**Appendices: Supplementary files.**

**Appendix A: Learners’ Interview Discussion Questionnaire:**

**Reflection:** What do you need to think about when writing a story about yourself?

**Planning Strategies**

1. Before you started writing your story, did you know what you were going to write about? How did you know?
2. Before you started writing your story, did you know what your main story idea was? Did you know which important points you wanted to bring out in your story? How did you know? What do you believe was your main idea or key points?
3. When you wrote your story, were you able to write details that explained your main idea? If so, how? What details do you believe explained your main idea?

**Monitoring Strategies**

1. When you wrote your story, did you make sure that what you were writing was for your main idea? Or did you notice that you sometimes went off the topic?
2. What did you do if you became ‘stuck’ and didn’t know what to write next?
3. Were there parts of your story that you didn’t fully understand? What did you do when you were writing to help you understand what you were writing and what you wanted to say?

**Evaluating Strategies**

1. Once you had finished your story, did you feel that it made sense and that anyone would be able to read it? Why? Why not?
2. Now that you have finished your story, do you feel like you could tell me what happened in your story and answer questions based on it? Why? Why not?
3. What do you do to check your work when you have finished writing? Tell me about this?

**Appendix B:**

**Macrostructure Analysis**

|  |  |
| --- | --- |
| **Story Generation Component** | **Score Range** |
| Setting | 0-3 |
| Characters | 0-3 |
| Plot | 0-6 |
| Ending | 0-3 |
| **Maximum Total** | **15 Points** |

Each component of the macrostructure is delineated as follows(Moonsamy, 2004):

Setting: The setting includes explicit reference to the physical and temporal context prior to the establishment of a problem.

* 0 points: no mention of setting.
* 1 point: reference to part of the setting.
* 2 points: detailed reference to or description of the setting.
* 3 points: reference to elements that play a key role in developing the problem or resolution.

Characters: Includes explicit reference to all characters prior to the establishment of a problem.

* 0 points: no mention of characters.
* 1 point: characters are labelled, including family relations (mom, brother, sister).
* 2 points: characters are named, or characteristics described.
* 3 points: characters and characteristics that play a key role in developing the plot are identified.

Plot: Points are allocated, ranging from 0-6 for the development of the plot.

* 0 points: no nuclear dyad, with no actions included.
* 1 point: no nuclear dyad, but actions are included; however, the actions are not sequenced.
* 2 points: no nuclear dyad but actions are included and sequenced.
* 3 points: nuclear dyad evident but no complications included.
* 4 points: there is a nuclear dyad, complications are included OR there is more than one nuclear dyad, but one dyad is not embedded and there are no complications.
* 5 points: there is more than one nuclear dyad without one being embedded, however, complications are present.
* 6 points: there is more than one nuclear dyad and one is embedded.

For the purpose of clarification, Fey (2001) indicated that a nuclear dyad must contain an overtly identified problem or conflict, which must then be overtly resolved. Most dyads contain actions that move the characters towards the resolution.

The above-mentioned components are described below:

* A **problem** is an overtly identified need, desire, conflict, danger or goal of the characters, which may be explicitly identified, often as an internal response.
* A **resolution** is an overt indication that the problem has or has not been resolved, giving closure to an episode.
* A **complication** refers to any obstacle or interruption in the actions toward a resolution that adds tension, conflict or drama. This may not result in the creation of an additional dyad.

Story Ending: This includes relevant information, character responses to the resolution and statements concerning future behaviours following the resolution of the final episode.

* 0 points: no ending of any sort.
* 1 point: stereotyped ending (e.g. ‘The End’).
* 2 points: internal or external responses to the story’s problem and/or resolution are provided.
* 3 points: some statement indicating a moral or that future behaviour will change as a result the characters’ experiences is provided.

**Microstructure Analysis**

Moonsamy’s (2004) framework was adapted for use in this analysis. The narratives were assigned a score based on the following criteria:

|  |  |
| --- | --- |
| **Story Generation Components** | **Score Range** |
| Reference | 0-4

|  |  |
| --- | --- |
| Pronouns | 1 |
| Definite Articles | 1 |
| Demonstratives | 2 |

 |
| Conjunctions | 0-4

|  |  |
| --- | --- |
| Additive | 1 |
| Temporal | 1 |
| Causal | 1 |
| Adversative | 1 |

 |
| Ellipsis | 1 |
| Substitution | 1 |
| Lexical | 1 |
| Adjectives | 1 |
| Adverbs | 0-3

|  |  |
| --- | --- |
| Time | 1 |
| Manner | 1 |
| Place | 1 |

 |
| **Maximum Totals** | **15** |

Each component of the microstructure is delineated as follows (Moonsamy, 2004):

Reference: Includes the use of pronouns and definite articles to indicate referents previously identified in the narrative. For example: ‘There was a girl named Lucy. *She* spent all of her money.’

Conjunctions: Parts of speech used to connect elements of text. There are four types of conjunctions: additive (e.g. and, furthermore), temporal (e.g. soon, then), causal (e.g. so, because) and adversative (e.g. but, however). For example: ‘Lucy spent all of her money, *but* her mother gave her more.’

Ellipsis: This describes an indication of something the speaker leaves unsaid, which can be understood from the preceding or succeeding utterances. For example: ‘Lucy told the shop assistant to fetch her, a doll, but the shop assistant didn’t [do that].’

Substitution: Can be used where the reference is not identified or there is some new speculation to be added. For example: ‘Lucy wanted a toy doll and she went to buy *one*.’

Lexical: Words which are used that relate in some way to another word in the preceding text *because* it is a direct repetition or synonym of it. For example: ‘Lucy went to a toy shop and Lucy looked at *the dolls*.’

Adjectives: Parts of speech that describe nouns in detail. They may include size, quantity, quality, colour, etc. For example: ‘The *big* doll in the *pink* dress was more *expensive* than the *little porcelain* dolls in *blue* dresses were.’

Adverbs: There are three types of adverbs that are used to elaborate events: place (in, away), manner (slowly, hungrily) and time (then, now). For example: ‘John went *home quickly after* school.’