

MICRO-SCOPE

SPECIAL

SUMMER 89



NEWMAN COLLEGE WITH MAPE

MAPE 6 Resource pack

Stylus - a simple word processor

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Introduction

Writing should be an active experience allowing children to record, develop and refine their thinking. It is not until the children see their thoughts on paper that they can judge the appropriateness of what they are saying and can refine their ideas.

"How do I know what I think until I see what I say?"

E.M. Forster

Opportunities should reflect a range of writing purposes. Such experiences should develop the child's ability to select a style and form of presentation that is appropriate for the intended audience.

Writing serves cognitive functions in enabling the child to redraft and refine thoughts and ideas but it also serves social functions in transmitting messages in the wider world.'

para. 3.17, National Curriculum proposals for English for ages 5 to 11, 1988

In the Micro-Scope Writing Special, published in Autumn 1988, Peter Hunter wrote an excellent article concerning the writing process. He outlined the contribution which the word-processor could make to children's writing. That article is reproduced here in its entirety.

The Writing Process and Word-Processing

Peter Hunter

In the beginning DTI created Micros in Schools. And Micros in Schools was without form and void. And MEP said, 'Let there be *Brick-Up*': and there was *Brick-Up*. And on the second day there was *Granny's Garden*. And on the third day there was Word-Processing With Fancy Fonts.

That wry summary of the 'genesis' of educational computing in primary schools roughly describes where it started and how far many have got. Many more, of course, have yet to see the sun set on the second, or even first, day. Perhaps, however, one may be allowed a little optimism if word-processing seems to be catching on.

The question is: What are people doing with their word-processors (apart from trying to find out how they work)? The answer in too many cases seems to be: Using them, as hinted at above, for 'best copies' and pretty printing. The point of this article is to suggest that using a word-processor only at the end of the chain of events that happen between the decision to write and the final product is not necessarily the best way of using it.

So, how else might the word-processor be used? Why use one at all? To answer these questions, it is necessary to begin building a rationale which has its foundation not in the business of computing but in the business of writing. In other words we need to take a closer look at what happens when writers write in order to find a justifiable place for word-processing.

The traditional approach to writing, it seems, is one which views it as a product. The feedback offered to children by teachers is, by and large, delivered after the writing has been done, usually in the form of a mark, written comment or spoken comment. This feedback is often emotional in character (e.g. praise) rather than cognitive (e.g. relating to how the writer has tackled some particular compositional problem). A certain amount of assistance may have been given *before* the writing is commenced, for example, in the provision of some stimulus, a first-hand experience or a class pre-writing session in which ideas are discussed or vocabulary listed on the blackboard.

But what happens in between? Many cling to the view that writing is a totally 'creative' or 'inspirational' enterprise; ideas and the wondrous weaving of webs of words come as if by magic; writing simply happens (or, with some children, doesn't happen) of its own accord. The modern tendency, however, is to view writing as a mental process rather than a product, as a set of mental procedures, invoked consciously or sub-consciously, which result in the written word being deleted, altered and re-written, before the product becomes final. Take the alliteration in the second sentence of this paragraph, for instance. That alliteration was the result not only of the idea of using the particular linguistic device but also involved a conscious decision that this present sentence, referring to that alliterative sentence, should follow somewhere later in the text. All that was dependent upon a knowledge of linguistic devices generally, the knowledge of alliteration in particular, the realisation that such a device might be useful in making a point and the ability to hold in memory that basic structure for this present paragraph in order that the back-reference should work properly. It also required a certain amount of flicking through the 'W' section of a dictionary for a choice of words! That is a glimpse of part of the process of this writer's writing.

All this does not mean that the written product is not important. Of course it is important. It is what the reader of the writing will see. But it is an end. If one is dealing with the development of children's writing then it is the means by which that end is achieved that must be of concern. How is it that good writers do their good writing? How can the teacher help the poor writers do what the good writers do? The teacher must attend to the writing process and what it involves.

The problem for children is that the writing process involves too much or, rather, too much at the same time!

It isn't like speaking, despite the fact that, with young children, writing may be the business of getting speech down on to paper. With speaking, you share a context with your audience; you know, roughly, what they are already likely to know; they can interrupt you or provide you with all sorts of other cues; you can communicate with them by gesture as well as through words. Such are the advantages of speaking, but even young children know that writing can be kept secret. Writing is done at a distance from its audience; assumptions have to be made about that audience; no-one will interrupt the writer to ask for clarification. The big advantage that writing has over speaking, however, is that writing can be reviewed and edited before its audience reads it. You can't un-say something but you can un-write it (or rub it out)!

Writing involves a wide range of skills which have to be deployed, at least apparently, at the same time. This range of skills can be conceived of as a hierarchy which parallels the hierarchy of elements in a written piece of text. Let us think of a text, a book perhaps. This book will be subdivided into chapters, the chapters into paragraphs, the paragraphs into sentences, and so on until we arrive at the strokes which make up individual letters. Such a hierarchy is shown in Figure 1. Perhaps children don't actually write books too often. Perhaps children should spend more time writing books! Whatever your view the

point of the example is not lost. Alongside the textual hierarchy is a hierarchy of concerns. At the highest level, where the focus of attention is on the book as a whole, the important concerns are to do with the writer's intention in writing the book, the overall plan, the plot and the structure of the book. At the lower levels of chapter and paragraph, the concerns are for such matters as sub-plot, descriptions of individual characters or locations, dialogues, etc. At the sentence level, the writer is concerned with carrying the thrust of the paragraph forward but is also concerned with choice of vocabulary, sentence structure, grammar and punctuation.

At the word level, spelling enters the scene and, at this and lower levels, concerns about handwriting and presentation loom large. This hierarchy is, of course, over-simplified. Presentation, for instance, is an issue at many levels. What this hierarchy of concerns does is to draw attention to those skills, which relate to particular levels in the hierarchy, and to the fact that many of them have to be deployed, it would seem, together. As I write a word (and am concerned about my handwriting), I am thinking about how to spell it, how the sentence fits the rest of the writing and who I am writing for in the first place. Such demands are likely to be too great for my mental capacity to handle. If I am a child writing, such demands are likely to be even more of an overload. If I

<i>Textual</i>	<i>Typical Concerns/Skills</i>			
BOOK	Overall intention, plan, plot, structure of book.			
CHAPTER	Sub-plot, contribution to book, development of particular theme or aspect, chapter plan.			
PARAGRAPH	Elucidation of a particular idea, character description, scene or location, part of dialogue, contribution to chapter, relation with neighbouring paragraphs.			
SENTENCE	Contribution to paragraph, links with neighbouring sentences, length, structure, grammar, punctuation, choice of vocabulary.			
WORD	Choice of word, place in sentence, spelling, punctuation.			
LETTER	Spelling, handwriting.			
STROKE	Handwriting, size, pressure, angle, speed.			
		Global	Composition	Semantic
		Local	Transcription	Syntactic

Figure 1: A Hierarchy of Concerns in Writing

am sensible, or practised at writing, I will take steps to reduce the demand. If I am a child, I am likely to think that I have to cope with all these demands at once and, indeed, such an impression may be reinforced by the expectations of my teacher about how much writing I should be doing. If I am a child I will, not surprisingly, base my method of coping with all this upon a model I already know, i.e. speech; I will start writing and just keep going until I stop and, if I can't think of a place to stop then I will stop when, in the story, I go home, tell my mum what happened, have my tea and go to bed. If I am a child I am likely to have my attention drawn inexorably towards the more immediate and local difficulties which present themselves and I will forget the higher concerns; focussing on handwriting or spelling will inhibit me from retaining my grasp on sentence structure, let alone overall plan.

How, then, do good writers cope with the demands? How can poorer writers be encouraged to adopt the strategies employed by good writers? There follow a number of suggestions which may help to indicate where possible answers to these questions may be found. These are not in any order of priority.

1. **Knowledge about subject.** Good writers tend to write about things they know about. Knowing, or researching, your subject (and giving yourself time to do this) is likely to make the writing easier. One might argue that it is in one's knowledge about or feelings about a subject that the 'creative inspiration' resides. Good writers usually have something to say.
2. **Automation.** Good writers are likely to be automated at the lower level skills in the hierarchy. They will not have to expend too much conscious effort on handwriting or spelling; these will come without thinking, so allowing for more thought about higher level concerns.
3. **Audience awareness.** Good writers know who they are writing for. They have an intention which relates to who they think the readers of their writing are likely to be. This helps them decide what are the appropriate things to include in the writing, what should be left out, what vocabulary might be used and how the whole text should be 'angled'.
4. **Division of attention.** Good writers are aware, in one way or another, of the hierarchy of concerns and writing skills and will divide their attention, focussing it on one thing at one time and another thing at another time. For example, researching, planning, drafting, correcting, redrafting and laying-out require different things to be uppermost in the mind and can be concentrated on at different times.
5. **Awareness of the malleability of text.** Good writers realise that something written is not unchangeable.

Text can be deleted or amended. Indeed, many good writers often feel their final products are not really final!

6. **Approach commensurate with task.** Good writers will adopt an approach to a writing task which is appropriate to that task. For example, you do not go about writing a shopping list in the same way as you would go about writing an application for a job, or a poem, or the rules for a game you have invented.
7. **Motivation.** Good writers are generally motivated to write. Usually the subject matter is something in which they are interested if not something about which they feel passionately. At rock bottom, they may at least have money to earn! On top of this, they are likely to have a certain amount of confidence in their writing ability and will have past successes to look back on.
8. **Collaboration.** Much professional writing is not done entirely by one person. In particular, writing is often edited and sub-edited between the author's first effort and the final publication. Negotiation between author and editor may or may not take place. Also, much professional writing is done by an author dictating to a secretary. In other words, there is a division of labour between compositional tasks and transcriptional tasks.

Word-processing can now re-enter the discussion. The word-processor can be used in the classroom as a means of helping to reduce the multitude of demands within the writing process and as a means by which developing writers can be introduced to some of the strategies employed by good writers. It is not the only means of doing this, nor is it guaranteed to improve writing. It is merely suggested that, used in the right way, the word-processor may be a powerful tool for the child to use. Consider the following:

1. Text on a word processor is clearly malleable. The writer is no longer oppressed by the constraint of having to re-write the whole text simply to effect one or two changes. Attention can be divided between composition at one time and spelling or format or whatever at another. The word-processor, therefore, is not just a 'best copy' machine.
2. The ease with which text on a word-processor can be manipulated allows the idea of making 'global' changes to a piece of writing (e.g. the deleting or re-ordering of sentences or paragraphs) to be introduced to young writers at an earlier stage than otherwise. Such ideas may have to be introduced; they do not necessarily come naturally.
3. The printed output from a word-processor is neat and professional-looking. The writer need not worry about

handwriting and can be motivated by the appearance of his/her own work. Obviously, the new skill of typing takes the place of handwriting, but more of this later.

4. Planning and 'brainstorming' can be done at the word-processor so that notes, lists of words, etc. can be typed in the first instance and then returned to for fleshing-out into later drafts of the full text. Indeed, software specifically designed for this aspect of writing can structure and enhance the planning process.
5. Easy correction, and the use of spelling checkers or software-based thesauruses, can reduce worry about spelling or vocabulary choice.
6. The word-processing screen is a good focus for groups of children who may be jointly, or collaboratively, composing some text.
7. Storage of text on disc, the taking of copies and the ease with which copies can be altered, means that there are real opportunities for children to edit and sub-edit whilst preserving the original, thus giving rise to the possibility of fruitful discussion and the chance to practise new skills.
8. In short, the word-processor brings the children much closer to writing as 'real' writers do.

What of the new skill of typing? Should we be teaching keyboard skills? Well, perhaps we should! Touch-typing speeds can surpass handwriting speeds, so perhaps touch-typing will help reduce the log-jam of words waiting to pass down the channel from brain to hand. Perhaps typing and handwriting should be taught together in the infants school. Of course, we shall need many more keyboards to make this feasible. Equally clearly, we must not ditch handwriting completely. But the time may be soon coming when keyboard skills are much more of an issue than they are at present.

Let us leave keyboard skills to one side and consider what else might be taught in order to develop the ability of children to cope with the writing process and to become familiar with what word-processors can do. There follow a few suggestions (and they are only suggestions, the effectiveness of which are not wholly guaranteed). Many of these can be employed with or without a word-processor, although having a word-processor can make many of them easier. This list is not exhaustive!

1. *Collaborative writing.* Three 'modes' are worth trying:
 - (a) Getting groups of children (say, three or four at a time) to work on their writing, gathered around the keyboard and screen. This requires a little sorting out of who does what and should not be seen as the only

way of word-processing, but there may be benefits from the discussion which takes place.

- (b) Author-secretary mode, i.e. allow the children to work in pairs, dividing the labour between them.
- (c) Edit and sub-edit mode, i.e. get a child to work on someone else's text with view to expanding, clarifying, correcting or producing a precis. Or, get a child to edit his own text, once he has been distanced from it by the passage of time.
2. In planning a piece of writing, get the children to write single words only, i.e. their own list of 'keywords'. This may help prevent the notes turning out to be like a final version.
3. In researching for writing, again use the single word technique. Children have great difficulty in making notes about what they read. They are so 'deafened' by the 'noise' of the text which is already there that they find it almost impossible to think of alternatives of their own. Try getting them to write just one word only for each sentence they read.
4. Provide the children with word-processor files, pre-written, in which sentences (or paragraphs) have to be re-ordered before the text makes sense.
5. As 4, above, except using headings which have to be expanded once the order has been sorted out.
6. Use 'Search and Replace' for encoding and decoding text. This can be on whole words or letters, the latter case being like a transposition code.
7. Turn the monitor screen brightness down so that the writer cannot see what he/she is writing. 'Local' corrections and typographical mistakes will no longer draw the attention away from compositional concerns; the mistakes can be dealt with later, when the brightness is turned up again.
8. Provide text files which have to be formatted or shaped into any interesting presentational form, e.g. poems written as though they were prose, waiting for their poetic structures to be revealed.
9. Give the children story writing tasks in which the beginning and end sentences are provided. They have to write the story that goes in between. The sentences have to have some inherent demands so that the task is not trivial, e.g. apparent contradictions which must be reconciled as in (a) Beginning sentence: 'Once there was a fox who was mean and greedy and never thought of sharing anything', and (b) End sentence: 'The fox decided to catch a fish so that he could give it to the bear for dinner.'
10. Vary the writing tasks. Go beyond stories or poems to eye-witness accounts, interviews, scripts for plays, persuasive arguments or instructions on how to do something. A bonus with the last-mentioned is that they can be laboratory-tested on

guinea-pig classmates to test their lucidity.

11. Provide cue-cards or questions which children can use when reviewing their work, to suggest thoughts about each sentence in their text, e.g. 'Is this sentence relevant?' or 'Does this sentence repeat something needlessly?' or 'Does this sentence say enough about the subject?' or 'Does this sentence follow the previous sentence in a sensible or interesting way?'
12. As teacher, use the word-processor for adding your comments or annotations to the child's text. The child may then delete these or respond to them as he/she wishes. Such comments do not have the permanency of red ink! (Perhaps you think the red ink should be permanent? Perhaps you think that the evidence that you have done your job is more important than the effect of your feedback on the child's progress?)

As we move forward into the future further developments are likely to take place in relation to word-processing, the writing process and the writing which goes on in schools. Here are a few possibilities:

1. The growth in the number and availability of small, battery-operated, portable, word-processing computers. These are more likely to be brought into school from home than be purchased out of educational funds. They will, however, put more keyboards in front of children.
2. The increasing use of the computer as a terminal on the end of a telephone line. Thus, writing on the phone, instead of talking on the phone, may become a common means of communication, not only for ordering shopping but also for personal 'conversation'.
3. More powerful software, not only for word-processing itself, but also for other tasks within the overall writing process, e.g. ideas-processing, planning, spelling-checking, style-analysing, formatting and printing. Most of these are with us now, in commerce if not in school. Desk-top publishing is very much 'in vogue'.
4. Better printers will put today's dot-matrix Epsoms very much in the shade. Laser printers are already capable of black-and-white output acceptable to the best of publishing houses. High quality colour at the desk-top won't be far behind.
5. The growth of new skills, which may have to be taught in school. For example, a desk-top publishing package does not make you a good graphic designer. The computer may provide the means but it does not do it all itself. A densely-packed page of print, in which 23 different fonts have been used and narrow

columns are justified to the point where there is more space between words than there are words, is not as likely to communicate its meaning to the reader as a page which has been laid out with care and consideration.

6. The rise of new forms of writing, new genres. For instance, the computer-based adventure game as a 'respectable' literary form or the development of 'dynamic' poetry, the orchestration of moving words on computer monitor screen, both of which are with us now.
7. The advent of a speech-driven word-processing. When a child can talk to a machine which puts his/her words into writing, the whole nature of the writing process for that child may well be significant. Imagine reading words written by yourself when you don't know how to write them! Of course, you will still have to be able to tell 'there' from 'their'; the first speech-driven word-processors will not understand what is being said to them and so editing and correction will still be necessary. It won't be long before the first experiments involving children and speech-driven word-processing begin.

Silicon-based technology is changing how we write. It is changing the skills which count as important in writing. Writing started as a means of accounting for crops, of sorting Sumerian sheep from Mesopotamian goats. The inventors never dreamt that their ideas would be used for the telling of Shakespearian stories or the exposition of Maxwellian news sensations. Spelling was invented by Johnson when he produced his dictionary and was made possible by the printing press. What we take for granted as immutable elements of writing are, in fact, very much founded on the technology of the day, whether it is the quill pen, the ball-point, the typewriter or the word-processor. To advocate that writing has nothing to do with technology is to advocate that the only tool we should ever use is a stick with which to scratch messages in the sand. The changing technology will diminish the importance of some skills, increase the importance of others and bring into being yet more skills, previously unknown. In teaching the writers of tomorrow, we must be alert to these changes. In tomorrow's world, there may be so much writing done that deciding what is worthwhile becomes increasingly important. As it is, in today's world, much is ignored or committed to the waste-paper basket, unread. Perhaps the greatest skill will be that of achieving succinctness. A note, surely, on which to finish!

Bibliography

The preceding article contains no references. This does not mean that all the ideas contained within are original; they are certainly not. References, it was felt, would have done little to add to the reader's understanding of the points being made. Those who wish to follow up what has been said, are invited, instead, to consider the publications in the short bibliography that follows.

Forgetting word-processing and concentrating on the writing process, particularly in relation to writing by children, try:

Smith, Frank, *Writing and the Writer*, Heinemann, London, 1982

Graves, Donald, H., *Writing - Teachers and Children at Work*, Heinemann, London, 1983

The work of Carl Bereiter and Marlene Scardamalia is worth pursuing but is rather dispersed. Have a go at:

Bereiter, C. and Scardamalia, M., *From Conversation to Composition: The Role of Instruction in a Developmental Process*, in Glaser, R.: *Advances in Instructional Psychology*, Volume 2, Lawrence Erlbaum, New Jersey, 1982, pp. 1-64

And now, with the computer:

Adams, A., *New Directions in English Teaching*, Falmer Press, Lewes, 1982

Adams, A. and Jones, E., *Teaching Humanities in the Microelectronic Age*, Open University Press, 1983.

Chandler, D.: *Exploring English with Microcomputers*, CET, London, 1983

Daiute, C., *Writing and Computers*, Addison-Wesley, Reading, Massachusetts, 1985

Robinson, B., *Microcomputers and the Language Arts*, Open University Press, 1985.

Using *Stylus* in the classroom

To provide a stimulating environment and select the most appropriate tool to support children's writing development is one of a teacher's responsibilities. Teachers have found word processors to be valuable in helping them fulfil this responsibility. *Stylus* is an easy to use word processor. It can be used in the provision of writing situations to meet many of the writing objectives as outlined in the National Curriculum English document, which expects that for **Attainment Target 1: Writing**, children will develop:

'a growing ability to construct and convey meaning in written language.

Development is marked by: increasing control over the structure and organisation of different types of text; a widening range of syntactic structures and an expanding vocabulary as the child begins to use language that is characteristic of writing rather than speech, and to strive for a style that is appropriate to the subject matter and the readership; a growing capacity to write independently and at length; an increasing proficiency in re-reading and revising or redrafting the text, taking into account the needs of the audience; a developing ability to reflect on and talk about the writing process.'

para 10.20, National Curriculum proposals for English for ages 5 - 11, 1988.

The provision for collaborative writing can be enhanced allowing children to compose at greater length than they can manage by themselves, sharing and exchanging ideas and developing their writing techniques in a meaningful way.

The ability to change and manipulate text presents the opportunity to explore writing as it is being written, to consider and appraise the writing, to change and develop techniques and skills, to create, polish and produce extended written texts.

Children using a word processor in the classroom situation allows the teacher to observe and make an assessment of their writing development and to participate in promoting that development in an interactive way.

Varied printing facilities enable children and teachers to disseminate their work in a more professional way to a range of audiences beyond the classroom, highlighting the need for their writing to satisfy different requirements.

The word processor encourages children to experiment and explore styles in presentation and script, to develop ideas of appropriateness and effectiveness.

The word processor has the facilities to support the children in a varied range of writing needs; for example, note taking, labelling, listing, notices, captions, letters, newspaper simulations, advertisements, book making, guides, file handling, creating text, investigating text, reporting and recording.

The word processor supports writing as an active experience, involving questioning, problem solving, hypothesising and imagining, enabling pupils to make sense of the text by interacting with it to produce work in every imaginable situation.

STYLUS - Program Notes

Stylus is a simple writing tool developed for the BBC range of computers by the Information Technology Centre, Stranmillis College, Belfast. The version supplied for MAPE Tape 6 is a 40-track disk, suitable for use on the BBC model B, B+ and Master Series 128. Versions for the BBC Master Compact and RM Nimbus are available.

Included in this pack is a **Concise Guide to Stylus**, in the form of a card which can be kept near the computer. This guide is also reproduced in the centre pages, so that it can be photocopied should the original card be lost. The program notes which follow are an expanded version of the **Concise Guide** and refer to the BBC version.

Getting Started

Insert the disk in the disk drive and start it in the usual way, by holding down <SHIFT> and tapping the <BREAK> key. You will be taken to the main writing screen where you can start to enter text immediately using the computer keyboard.

Editing Text

Text may be edited using the following keys:



moves the cursor UP one line



moves the cursor DOWN one line



moves the cursor one character to the RIGHT



moves the cursor one character to the LEFT

RETURN

forces the cursor to begin a new line, or splits an existing line of text at the cursor position

DELETE

deletes the character to the left of the cursor





CTRL

and

DELETE

deletes the current line of text

There are also some short-cuts to speed movement around the text:

SHIFT		moves the cursor to the TOP of the story
SHIFT		moves the cursor to the BOTTOM of the story
SHIFT		moves the cursor to the END of the current line
SHIFT		moves the cursor to the BEGINNING of the current line

Insert/overtyp

When you begin to write in *Stylus*, you are in INSERT mode, where characters are inserted at the cursor position, and any text after the cursor will move along to the right to make room for the text being INSERTed.

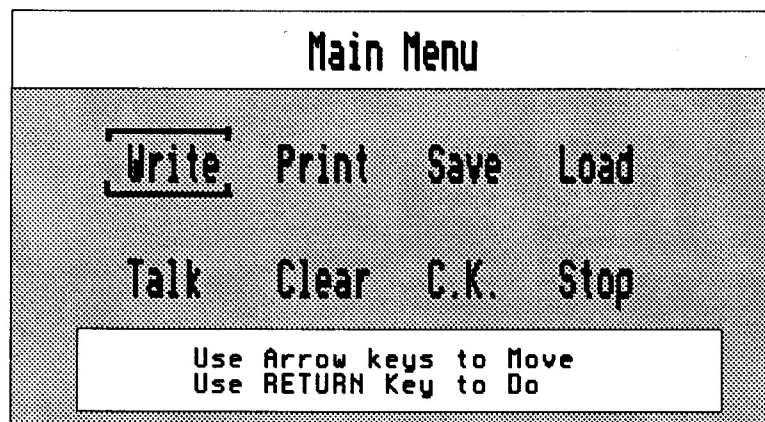
Pressing the **TAB** key will change to OVERTYPE mode, where new characters replace the character at the cursor position.

Pressing the **TAB** key again returns you to INSERT mode.

The current typing mode is indicated by the red letters **In** or **Ov** at the bottom right of the screen.

The Main Menu

Pressing the **ESCAPE** key will take you to the Main Menu, illustrated below:



Make your selection by moving the green highlight box with the arrow keys until it is over the option you require, then press <RETURN>.

Main Menu Options:

WRITE: Selecting this option will return you to the writing screen.

PRINT: When you select this option, you will see the **Print Settings** menu:

Print Settings		
Print	Quit	
Size	Style	Font
Small	Light	Tech
Medium	Dark	Italic
Large	Thick	Plain

Use Arrow keys to Move
Use RETURN Key to Do

You can change:

Print **Size**, choosing from Small, Medium or Large,
Print **Style** (or density), choosing from Light, Dark or Medium
Print **Font**, choosing Tech, Italic, Plain or Border

There are further details and illustrations of each of these options on pages 17-24.

To change any of these options, use the arrow keys to move the highlighting box to the required option then press <RETURN> to change the setting. When you are happy with all your selections, choose [PRINT] and press <RETURN>.

NOTE: *Stylus* will not support the Epson MX80.

SAVE: When you select this option, you will be shown the names of the stories already saved on disk and asked to:

Give a name for your story and press RETURN.

If you highlight an existing story, then the new writing will be saved under this name.

LOAD: Having selected this option, if you have a story in memory you will be asked:

Wipe the old story from memory?

and invited to select **YES** or **NO**.

If you answer **YES**, or if you have no text in memory, you will be shown a list of stories on the disk. Select the one you want to load by moving the highlighting box.

If you answer **NO**, you will be returned to the Main Menu.

- TALK:** Select this option and press <RETURN> to hear *Stylus* attempt to tell your story! The speech facility treats letters and letter groups phonically and does not always sound 'accurate'! Some interesting classroom discussion can be generated by asking the children to work out the letter combinations which 'look wrong' but 'sound right'.
- CLEAR:** This option will ask you to confirm that you wish to wipe the old story from memory.
- C.K.:** This option will take you to the Concept Keyboard menu, explained in more detail in the Advanced Features section.
- STOP:** Selecting this option will end your session with *Stylus*, and finish with a 'title screen' which reminds you to remove the disk before switching off the computer.

Special keys

Pressing

ESCAPE

at any time will enable you to leave the current option and return you to either the writing screen or the Main Menu.

CTRL

and

DELETE

Pressing these two keys simultaneously allows you to delete a file from the disk whilst in the option either to **Load a Story** or **Load an Overlay**. The currently highlighted story or overlay will be deleted and so this should be used with extreme caution!

CTRL

and

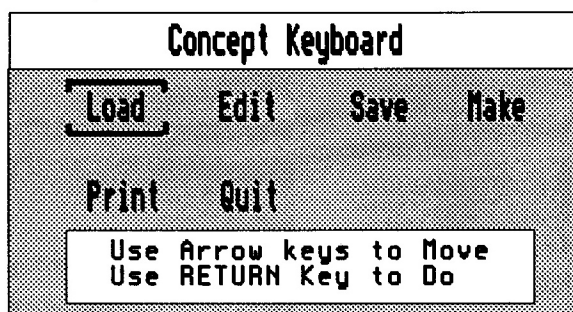
COPY

Pressing these two keys within the **Print Settings** option will make the current settings the default ones; in other words, you will hear the disk drive whirr and see the screen message **Updating Defaults**; the current print settings will be 'saved' on the disk and automatically come into operation next time you print.

ADVANCED FEATURES

1: The Concept Keyboard

For this option to work you will need to have a Concept Keyboard attached to the computer. Highlight the C.K. option in the Main Menu and press <RETURN>. You will see the Concept Keyboard Menu.



The Concept Keyboard Menu

LOAD: This option will allow you to load overlays made in *Stylus*, *Concept Writer* or MESU's *Prompt/Writer*.

Loading an overlay from the *Stylus* disk:

- * highlight the **LOAD** option in the normal way, press <RETURN> and you will be shown a list of the overlays on the *Stylus* disk.
- * Move the highlighting bar to the one you want to load and press <RETURN>.
- * You will then see a message at the bottom of the screen telling you the name of the **Overlay In Memory**.
- * Each time thereafter that you press <ESCAPE> to return to the Main Menu, this message will appear as a useful reminder.

Loading an overlay from another disk:

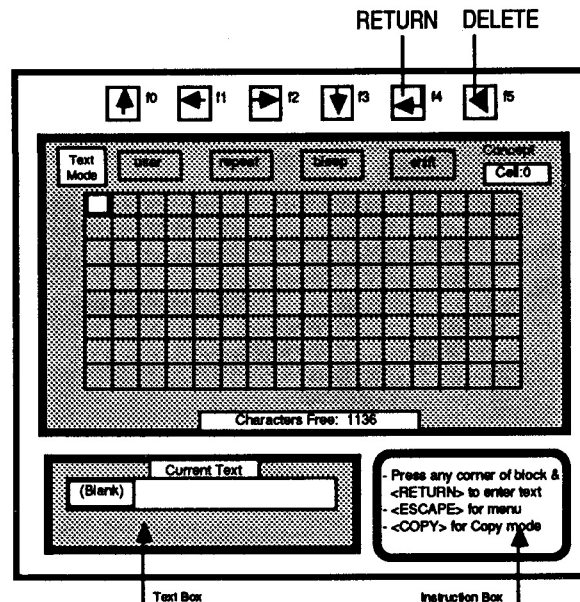
- * highlight the **LOAD** option in the normal way, but **before** pressing <RETURN> insert the disk containing your required overlay. If you already have an **Overlay In Memory** you will be asked first if you wish to clear it.
- * When you have selected the overlay you wish to use, press <RETURN>.
- * After a few seconds you will see the message telling you that your new overlay is loaded and be returned to the Concept Keyboard Menu.
- * **Before you do anything else**, put the *Stylus* disk back in the disk drive.
- * Choose <QUIT> to return to the writing screen.
- * You will be reminded to change the disk if you have not done so.

SAVE: This option allows the saving of a new overlay or an old one which has been edited; you will be prompted to give your overlay a filename which can be up to seven characters long, without spaces.

NOTE: As this option will save the overlay currently in memory, you may find it useful, if you have loaded a favourite overlay from another disk such as a *Prompt/Writer* work disk, to **save it again** on the *Stylus* disk; this will prevent you having to go through the tiresome disk-swapping process next time you want to use that particular overlay.

PRINT: This option will print out the messages and layout of the current overlay. Press <RETURN> to start printing.

MAKE: After selecting this option, you will be presented with the following screen representation of the Concept Keyboard:



Before you begin to enter your overlay messages on the computer, plan your overlay carefully, then place the paper overlay on the Concept Keyboard. The metal corner strips should secure your overlay reasonably well, but you may find it even more helpful to have a lump of Blutack or similar plastic adhesive at each corner!

Defining messages. A message can be up to 37 characters long and can contain any combination of letters and/or keyboard characters, including spaces. To enter a message, first press a corner of the block you wish to define, followed by <RETURN>. (If your message is to occupy one vertical or horizontal 'line' of cells, press one end of this line.) Type in the text you want associated with this block and press <RETURN>. The cell will now have a flashing white outline. If the message you have typed is to be assigned to just this one cell, press <RETURN>; if the message is to occupy a larger block, (or line of cells), press the diagonally opposite corner of the block (or the other end of the line of cells), then press <RETURN>. You will now see the cells in the block turn white and they will all contain the same 'message number'. Continue in this way until you have assigned messages to all the blocks you wish to define.

Defining 'editor keys'. The arrow keys, the <RETURN> and <DELETE> keys can all be 'placed' on the Concept Keyboard by using the function keys as indicated on the diagram above. For example, if you want to define an area of the Concept Keyboard to act as the <DELETE> key, first press a corner of the block, then press <RETURN>. Now press the red function key f15 and you will see a blue triangle in the message box. Press <RETURN> to confirm that this is your required message, then press the diagonally opposite corner (or end of the row of cells) to define the block. When you press <RETURN> you will see the cells in the block turn white and they will all contain the same 'message number'.

Defining the Space Bar. Some word processors which support the making of Concept Keyboard overlay files include the Space Bar as an 'Editor key'. *Stylus* does not, and so if you wish to define an area of the Concept Keyboard as the Space Bar, simply make one of your 'messages' a space!

Copying text. After you have defined an area of the Concept Keyboard, you may want to COPY that text to another area. To do so, press the cell containing the message you want to copy, then press the <COPY> key. Now press the cell into which you want to copy the text and press <RETURN>. You will see that your 'new' cell now contains the same 'message number' as the one from which the message has been copied. This procedure can be repeated, and is extremely useful if you want to define a non-rectangular shape.

Changing a message. If you want to change a message in a cell, press that cell then press <RETURN>. You may now:

- (i) enter New Text, or
- (ii) copy down part of the current text; for example, you may have originally typed 'Old Mother hubbard' and then realised you forgot the capital 'H'. When you press <RETURN> to enter New Text, you will see your Current Text just above the flashing line cursor. Use the up arrow key to position this cursor under the first letter of 'Old Mother hubbard' and press the <COPY> key. Your Current Text will be copied but you can now delete the lower case 'h' and replace it with the capital letter.

Saving your overlay. As soon as you have finished entering the information for your new overlay, press <ESCAPE> to return to the Concept Keyboard Menu. Your newly defined overlay is now in Memory and can be used instantly in *Stylus*; you may wish to test it out quickly, but do take the opportunity to **save** it as soon as you can, since it is much easier to edit an existing overlay if you find you have made a mistake than to have to enter all the information again because you forgot to save it.

EDIT: This option allows you to edit the overlay currently in memory, and operates in a similar manner to MAKE.

2. Embedded Print Commands.

As has already been described, the size, style and font in which your work is printed can be defined using the Print Settings Menu and all the text will be printed in the same size, style and font. One of the useful features *Stylus* offers however, is the facility to mix sizes, styles and fonts on one page. This is done by 'embedding' print commands within your text, as follows:

1. The embedded command must be on a line by itself and affects all subsequent text.
2. The format is: **\$PC:** (size) (style) (font)

\$PC: is the embedded print instruction and can either be typed, or obtained by pressing red function key f0.

Size is the print size, and is entered as:
S, M or L (Small, Medium, Large).

Style is the print style (or density) and is entered as:
L, D, or T (Light, Dark, Thick).

Font is the name of the font and should be entered in full -
Plain, Italic, Tech

For example: **\$PC: S D Italic** would produce **small, dark text in Italic font.**

Examples of these different print qualities can be found on pages 17 - 24.

STYLUS - using the Concept Keyboard

The Concept Keyboard enables children to interact with the computer. When used with the appropriate overlays, it enables **all** children to be able to use the computer effectively for their learning whatever their individual needs may be. It can be used for anything from simple matching activities to a wide range of language development activities including sequencing, phonic work, as a dictionary, interactive story and for introducing word processing, as well as supporting all the other areas of the curriculum.

- * Used with a word processor such as *Stylus*, the Concept Keyboard releases the user from the constraints of the computer keyboard which can often act as a barrier to young learners. This makes writing more accessible to younger children and to those who have motor control problems or other learning difficulties.
- * The Concept Keyboard enables the child to concentrate on the content rather than the physical aspect of writing.
- * The Concept Keyboard facilitates the child's transition from oral to written statements.
- * The use of paper overlays opens up a variety of possibilities; as well as pictures, shapes, words and symbols, 3D models can be placed on the Concept Keyboard. This can help with concept formation for children with little or no English.
- * Overlays can be used away from the keyboard as supplementary or reference material.
- * Overlays can be designed to aid the acquisition of various skills such as sequencing, word endings, cloze procedure. **Example overlays 1 and 2** demonstrate just two of the ways in which sequencing activities can be enhanced using the Concept Keyboard.
- * The Concept Keyboard can be used to support cross curricular work through the use of different overlays, thereby highlighting different purposes and different styles.
- * It can provide support for a range of abilities.
- * It contributes to the idea of collaborative writing with some children using the computer keyboard whilst others use the concept keyboard.
- * Overlays can be designed as 'word banks' to use with particular topics, as shown in **example overlay 3**.

The overlays

The proportions of the rectangles are different on the A4 and A3 Concept Keyboards, so that straightforward enlargement or reduction on a photocopier does not produce an accurate overlay. Each of the overlays here has been prepared in two formats; the first of each pair is an A4 overlay; the second, although printed A4 size, has been designed so that it can be satisfactorily enlarged to A3 size on a photocopier.

Manor School News

'Desk top publishing' is a popular activity in many primary schools, giving children the opportunity to collaborate with one another, combining the wide range of skills involved in the writing process with considerations of design.

There are a number of desk top publishing programs such as *Front Page Extra*, *Front Page Special Edition*, *Typesetter!*, *Stop Press* and *Fleet Street Editor* in which these aspects are combined, but such programs cannot be used to full effect unless the children can draw on a wide range of essential skills learned during an apprenticeship using the 'cut and paste' method.

Stylus can be used as part of the apprenticeship process. Groups of children can type in their text, discussing presentation and suitable styles, and redrafting before printing it out. Completed text is then cut to the appropriate shape and size, leaving spaces for illustrations, and pasted into place. Whilst most of the word processors in common use in primary schools will not allow the mixing of fonts, styles and sizes on a single printed page, *Stylus*, by using a simple 'embedded command' has this facility. (Further details of this are given in the program notes.)

Manor School News demonstrates such a mixture of features and combines this with the traditional cut and paste technique.

After careful planning, the complete text was first typed in, and printed out as shown in fig.1 by using embedded print commands, as follows:

	size	style	font
Price /date	medium	dark	plain
Title	large	thick	tech
Article	small	dark	italic/plain
Horoscopes	large	dark	tech
	medium	"	"
	small	"	"
	medium	dark	tech
Sports results	medium	dark	tech
	small	dark	italic

Fig. 2 illustrates the page in its final form, with some of the text cut and pasted, and an illustration added.

.....
25p

27th June

1989
.....

MANOR SCHOOL NEWS

..... EXCITING FINDS AT MANOR FIELD FARM!

Yesterday our reporter, Sue Jones, went to talk to a team from the local history society who are investigating the recently discovered Stylevium site. She began by asking them how the site had been discovered.....

Mr. George Johnson who owns Manor Field Farm was digging the foundations for an extension to his barn, when he uncovered some gold coins and pieces of brown earthenware pottery with pictures of a bull on them. As he is a member of the local history society, Mr Johnson thought that it would be interesting to see what else might be buried there and so he asked his friends to come and investigate.

Sue then talked to Anne Morris, one of the team, who said:

"We know that St Luke's Church was built on the site of a Roman temple to Mithras, but we haven't been able to excavate this because the church covers the place where we think it was. When Mr Jones told us what he had found we were all very excited because it looks as if the site is bigger than we thought."

Sue's sketch of the pottery pieces

THIS WEEK'S HOROSCOPES

TAURUS THE BULL

LEO THE LION

You will be lucky with money!

Make sure you do not work too hard!

SPORTS RESULTS # SPORTS RESULTS

Manor School 5 St John's 3

#

St Luke's 4 City Road 2

.....
25p

27th June

1989
.....

MANOR SCHOOL NEWS

.....

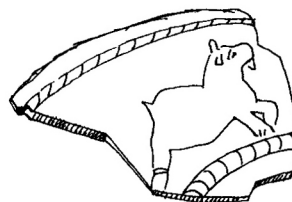
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Sue's sketch of the pottery pieces

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TAURUS THE BULL

You will be lucky with money!

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Make sure you do not work too hard!

SPORTS RESULTS # SPORTS RESULTS

Manor School 5 St John's 3 St Luke's 4 City Road 2

#

The St. Luke's Church Report

This report of a school visit has been set out to illustrate the uses of the various sizes, density and fonts available within *Stylus*. There are:

three **sizes**- small, medium and large;
three **styles/densities**:- light, dark and thick;
three **font styles**:- tech, plain and italic.

Not all have been used on this page but they are all detailed below.

	Size	Style	Font
Title	large	dark	plain
2nd line	medium	dark	italic
1st & last paragraphs	small	light	plain
2nd paragraph	small	dark	italic

The font **Tech** has not been used on this page but is illustrated on the MANOR SCHOOL NEWS page.

Sizes, in relation to A4 paper:

The **large** size will produce 26 characters to a line, so that it is just a matter of counting letters and spaces to obtain centred text;

the **medium** size is WYSIWYG: that is, the way that the text appears on the screen is how it will look on the paper. This makes the layout of pages very easy;

the **small** size produces a column of text on the left which will, when cut and pasted, allow two columns to sit neatly side by side on a sheet of A4 paper.

Lines per A4 page, allowing a top and bottom margin of approximately 1cm:

large	14 lines
medium	24 lines
small	33 lines

Styles/density of print:

light	this produces a light draft copy, as used in paragraphs one and three.
dark	this produces a much darker copy, as in the title, line two and the second paragraph.
thick	this makes the individual letters' vertical strokes twice their normal width. This has been used for the title of MANOR SCHOOL NEWS.

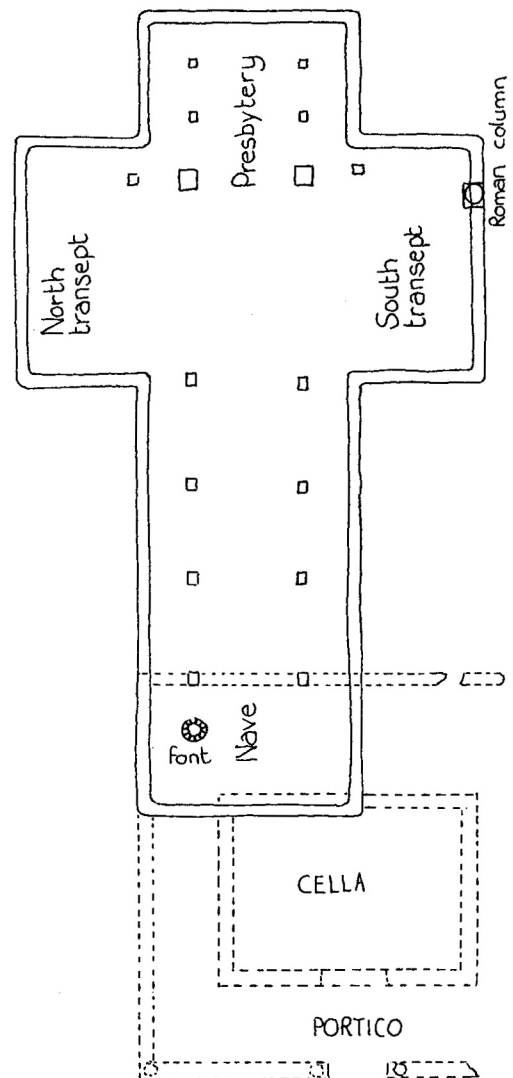
St. Lukes Church

Report of our visit on 27th June.

St. Lukes stands on the site of an older religious building. Not much is known of this as excavations have not been possible as the church covers most of the old building. What is known is that it was part of the nearby Roman settlement of Stylovium. The guidebook to the church states:-

Foundations at the west end of the nave near the font are part of a much older building of Roman origin. The right hand pillar of the south door contains a 27 inch section of Roman column thought to be from the Temple of Mithras that was part of the nearby Roman settlement of Stylovium.

We have compared this Roman column with the other stones and it is much rougher and seems to be a different sort of stone from the rest. The vicar said he thought part of the churchyard wall was made of stones of Roman origin, and this was supported by Mr. George Johnson, the farmer who we spoke to on our first visit.



Making Borders

On the **Print Settings** Menu you will see a font called **Border**. If this font is selected, then pre-defined shapes are printed rather than the alphanumeric characters on the keyboard.

The *Stylus* disc contains a text file called **BorRef**. When this file is loaded and printed out, it illustrates each of the border shapes in the upper row, with the corresponding keyboard character which must be pressed in the lower row. (See illustration below.)

Border shapes and fonts cannot be printed at the same time, so a poster such as the Computer Club one illustrated on the opposite page must be prepared in two stages:

Stage One

- To create the border (i) press the number 6, twenty-six times
- (ii) press the number 6 at the beginning and end of the next 13 lines, separating the 6s with 24 spaces
- (iii) press the number 6, twenty six times.

To print the border, select **[Print]**, set the **Print options** to **Large, Dark and Border**. Once you have created a border it can be saved to disk in the usual way.

Stage Two

Prepare your text in the normal way. Once it has been printed out, it can be cut and pasted inside the border.

Border Font Reference



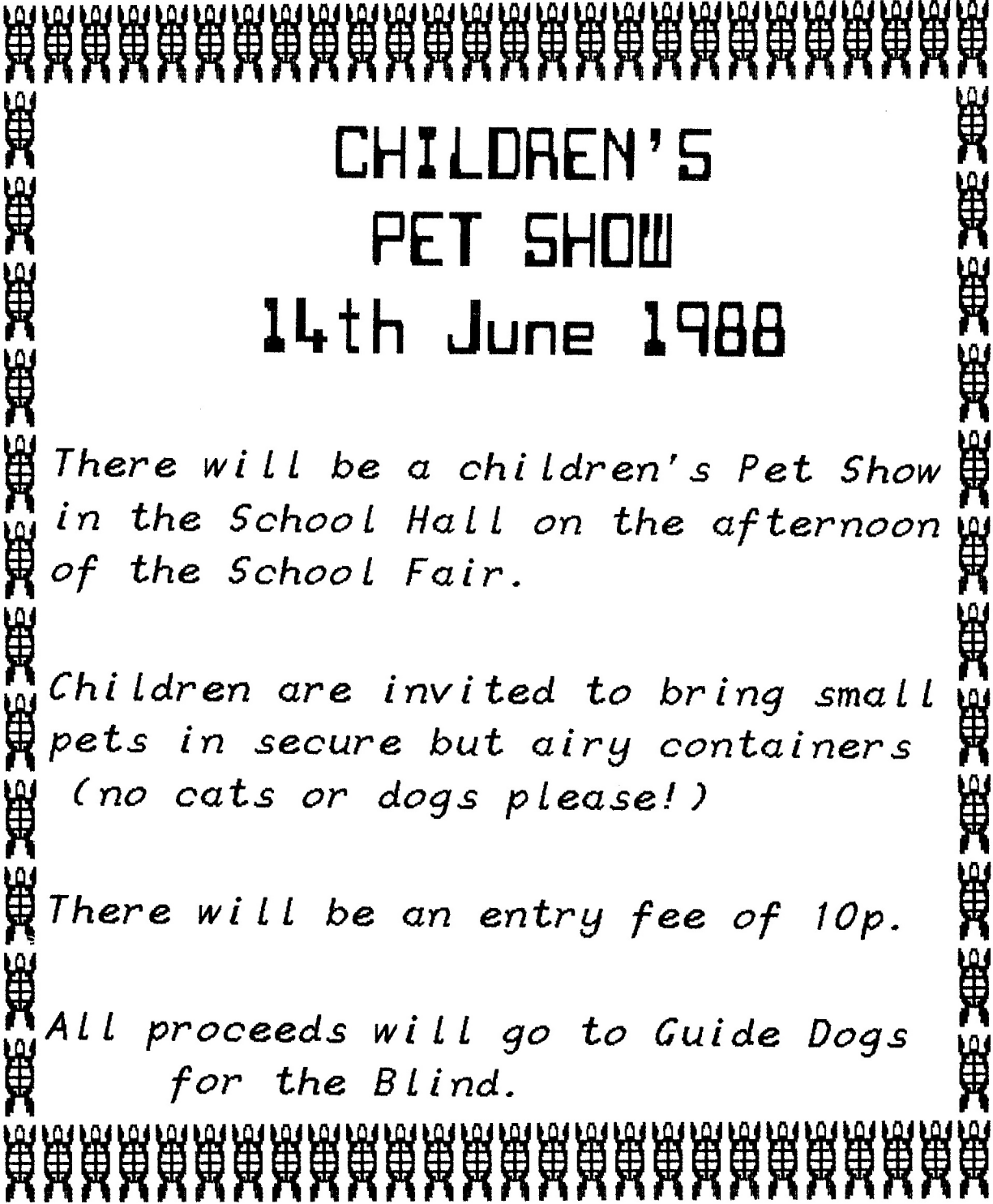
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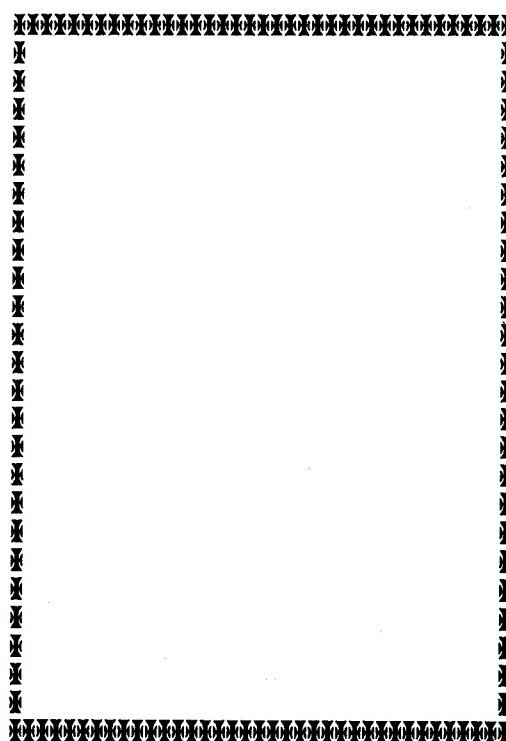
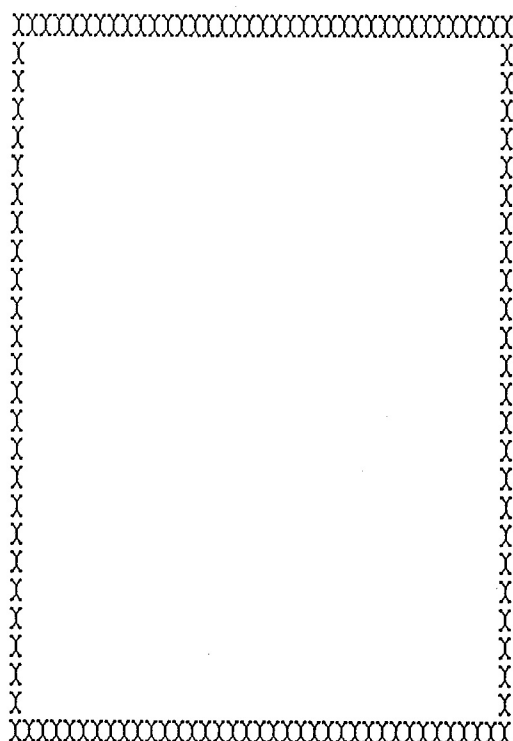
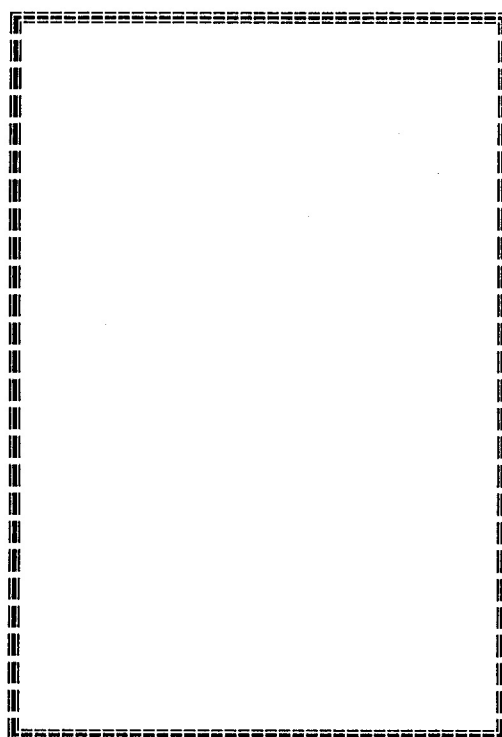
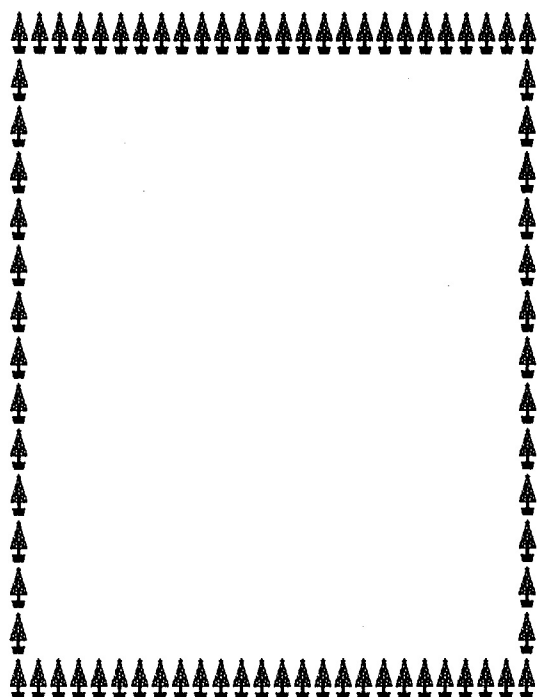
CHILDREN'S PET SHOW 14th June 1988

*There will be a children's Pet Show
in the School Hall on the afternoon
of the School Fair.*

*Children are invited to bring small
pets in secure but airy containers
(no cats or dogs please!)*

There will be an entry fee of 10p.

*All proceeds will go to Guide Dogs
for the Blind.*



Some borders created in *Stylus*.

Acknowledgements

This pack is the result of the efforts of many different individuals including:

John Chamberlain, Reg Eyre, Anne Farr, Gray Homer, Chris Hurrell, Roger Keeling, Anne Liddle, Stan Norman, Mike Partridge, Chris Robson, Sue Underhay, Les Watson, Senga Whiteman and Pete Young.

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Mike Compson for photographs

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