no longer have my television set. It's run away.

When I am watching one program it changes to another channel. When I was sleeping one night all of a sudden my set was on. It made me very mad so I punished it by pulling out its plug.

I woke up the next morning. Where was my television? I don't know, then all of a sudden I realized I had done a terrible thing by pulling out that plug.

There's one thing a person with a television set that walks learns - never, never pull out the plug. And I guess I learned my lesson.

Complete and Unabridged

When Mother Needed Help (26)
(Original title: Murders? Ha!)

Lt. Scott Taylor and his friend Sgt. Donna Seizert were loafing in his apartment when suddenly the phone rang. "Hello," said Scott. "Lt. Taylor? This is Col. Farber. There has been a murder at 322 East Main. Got on it!"

"Oh, OK," said Scott and hung up. "Come on Sgt., we've got another job to do."

At 12:30 A.M. they pulled up in front of the house. "Ooohoo, I just love murders," said Donna.

"Cool it, Sweetie," said Scott as they went in to investigate. The body was outlined on the floor in chalk.

"She must have worn a size 13 and I saw the cutest dress yesterday and I .."
"Aw, shut up!" said Scott abruptly. They walked on down the hall to the bedroom and started looking for clues. "Look at this," yelled Scott. Bloody fingerprints leading to a blood-stained note.

They were studying the note when suddenly Donna said, "My girdle is killing me!"

"Would you kindly be quiet," said Scott, Then Patrolman DeSantis walked in and asked, "What are you doing?"

"We're looking for clues. Why?" said Scott.

"Ha ha ha," Patrolman DeSantis chuckled. "The culprit was caught an hour ago!"

"Well, can't win them all," Donna said as they left.

The Animal Protest (67)

Once there was a dog who had a very, very mean owner. He'd always kick him or not pay any attention to him. Now that dog got very angry with his owner. So he got all his friends, and they got all their friends, etc. to have a protest. Now one of those dogs liked a cat, and the cat liked him. So he got the cat to get all her friends and the friends' friends etc. to help. The animals got all the birds, bunnies, dogs, cats, mice, and turtles they could find. Next day they went to the Animal Shelter. A mouse sneaked in and let all the animals loose. Next all animals went to the zoo! Another mouse sneaked in and got the keys to all the cages. Then he let out all the animals in the zoo! He let out lions, tigers, bears, wolves, giraffes, zebras, elephants, hippos, rhinos, gorillas, monkeys, coyotes, deer, leopards, and kangaroos. They all marched down to the State House. They talked and finally went to the bad boy. The chief talked to him and he was always nice to him till the day he died.
Topics Chosen by Pupils

Pupils were to be given the choice between writing on one of the five suggested titles or writing on a topic of their own. Of the 654 papers collected, 405 were on the suggested titles and 249 on other topics. The choice for pupils may not have been as open as requested. In one class, all pupils wrote "Just So" stories. In one school, there were no children who wrote on titles of their own.

Table 10 shows how many times each title was chosen by boys and girls in each grade level.

| TABLE 10 |
| TITLES SELECTED FOR CREATIVE WRITING |

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<td>Other Titles</td>
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As can be seen, "The Runaway Television" was by far the most popular title, and "The Weather Gets Even" the least popular. There do not appear to be strong preferences by grade or sex, other than "When Mother Needed Help" being more popular with girls than boys at the fourth grade level.
The category for "Other titles" included stories without titles as well as those with different titles. Many pupils wrote about monsters, and Joe Frazier was also quite a popular topic at the time. Some pupils changed a part of a given title to make a new one. "The Runaway Television" became "The Runaway Math Paper" and in another instance "The Day the Television and the Meatloaf Ran Away."

The only "misinterpreted" title was "The Case of the Angry Hair" which began, "Once upon a time there was an angry hair, and one day the angry hair saw this tortoise and asked it do it want to race ..."

**Relationship of Grade Level and Sex to Writing Scores**

In Table 11 (Page 69) the mean writing scores on the Glazer Narrative Composition Scale are listed for each grade, and by sex within that grade level. They are in rank order, and it can be seen that there is a greater range of scores for fifth grade girls than for any other group.

In order to determine if there were any significant differences in writing scores between grade level groups, or between boys and girls, a multivariate analysis of variance was computed. The results of this test are shown in Table 12.
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TABLE 12

MULTIVARIATE ANALYSIS OF VARIANCE - GRADE LEVEL AND SEX
SCORES DERIVED FROM GLAZER NARRATIVE COMPOSITION SCALE

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<td>Grade and Sex</td>
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</tr>
</tbody>
</table>

None of the variables was significant at the .01 level. However, the results do indicate that there are sex differences though not a statistically high level of confidence. It may be that other factors which were not included in this calculation have functioned as independent variables and affected the writing scores. Two such variables might be the socio-economic level of the pupil, and the experience of the pupil in writing narrative compositions.

Summary

There were high correlations among scores on the Glazer Narrative Composition Scale and among scores on the general impression Q-sort. When the scores on the Glazer Scale were correlated with those on the Q-sort, again the correlation was high.

Examples of 'good' and of 'poor' compositions as determined by the ratings on the Glazer Scale indicated that the scale does provide a basis for the analysis of specific strengths and weaknesses in intermediate grade narrative compositions. In this particular sample, there were no significant differences in the writing scores of pupils when grouped by grade level or by sex. More pupils
wrote on the title "The Runaway Television" than any other title, and about 38 per cent chose to write on a topic of their own rather than one of the suggested titles.
CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The main purpose of this study was to develop a rating scale for assessing the literary quality of narrative compositions written by pupils in grades four, five, and six. A secondary purpose was to provide data on both the reliability and the validity of the scale. Such a scale was felt to be of value to both teachers and researchers because it would give them a fairly standardized measure of children's writing, thus allowing comparisons between pupils and the charting of the growth of individuals.

The scale developed in this study, the Glazer Narrative Composition Scale, differs from previously developed scales in that each item relates to the literary quality of the story, and each item is rated on a continuum. It is designed for use with a specific type of writing, and would not be applicable to any type of writing other than narrative.

In order to develop the scale, the researcher first collected examples of writing from grades four, five, and six in five elementary schools. A total of 654 papers were used. The classroom teachers conducted the writing lesson in which five titles were suggested, and pupils had the option of writing a story about one of the titles, or of writing on a title of their own.
A random selection of ninety papers, thirty from each grade level, was designated for use in the study; a random selection of fifteen compositions was used in a pilot study and in the training of judges. Compositions were typed with all errors in spelling, punctuation, and capitalization corrected.

The remaining compositions were read, and from these the scale developed and examples of each rating in each category taken. A general impression Q-sort, in which compositions were rated on overall impression, was developed.

Six judges were trained and then rated all ninety compositions; three judges using the Glazer Narrative Composition Scale and three using a general impression Q-sort. Inter-judge reliability for both sets of judges was high. The coefficient of stability, computed with an interval of three weeks, was also high for both sets of judges. The scores on the Glazer Scale were correlated with those on the Q-sort as a measure of concurrent validity. This correlation was high, indicating that the Glazer Scale was valid as well as reliable in this situation.

In this study, neither grade level nor sex made a significant difference in the writing scores of pupils. Nor were there strong preferences for particular titles based on grade level or sex. Nearly forty per cent of the children chose to write on titles of their own.
Conclusions

In this study it has been shown that it is possible to construct a scale which will assess the literary merit of narrative compositions written by intermediate grade children. The Glazer Narrative Composition Scale was found to have both face validity and concurrent validity. It was also found to be highly reliable when used by this set of judges rating this sampling of creative writing. All five hypotheses were supported by the data.

A perusal of the ratings of the judges has shown that the Glazer Scale does in fact allow the assessment of specific strengths and weaknesses in a composition. It was also found that there was wide disagreement among judges on the rating of a few items on six compositions, demonstrating that even when examples of each rating are given, there is still a measure of subjectivity. Possibly if judges were to discuss the differences in ratings, a closer agreement might be reached.

Pupils apparently had little difficulty in writing a composition which was narrative when they were instructed to "tell a story" and were given titles which would lead to narration. This was evidenced by nearly all of the compositions being narrative. There were compositions with themes from all three grade levels, indicating that some intermediate grade pupils are capable of handling this somewhat difficult concept.

There was a wide range of writing ability, with scores ranging from within two points from the lowest possible score on the Glazer Scale to within four points of the highest. That there were
no significant differences in writing scores between grade levels may indicate that narrative writing has not been "taught" and perhaps seldom even "experienced." One would expect sixth graders to write better narrative compositions than fourth graders. Since the scale differentiated writing levels within each grade, it seems likely that the scale would measure differences between grades. This could be tested by using the Glazer Scale to evaluate the writing of pupils who were attending a school in which great emphasis had been placed upon narrative writing.

There was no highly significant difference between the writing scores of boys and those of girls, although the girls did have scores somewhat higher than the boys. Both boys and girls at all three grade levels chose to write on each suggested title a nearly equal percentage of times. Certain titles were more popular than others, but not with any one grade level. This would indicate that the choice of writing topic in this study was not a function of grade level or sex. The number of pupils choosing titles of their own shows that many pupils do have something to say in writing when given the opportunity.

The general conclusions from this study are that it is possible to assess the literary merit of narrative compositions of intermediate grade children, that pupils are able to write with varying degrees of success, and that possibly some pupils whose compositions were used in this study had had little teaching or help with imaginative writing of the narrative type.
Recommendations for Further Research

The development of an instrument for assessing the literary quality of narrative compositions opens several areas for further research by providing a tool for evaluation. However, it might be well to do more testing, and perhaps refinement, of the Glazer Scale. A variety of people using it with a variety of writing samples would give data that might substantiate or raise questions about validity and reliability in other situations.

There is much need for further research on the imaginative writing of children. Following are some questions which deserve to be explored:

1) To what extent do such factors as sex and socio-economic status influence the writing competence of intermediate grade children?

2) In what ways does the imaginative writing of children differ from one age level to the next? What are the elements of maturity in this kind of writing? Are certain strengths or weaknesses characteristic of particular age levels or groups?

3) At what age are children aware of theme; when do they begin to include theme in their own compositions?

4) Are there differences in quality between narrative compositions which can be categorized as realistic and those which can be categorized as fantasy?

5) Does growth in writing competence occur during the intermediate grades if no instruction is given? If this growth does occur, is it in a few areas or in all areas?
6) How do teaching methods affect the creative writing of intermediate grade pupils? Would exposure to and discussion of good literature have any effect on a child's ability to write narrative compositions?

7) How does use of a scale in evaluating writing affect teacher competency? As teachers become more specific in their evaluation, do they also become more specific in their teaching?

8) Would there be any difference in scores if teachers using a scale were given uncorrected handwritten compositions rather than typed copies with spelling and punctuation errors corrected?

9) How does this scale correlate with other writing scales such as the Carlson one?

These questions would be explored by examining the writing of many children. Other questions might be posed which would require the careful analysis of the writing of fewer children. For instance, does a pupil show the same strengths and weaknesses in many of his compositions? Is there a growth spurt in writing competence? If so, when?

Some of these questions have been researched in the past. They are asked again because results depend on the evaluative instrument. Thus, using an instrument which measures a new aspect of imaginative writing may provide a different answer and hopefully new insight.
APPENDIX A

LETTER TO TEACHERS
Creative Writing Study

Dear Teachers:

For my doctoral dissertation, I am developing a scale for rating the literary quality of stories written by fourth, fifth, and sixth grade children. I would appreciate it if you would help me by having your students do some creative writing. Some of their compositions will be used as various examples of points on the scale; others will be rated by judges using the scale to determine the reliability of such a measure. The writing is being done by intermediate grade children in five Columbus schools.

Because the scale will be designed to rate narrative compositions, it might be helpful to explain to the students that in this writing they are to tell a story. It may be either real or imaginative. They may choose to write on one of the following topics or may select a topic of their own. Suggestions for titles are:

1) How the Half and Half Animal Got Caught
2) The Runaway Television
3) The Case of the Angry Hair
4) When Mother Needed Help
5) The Weather Gets Even

There is no time limit for the writing. It does not matter whether or not you help students with spelling and punctuation as these will be corrected before the papers are used. Please ask the children to indicate their school and grade level on their papers. When the writing is completed, give the papers to your principal and I will get them from him.

Thank you very much for your cooperation.

Sincerely,

Joan I. Glazer
APPENDIX B

GENERAL IMPRESSION Q-SORT
GENERAL IMPRESSION Q-SORT

The examples given are to demonstrate five levels of competence in writing. They have been judged both on the basis of general impression and in terms of their literary qualities. The levels can be characterized by the following descriptions:

Rating 1 - The story may not be coherent.
   There is little or no plot.
   It may lack closure.

Rating 2 - The sentences are short and choppy, but coherent.
   There is some plot, but a paucity of detail.
   The ending may not be consistent with the story.
   There may be a change of verb tense, or person.

Rating 3 - There is a coherent plot, with some cause and effect.
   The sentences are fairly fluent.
   Some details are included.

Rating 4 - There is originality in plot, descriptions, and word usage.
   Cause and effect are interwoven in the development of the plot.
   The story builds to closure.
   Sentences flow freely.
   There is some character delineation.
   Dialogue is often used to build or carry story line.

Rating 5 - Unusually original ideas.
   Cause and effect are interwoven in the development of the plot.
   Sentences are very fluent, some rather complex sentence structure employed.
   Vivid and descriptive words are used.
   Characters are clearly delineated.
   Dialogue is often used to carry the story.
   Some emotion is included.
The Runaway Television

One day the television me $400 dollar. The television down and then the television run away. And then it help a deer. The television like a television.

How the Half and Half Animal Got Caught

One day a pallid bat and a jack rabbit was in a battle. The bat bit the rabbit. The rabbit was growing wings. The bat was growing long leg and ear. And they was call half and half.
Q-SORT EXAMPLES  RATING 2

The Runaway Television

Once there was a television that ran away all the time. He didn't like to be turned on. He will be all messed up. There will be lines in his body and he will not like that. A boy will turn him on. The TV will have lines in his body. The boy will hit the TV and the TV will run away.

How The Half and Half Animal Was Caught

One day a half cat, half dog was walking on the street and the half cat, half dog catcher picked them up and half cat started to cry and the half dog cried too and they lived happy ever after.

The Case of the Angry Hair

My hair is so ugly I can't do a thing. It makes me so angry I want to cut it off, but my mother told me to try some more, so I did. So I try but the comb did not move. I told my mother, I called my hair 'The Case of the Angry Hair.'
The Runaway Television

One day Cheryl the television ran away. She knew she was wrong to run away but she was not brave enough to go back. She was in the forest and all the animals called her chicken. Suddenly, BOOM, one of her tubes blew up. She was so weak she couldn't move. So she stayed there. Then a boy found her and a little girl also. They fought over Cheryl. So the boy named Brian took her home and his dad Ben fixed her all up and Brian got to keep Cheryl in his room. The little girl watched Cheryl with Brian.

When Mother Needed Help

Once our family went on a camping trip. We went out to find some firewood. Mother went to the lake. When she got there she saw a log sticking out of the lake at the edge of the water. She bent over to get the log and fell into the water. She called for help. Daddy heard her and ran to the lake. He jumped into the water and saved her. They went home that day.
Once upon a time there was a boy named Jimmy Hollins. Jimmy Hollins lived in Huron, Ohio.

One day Jimmy's father came home with a big box. Jimmy was very curious. When Jimmy's father opened the box, Jimmy was very surprised. There in front of him was a box with a lot of buttons along the side. "What's that?" asked Jimmy.

"It's a television set from Mars. I brought it back for you. How do you like it?" asked Mr. Hollins.

"Oh, I love it," said Jimmy.

That night when Jimmy and his family were sleeping, the television antenna went up. The television was sending some kind of message to Mars.

A week went by when the excitement began. It was a warm night in August. Jimmy and his family had gone to bed as usual. But the television set quietly walked out of the house and waited in front for a spaceship to pick him up. At a quarter past twelve it came and picked him up.

The next day when Jimmy went downstairs to watch his television set there was no television set. Jimmy ran and ran all over the house to find it. His mother asked, "What's wrong, Jim?"

"The television is gone," he said.

"Someone must have stolen it. I'll call the police," said Mrs. Hollins. The policeman came and made up a report.

About a month later Mr. Hollins had to go to Mars on a special space trip. When Mr. Hollins landed on Mars suddenly the TV set came and stood out in front of him. "I am Jimmy's TV," said the television set. "Would you please tell Jimmy that I ran away because, well, my family lives here so I want to live here," said the television.

"I didn't know you could talk," said Mr. Hollins.

"Oh, yea, I can talk on Mars, but not on Earth," said the television. "I'm getting a message. I'll have to go now. Would you tell Jimmy, your son, I'm sorry I couldn't stay and live with him," said the television.

Q-SORT EXAMPLE RATING 4

The Runaway Television

Once upon a time there was a boy named Jimmy Hollins. Jimmy Hollins lived in Huron, Ohio.

One day Jimmy's father came home with a big box. Jimmy was very curious. When Jimmy's father opened the box, Jimmy was very surprised. There in front of him was a box with a lot of buttons along the side. "What's that?" asked Jimmy.

"It's a television set from Mars. I brought it back for you. How do you like it?" asked Mr. Hollins.

"Oh, I love it," said Jimmy.

That night when Jimmy and his family were sleeping, the television antenna went up. The television was sending some kind of message to Mars.

A week went by when the excitement began. It was a warm night in August. Jimmy and his family had gone to bed as usual. But the television set quietly walked out of the house and waited in front for a spaceship to pick him up. At a quarter past twelve it came and picked him up.

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About a month later Mr. Hollins had to go to Mars on a special space trip. When Mr. Hollins landed on Mars suddenly the TV set came and stood out in front of him. "I am Jimmy's TV," said the television set. "Would you please tell Jimmy that I ran away because, well, my family lives here so I want to live here," said the television.

"I didn't know you could talk," said Mr. Hollins.

"Oh, yea, I can talk on Mars, but not on Earth," said the television. "I'm getting a message. I'll have to go now. Would you tell Jimmy, your son, I'm sorry I couldn't stay and live with him," said the television.
"Yes," said Mr. Hollins.

When Mr. Hollins got home he told the whole story to Jimmy. Jimmy understood and the television and Jimmy lived happily ever after.

When Mother Needed Help

One day a girl named Cathy came home from school, put her books down, and ran into the kitchen. "Mom," she called. No answer! "Mom," she cried again. Still no answer!

"I wonder where she went," she thought. "Oh, well," she said, "I'll just sit here and do my homework, while I'm waiting for her."

Suddenly! A noise from outside was moaning, "Cathy, Cathy." Cathy couldn't understand it, so she just went on with her homework. But again she kept hearing someone call her name. She couldn't concentrate!

Finally she decided to go and look outside to what was making that noise and there she saw her mother just sitting there screaming because there was a snake. They lived back in the woods, so that is why she saw a snake.

Cathy screamed when she first heard her mother say there was a snake, but then she looked at it and laughed. Cathy said, "Mom, that isn't a real snake."

Then you should of saw the look on her mother's face. How relieved! Cathy started explaining to her mother that she tried to scare her girlfriend but she couldn't, so in return she scared her mother.

Cathy helped her mother up and she promised that she'd never leave any of her things out again.
The Runaway Television

I had an urgent call from an old widowed neighbor of mine. Being a doctor I thought she was ill. It didn't turn out that way. When I arrived I found she wanted me to fix her TV. Naturally I was shocked. I tried desperately to make her understand that I was a doctor and not a mechanic. Although I was very good in making her try to understand, I lost and had to fix her television set. I am not trying to brag but I fixed the television very well. After fixing the television I created a problem. The television got to like my gentle touch, for all it was used to was the old woman's foot.

When I was ready to leave the television wanted to go with me but I refused. For I knew old Mrs. Peters would be very upset with me if I took her TV set. It was in the early morning when I heard someone or something open the front door and quietly tip-toe in. Armed with my flower pot, I got up enough courage to see what was happening. When I got down to the living room and turned on a lamp a surprise met my eyes. Between a chair and a record player sat old Mrs. Peters' television set. Since I refused to take it, the television decided to bring itself to me. I knew I couldn't do a thing till morning so I went back to bed.

The next hour or two I was awakened by a thing trying to break down the door. It turned out to be old Mrs. Peters and two policemen. "That's the man. That's the man and there's the television set," old Mrs. Peters screamed.

"What's going on here?" I cried.

"That's exactly what we want to know," one of the policemen said.

There was a lot of screaming and yelling going on, and in the end old Mrs. Peters got my television set and I got hers. Even the policemen were happy, for they got a case solved - and two tickets were given for disturbing the peace.
How the Half and Half Animal Got Caught

The forest was quiet in the early spring morning. The flowers that grew in fantastic numbers, colors, and shapes along the path lifted their heads as if to catch the first rays of morning light. Nothing moved—until a roar thundered through the still forest, and an abominable-looking animal leaped from the bushes, his eyes flashing.

Meanwhile, back in the also quiet town of New York, a committee of men was already assembling. If you look hard you can see a large orange sign with small yellow print that says: "How to Catch the Half and Half Animal Committee." Now the mayor hadn't really approved of capturing this strange creature, especially since they were his townspeople who were going to get killed in the act of it. After all, these were such sleepy people, in such a sleepy little town, and, well, he didn't think that an animal like that ever slept.

The meeting went very smoothly and the next Friday a band of hunters set out by ship toward the South American forest. They listened. Indeed, it was the roar of the Half and Half Animal.

But half and half what? They all just supposed that the others knew what it was, but nobody really did.

Then they suddenly realized that the roar had subsided. "Why that's strange," everyone murmured. Then someone spotted some giant footprints and everyone followed as he led the way. They led right to a huge sign that said: "The Half and Half Animal Was Captured Here 15 Minutes Ago. Leave—or You Will Also be Captured Here."

Well, after seeing this, everyone on the committee scampered out of there in a hurry, with never a thought to who could have written the sign.

While at the same time, up in a tree, enjoying the whole scene immensely, was a small bat-like creature. Turning around on its perch, it looked lovingly down upon a pair of huge false feet, lying jumbled behind the tree.

"Nobody has or ever will get me!" it screamed. "I'm the Half and Half Animal. Half mouse and half bird, and I'll say that sign sure fools 'em every time."

And so, chuckling happily to himself, he flew off.
APPENDIX C

GLAZER NARRATIVE COMPOSITION SCALE

EXPANDED GUIDELINES
1. **PLOT - A. Originality**

1 - The story is a retelling of a known story, or has obviously been copied.

Once upon a time there was an angry hare, and one day the angry hare saw this tortoise and asked if it wanted to race and the tortoise said yes and all the animals in the whole forest came to see it. The reindeer shot the gun for them to go. So the hare left the tortoise a long ways back and the hare got tired and laid down on this rock.

It's the night of the Emmys, and a coast-to-coast TV audience shares the glamour and the excitement of guessing who will win the sometimes controversial awards that TV people crave the way movie stars do Oscars and home run sluggers the Most Valuable Player awards.

2 - The basic idea and development of the story might be expected from intermediate grade children.

One day my mom had to go to get her hair cut and I went along. After my mom was done she asked me to get on the chair and let the lady look at my hair. And so I did. The lady said, "Oh what nice curly hair you have." And then she cut off my curly hair. And that made me so mad. From not on I don't let anyone touch my hair when they have scissors in their hands.

On January 19th., 1971, a very exciting thing happened at the Tall's house. Their television ran away, or at least they thought it did. It all happened one night when Mr. Tall put wheels on the television. The television was delighted, he would roll up and down and go everywhere.

When Mr. Tall woke up the TV was gone. He and his family looked everywhere for it but could not find it. They were all very sad, even Mr. Tall almost cried.

That night there was a knock at the door. It was their next door neighbor and he had the TV. He said that when he came home it was outside and the wheels were broken.

3 - The basic idea and development of the story show a new outlook, original thought.

One day Becky and Sammy flea went to the restaurant. When they came back out, Sam said, "Let's take a dogxi."

"OK, but let's be extravagant and call a French Poodle," said Becky. So they called the French Poodle Service of
America, and soon they saw a poodle coming down the street. When it got beside them, they hopped on his left ear. As they sat down on the 1,000,031 hair they heard an angry voice. "Why are you sitting on me, everybody sits on me, why can't I be a chauffeur like the other hairs are? Huh?"

The fleas looked and got up at the same time. They saw the hair. Then Sam said, "OK, we'll sit on this hair."

Suddenly the first hair blurted, "No, those hairs are too old!" And with that he flicked Sam and Becky off.

Once a long time ago on the desert there was a colony of lines. There was a lanky line named George who lived with his mommy and daddy.

One day there was a very bad wind storm. Just before, the children lines were playing a game. It was a game where you put glue on the bottom of your line (or feet) and you jump up and you land real hard on the ground and try to get loose.

Well, the wind storm hit, their bottom attached to their top, and they became what we call a circle.

A lot of lines were skinny and lanky like George. They unfortunately broke and became what we now call an X. Some lines were stretched until they became very long. These long lines just couldn't hold the weight of their body so they laid down. Another line laid down the same way except a little farther away because they didn't like each other that much. Then two other lines lay down the same way. It looked like this

Then an X plunked in like this. Then a circle plunked in like this. Some other X's and O's plunked in until it looked like this. Then a tall stretched-out line fainted in like this. Little did all the X's, O's, and stretched-out lines notice but they played the first game of tic-tac-toe.
1. **PLOT - B. Beginning**

1 - Beginning is not particularly interesting, gets the story off to a slow start.

   One day my friend and I were playing in the yard.

   One day we were watching television, and it went out so we went to ask Mom and Dad to buy a new one.

2 - Beginning is interesting, may be a stereotyped format.

   Once upon a time in an old deserted town some magic things happened.

   There once was a pig that did not like mud.

3 - Beginning is intriguing, gets the reader into the story immediately.

   "Missed me again," said Mr. Half and Half Monster.

   Few of us realize what treasures are on top of our head. We take our hair for granted.
1. PLOT - C. Internal Logic

1 - Story lacks coherence. Story does not have a plot.
Events are told in sequence, but without a cause and effect relationship.
There is an unexplained conflict in the logic of the story.

When my mother needed help I go and wash my hands.
When I go and help her I like it and one day it was a TV and a man was watching the TV and I thought and so it was a dog.

It was a hot summer day when Mother needed help to set the table for the picnic. You know what we had. We had a cake, a pie, apples, hot dogs. We play hide and go seek. Father needed help to put up the badminton set. Then we went swimming. The water was cold. I fell down and hurt my knee. Then my friend came to the park and we went walking. And after we came back we got in a fight.

The television ran away so far he got lost. He didn't know his way back home... They all went looking for him. They couldn't find him. The next morning the television came back.

2 - Events of the story are related logically, with some cause and effect.

Once there was a television that always wanted to run away. One day it ran away and never came back. So the man that owned the television bought another TV. So it ran away. And than he bought another TV and chained it to the floor. Then he hit it and it did what he said.

3 - Events of the story are clearly interconnected by a cause and effect relationship.

Harold was a hair on a man's head. The man's name was Mr. John C. Preston. Mr. Preston always brushed his hair every day. He always cleaned his hair too. But there was one thing Harold didn't like. Mr. Preston put grease on his hair. Harold always fought the grease and stood straight up. Harold hated grease. As soon as he saw the grease coming, he pulled and tugged to make Mr. Preston's head hurt. One day Mr. Preston found out he had a meeting to attend. He decided to put extra grease on his hair. Harold
got very mad so he pulled very hard - too hard because he jerked himself out of Mr. Preston's head. He floated down to Mr. Preston's nose. Mr. Preston was about to get him off when Harold said, "Stop."

"Who said that?" Mr. Preston asked.

"Here on your nose," Harold answered.

"What do you want?" he asked.

"I want to tell you something you had better not forget. Don't put grease on your hair," And then Harold floated to the ground. He would never speak again.
1. PLOT - D. Inclusion of Detail

1 - Very little detail included.

Once there was a television who ran away because no one would watch him. So he ran away and got lost. When the people who owned him saw that he was missing they went to look for him and they found him and took him home and watched him every day.

2 - Fair amount of detail.

... That night the television went across the room where there was a door which went to the basement. Nobody went down there because the whole side of the wall was out and the landlord of the house wouldn't get it fixed. So the TV went down in the basement and hid in a corner and that is where he stayed. The basement was cold but he didn't mind. ..

3 - Much detail adding to the development of the plot.

One day after I had just finished playing a game I was walking down the stairs and all at once I fell over a toy and on to the TV and out the door. The television had unlocked itself and was going down the street. While we were going we ran over ten old ladies, two cats, and twenty rose beds full of flowers. ...
1. PLOT - E. Ending

1 - Lack of closure.
   Lack of reasoning for specific ending.
   Trite ending.

   Once there was a bald-headed cat. He had one hair on his head. He wanted more hair so he used hair tonic to make it grow. The hair said, "I wish he would stop using that stuff on me. I wish, I wish, I wish." Then he heard a voice. "I am your great hair fairy. I will grant you one wish."

   (The story is about a television that has run away.) ...
   In the morning when he got up he looked all around and could not find it so it was gone. But the television is back at the man's house.

   And then he woke up and told his mother about the dream.

2 - Ending follows logically from the story.

   Once there was a woman who had a son. The little boy's name was Henry, and he was only two and a half. But what was funny about him was that he was very strong. When little Henry was very bad his mother tried to spank him, but he gave her a spanking instead. So this got the mother very angry and she called her husband and told him about it and to come home and straighten his son up. So the father came home and tried to spank him. Finally he got him down and spanked him. And after that Henry was a good little boy.

3 - Ending follows logically from the story, is clever, succinctly stated. May be a surprise ending.

   (The story tells of an earlier day when weathermen controlled the weather. However, the weather decides to go its own way. Two children explain to the people that the rain is no longer the fault of the weathermen.) ...
   The weathermen thanked the two children. And after that the weather did just about what it does now.

   In Money City they always had a contest and whoever won got lots of money. One time there was a contest
where you had to take this old lady across the street, but everybody was ascared of her because she was mean. A lot of people asked her nicely but she said "NO" real mean and loud. One day when the train stopped a man got off. He was the same age as the old woman, 89. Everybody told him about the contest. So he went to the woman, picked her up and carried her across the street, and won ten thousand dollars.
Once upon a time there was a town of red marshmallows. They all were red, they all thought that red was the only color of marshmallows. There was also a town of orange marshmallows. They thought orange was the only color of marshmallows. One town of marshmallows was green. They also thought green was the only color of marshmallows. There were other towns of different colors. All marshmallows spoke the same language. One of the marshmallows sent a message about a big meeting. Every marshmallow was to go to this big meeting place. Every marshmallow that could go went. All the marshmallows that went turned white from fright. They all thought they were all one color. That's why some marshmallows are white, but the ones that didn't go to the meeting stayed the same color.

1 - Story does not have a theme.

2 - Theme is stated as a moral at the end of the story, or is summarized in the concluding statements.

(Bob has refused to wash or comb his hair. His mother sends him to the barbershop.)

... When the barber looked at the hairs he said, "You have a case of angry hair. I won't cut your hair."

Now Bob is a hippie and ugly as sin. Moral of the story: Take care of your hair or you'll be sorry.

(Dave has gone deep sea diving with his father.)

... I gave myself another push and tried to keep calm. Finally I got up to the boat and told my parents about the shark. Then I told them how I kept calm and how I wasn't afraid after I kept calm. From now on I will always keep calm. Then I won't be afraid anymore!

3 - Theme in an integral part of the story.

Once there was a hair. It was red so all of the other hairs called him Reddy. This got him very mad because red was supposed to be the color of danger and redhead people were sometimes thought to be bad luck. Finally Reddy decided to go see Old Graypa and get some advice. Old Graypa was the oldest hair and the wisest. "Well," said Old Graypa, "There are two
things you can do. You can either dye your hair or wear a wig."

"What!" cried out Reddy. "Only women do that!"

"I know," said Old Graypa chuckling. "I'll tell you something that's very important. You can't be perfect. You might have a split end, you might be red, or maybe you're curly. Nobody can be perfect. So just be happy with yourself and you will feel much better."

Reddy followed Old Graypa's advice. Then he said, "Oh well, I guess being called Reddy isn't too bad after all." And so he was happy for the rest of his life.
III. SETTING

1 - Time and place are indicated in general.

One day my mom needed help and she wanted me to go to the store.
Once upon a time there was a person named Sarah.

2 - Time and place are given more specifically.

On the night of June 10, 1970, a boy was lost in a state park.
It was the year of the First World War.
Once upon a time there was a king who lived in a very large castle in Ireland.

3 - Time and place are given in descriptive, sensory terms.

On March 16th., a kite-flying day, my family and I moved to a new house. It was old and spooky, with creaky stairs.

It was dark out, and we lived on an alley on a hill. There weren't very many houses around. The alley was long, the wind was blowing, and it was thundering loud. The trees made a whistling sound.
IV. CHARACTERIZATION

1 - Characters are identified by a name, noun, or pronoun with no further description.

One night me and my mother were alone by ourselves.

One day the Smith family was going on a picnic.

2 - Characters are described physically, psychologically, or both.

He's a fat plump fellow about in his forties.
He's nice to the kids in the neighborhood.

There was a ghost named Ham who was the meanest ghost that ever lived. He was so mean that none of the ghosts liked him.

His father was not a good provider for the family. Melvin's father didn't know the meaning of work. He disrespect Melvin's mother and treated the children like dirt.

3 - Characters are described physically and/or psychologically and act in accordance with the description given.

Rusty was a boy just like any other boy except for one thing. He was scared to death of water. While his friends were off swimming on hot summer days, Rusty was at home playing with Dizzy, his pet crow. ... 

... This doll is about four and a half feet tall. I'm not going to tell you how wide she is because she wouldn't like that. She's a little on the heavy side. Her name is Mavis. Mavis is the sort of doll that is - well - I guess you could say weird. But you couldn't say it in front of her. If you did - WOW. ... Mavis has this problem of doing everything the hard way. Do you know how she got to the North Pole? She saw a cowboy movie once about a guy who didn't have enough money to ride the train so he got underneath the dairy car and rode to the place he was going. That's just what Mavis did, only Mavis calls the dairy car the cow car. ...
V. STYLE - A. Title

1 - There is no title.
The story and title do not match.

The Runaway Television
One day I was watching TV. My favorite clown was telling some jokes. The joke he said was, "I'm going to beat you up. Are you going" and then he said, "Watch next week for the rest." I hate it when I have to wait until next week. Then Mom said to go to bed.

2 - The title is very general and tells little about the story.

TV
My Life

3 - The title is interesting or clever, builds desire to read the story.

The Magic Cloud
The Basketball That Never Missed
The Pink Striped Gorilla
Stop That Hairy Thing
The Five-Wheeled, King-Size, Avocado Lumminar
The Colony of Lines
V. STYLE - B. Sentence Structure - 1. Fluency, Variety

1 - Sentences are short or choppy. The same pattern may be repeated. Lacks fluency.

There was once a house on the hill. There lived a boy and a black umbrella. Every day it would be warm. One day Percy went to town. He played some games. A boy asked him "What is your name?" Percy told him. A man told him there would be a storm. He went to get his umbrella. ...

2 - Sentences read without noticeable breaks, and there is some variety in pattern.

Mother was in the kitchen. Bill's monkey was in there too, and this monkey was a real mischievous monkey. First he threw down all of the plates, cups, and saucers. Then he turned on the stove and burnt his tail a bit. Mother was so mad she threw him out, but he came back in and spilled milk all over the nice clean floor. ...

... Every night it seems that the old man gets drunk, but this particular night the guy got really drunk. And him and his wife got into it. I lay awake and saw them fighting. They started shouting at each other. Then his wife picked up a chair and threw it at him. Lucky for him she missed because she threw it pretty hard. And by the look on their faces I could tell they were both mad! ...

3 - There is a great variety of sentence patterns, some rather complex. The composition flows freely.

The forest was quiet in the early spring morning. The flowers that grew in fantastic numbers, colors, and shapes along the path lifted their heads as if to catch the first rays of morning light. Nothing moved, until - a roar thundered through the still forest, and an abominable-looking animal leaped from the bushes, his eyes flashing.
V. STYLE – B. Sentence Structure – 2. Use of Connectives

1 - "And" is used to create run-on sentences. One connective, such as "then" or "so" is used extensively and with little intrinsic meaning.

... And then after her mother was through cleaning up the yard they went downtown to buy something for the party tonight and then when they had got back home they had to decorate the house for her eight year old girl and her name was Karen and she did not come home until it was time for her party. ...

... Joe brought me a ladder so I could climb out without kicking the window. So I finally got out. So we both started off to find a place to go. So me and Joe went to Portsmouth, Ohio. ...

2 - The same connective is used repeatedly, but with meaning. The transitions are not particularly smooth.

... They were looking around the store and on one of the shelves was a box. So Jane's mother looked in the box and she saw a pair of red shoes. Jane tried the shoes on. They were just right. So Jane kept the shoes on and went out to play. Then Jane saw a school so she went into the school and danced for the children. ...

3 - Connectives are used logically and create a smooth transition.

... Saturday I got a flare out of my dad's car. My mother said I could have one so I got one out of the car. My sister, my cousin Gloria, and I went out in the street and started thumbing cars in the night time. Two cars almost stopped and one did so we ran back to the house because We were just playing. Then all of the flare was just about gone. ...
V. STYLE - C. Word Usage - 1. Vocabulary

1 - Common, fairly general words are used. The same words may be used repeatedly.

Once upon a time there was a cat. He had a face like a dog and a body like a cat. He saw a boy. The boy said, "Hi, cat and dog." Then the cat and dog ran out and got hit. It had never seen a car.

2 - Accurate, precise, but common words are used.

It was a hot summer day, and Mother was washing the lunch dishes. All of a sudden the faucet broke! There was water everywhere. Mom got buckets, pots, and pans. She was calling for help. We came in and opened the kitchen door. Water came gushing out. But Mom was on top of it all. It looked really funny! She was just sitting there acting great. It was bout three days till we got the water all up. Mom was furious, her face was burning up, but inside she was laughing.

3 - Vivid, descriptive words are used.

One very overcast, winterish day I, Mr. Sun, decided to take a visit to Mr. Weather. You see, I was getting rather fatigued. For the last three months I had been trying to radiate my rays through his clouds. Mr. Weather is very stubborn and selfish. I was going to plead with him once more to move them. I was just going to leave when over struts Mr. Weather. He complained about my sunburning his clouds by shining on them so much. I was flabbergasted, ...
2 - Common idioms or often-used figures of speech are used.

Men worked day and night trying to catch him.

The mayor said that Wildkingdom was the fastest horse under the sun.

I smacked her and she just stood frozen like a rock.

I ran down the street so fast I laid rubber.

3 - Original figures of speech, appropriate to the situation, are used. New expressions are introduced.

Once upon a time there was this hair. She got so angry she got tangles in herself.

Then she dipped her head to let her hair slide toward her face. It was a curtain around her face, a shimmering curtain with only herself inside.

One day the rattle snake was slithering along like a lazy S when he saw something.

The TV was so cold that he almost grew icicles on his antennas.

I got out of that house faster than a pneumatic drill through butter.
V. STYLE - C. Word Usage - 3. Names

1 - Characters are not named, are referred to by a common noun.

Once there was a lady who hated her hair. She did not like it at all.

A boy came into the house and saw the girl tied up. He tried to untie her. But when he was untying her the man came into the house and tied him up too. That night the boy and girl got away. ...

2 - At least one character is named, using actual names.

One day a boy named Tony went down to the basement.

"Mom, Mom," said Tom. "My dog Spot is missing."

3 - Names are created for an imaginary creature, or to match a character. Unusual names are used.

... Imagine! All this time I thought it was a five-wheeled, king-size, avocado lumminar, to find out it was actually a seven-winged, hairy-feathered, medium-sized, avocado Schnorkleby!

Bird without feathers - "Nonfeather"

Very happy hair - "Hilarious Hair"
V. STYLE - C. Word Usage - 4. Consistent use of pronouns, verb tense

1 - Two different pronouns are used to refer to the same antecedent. There is a confusing change of verb tense.

   ... So the television stayed to live with me. Then his master came over to ask me if I see a runaway TV. I had to say yes. He came in and was about to kick her when I stopped him. "Why do you kick her all the time?" I said. Let her make up her mind. ...

   Well, here I am, a dime, in the hand of a little girl. She will probably spend me on a candy bar or some other type of candy. So when the little girl had bought her candy I ended up in a register. Then the man who owned the store said to a little boy who was going out the door, "You have some change coming little boy." ...

2 - For the most part, pronoun usage and verb tense are consistent with the meaning of the passage. Some verb inflections may be omitted.

   No one was at home except me when I heard a noise. I wonder what it was and there it went again. Then I opened the door very slowly and walk out on the porch. Then the telephone ring. I jumped fast and then I heard the sound of a car, which frightened me even more. ...

3 - For the entire story pronoun usage and verb tense are consistent with the meaning of the passage.

   One night last year there was a murder. My mother and I were walking down the street when someone came running down to us and said, "There's been a murder on Chestnut Street. Call the police!" So I ran to a telephone and my mother went to the murder spot. Then I went also to the murder spot. When I got there my mom needed help. She had been a nurse but there were too many people to help. ...
V. STYLE - D. Dialogue

1 - No dialogue is used.
The dialogue is stilted or unnatural.

...And the house said, "Thank you."
I said, "You are welcome."

2 - The dialogue advances the plot, is natural, and is appropriate to the character speaking.

...The King looked and looked and then at last he said,
"Why haven't I seen you?"
The hare replied, "Because I was afraid you were looking for me."
"Why did you think that?" said the king.
"You see," replied the hare, "I was once a beautiful queen!"
"Ha, ha, ha. That's the funniest thing I ever heard."
"But it's true. If you'll just kiss me..." ...

3 - The dialogue advances the plot, is natural, is appropriate to the character speaking, and is particularly clever or effective.

Amada yelled, "Mother, Help."
Mother came running. "What is it this time?"
"My zipper's stuck," Amada wiggled.
"You need the most help of anybody I know. Mother, help with this. Oh help me with that. That's all I ever hear out of you," she mocked. ...

..."Oh, I hate my hair!" said Sue. "I wish it would fall out. It's too much trouble."
"Uh," said the hair. "How do you think I feel? You don't take care of me. You're always fussing. You never get me pressed or curled. And you think you have trouble?"
"What do you know? You're just hair," she said,
"Yes, but I'm your hair. I should fall out on you, and I will," said the hair.
"No, please don't!" said Sue.
"Too bad. Be cool, little sister. You'll grow some more," said the hair. ...
V. **STYLE** - E. Emotional Quality

1 - No emotion is mentioned or indicated.  
A single word denotes emotion.

Then Billy's mother remembered that she told the man to take the TV and repair it. Billy was mad because everyone would be talking about the game.

David was terribly embarrassed when his friends came over.

2 - Emotion and reaction to emotion are shown.

By the time Gwendalinda got in the duchess's room she was shaking because she was so scared.

3 - Emotion is a basic part of the story, perhaps affecting the plot.  
An unusual depth of understanding of emotion is shown. (No example given)

... The next day when Jane went to school everybody kept staring at her. All the boys went over and talked with Jane all the day long. The girls got jealous. After school all the girls jumped on her. They poured a big bucket of water on her and everything. She began to cry. She ran away because the water had messed up her hair. Nobody has seen her since. She was ashamed to let anybody see her, all because of her hair.
V. STYLE - F. Unusual Elements

1 - The story is told in direct narrative.

2 - The story employs some literary device which increases its effectiveness. Examples are:

An unexpected element -
... After Robert left the TV packed its clothes and ran away. I was glad he was gone. We never did find him - that's cause we didn't look. ...

Special punctuation or capitalization for emphasis -
... My mother started a conversation. "Yesterday I saw -" but she didn't get to finish for all of a sudden there was a "SPLAT." Spaghetti started flying all over the kitchen. ...

Repetition of words or phrases -
Once there was a cat named Puff and a dog named Spotty. They were very good friends. They played, ate, and done tricks together.

Then one day a man came by and took the dog. The cat was very sad. She searched and searched until she was going to give up. Then she saw him tied up to a post by a house. She went over and started biting and clawing at the rope until it finally broke.

They went back to where they lived. They played, ate, and done tricks together like they used to. They promised not to let anything separate them again. They stayed together all the time after that.

Unusual point of view -
I am a seven year old curly hair. I live on top of a boy's head. I am very comfortable where I am. ...

Special format or form, such as folk tale or diary -
Once upon a time there lived an old lady. Her name was Mary LU. Mary had nine kids but they were all grown up. One day the market man came. "Give me my money, Mary."
"Oh market man, oh market man, I have no money today."
"Then I will wait," said the market man.
The next day the rent man came. "Give me my money, Mary."
"Oh rent man, oh rent man, I have no money today."
"Then I will wait with the market man." And he did. ...
V. STYLE - F. Unusual Element

Aside to reader -
... Charlie the TV walked down the streets of New York and everywhere he went ladies screamed and fainted. (What would you do if you saw a TV walking down the street?) Finally the police decided it wasn't safe to have Charlie on the streets. ...

Humor, exaggeration, sarcasm
About three hours later about 19 people tried to see Mr. Frisbee at one time to buy this new potion. Why, he was almost attacked in that little office. ...

Once my friend, who is only six, and I were walking down the street. We were half way to her house when she wanted an ice-cream cone. I only had a dollar on me. But then she screamed, jumped up and down, and kicked me. I was about to kill the kid. So I had two choices - to get the kid some ice-cream, or to get kicked to death.
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