

First-language English Teachers' Beliefs about Grammar  
and the Relationship of Espoused Beliefs to  
Pedagogical Practice

Watson, Annabel Mary

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First Language English Teachers' Beliefs about Grammar, and the  
Relationship of Espoused Beliefs to Pedagogical Practice

Submitted by Annabel Mary Watson to the University of Exeter as a thesis for the  
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## ABSTRACT

This thesis presents an investigation into the beliefs held by practising teachers of L1 (first language) English in English secondary schools about the value of teaching grammar. Through case studies, it also relates beliefs to pedagogical practice.

The study was conducted in two phases. The participants in the first phase were thirty-one teachers, all of whom were taking part in the ESRC-funded *Grammar for Writing?* project (grant number RES-062-23-0775). Participants taught three writing schemes to their year eight class over the course of a year, and were observed and interviewed once during each scheme. The interviews elicited their beliefs about the teaching of writing in general and about teaching sentence level grammar in particular. The interview data were inductively analysed to explore the participants' espoused beliefs.

The case-study participants in the second phase were three volunteers from the original cohort. These teachers were each observed for a period of three weeks, teaching their own writing schemes to key stage three classes. Stimulated recall interviews were used to capture their reflections on their teaching practices, and think-aloud protocols were used to capture their thinking as they assessed writing samples. Phase one and two data were analysed to explore some of the different ways in which teachers practise grammar teaching, along with the matches, mismatches and tensions between their practice and their espoused beliefs.

The findings are presented using a model which explores teachers' conceptual, affective and evaluative beliefs about grammar, along with episodic influences. The study is significant in offering an up-to-date picture of teachers' beliefs and practice in this highly-contested aspect of English, as well as in offering insights into the relationships between conceptual, affective and evaluative aspects of belief, and into some of the causes reported by teachers for mismatches and tensions between beliefs and practices.

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## LIST OF CONTENTS

1. Introduction.....	17
1.1 <i>The research problem</i> .....	17
1.1.1 Writing and grammar in the curriculum.....	17
1.1.2 Teachers' beliefs and practice.....	19
1.2 <i>The scope and significance of the study</i> .....	21
1.3 <i>Definitions of 'grammar teaching'</i> .....	24
1.3.1 Traditional grammar teaching.....	24
1.3.2 Rhetorical grammar teaching.....	25
1.3.3 Functional grammar teaching.....	26
1.3.4 Stylistic grammar teaching.....	26
1.3.5 Contextualised grammar teaching.....	27
1.3.6 Implicit / explicit grammar teaching.....	28
1.4 <i>The structure of the thesis</i> .....	30
2. Literature Review.....	31
2.1 <i>Studying teacher belief</i> .....	31
2.1.1 Why study teachers' beliefs? .....	31
2.1.2 Defining 'belief'.....	32
2.1.3 Beliefs and practice.....	37
2.2 <i>Teaching grammar for writing</i> .....	39
2.2.1 Models of writing development.....	39
2.2.2 The grammar debate.....	41
2.2.3 Grammar policy.....	53
2.2.4 Grammar in public discourse.....	58
2.2.5 Teacher subject knowledge and grammar teaching.....	61
2.2.6 Teachers' beliefs about grammar teaching.....	65
2.3 <i>Summary</i> .....	74

3. Methodology.....	76
3.1 Aims.....	76
3.2 Research questions.....	77
3.3 Research paradigm and theoretical position.....	78
3.3.1 Research paradigm.....	78
3.3.2 Theorisation of 'belief'.....	79
3.4 Research design.....	83
3.4.1 Overview.....	83
3.4.2 Phase one: the 'Grammar for Writing?' project.....	84
3.4.3 Phase two: the case studies.....	86
3.4.4 Trustworthiness.....	89
3.4.5 Participants.....	90
3.5 Data: methods of information collection.....	91
3.5.1 Phase one: all participants.....	92
3.5.1a Semi-structured interviews.....	92
3.5.1b Observations.....	94
3.5.1c Written reflections on belief profiles.....	94
3.5.2 Phase two: case study teachers.....	95
3.5.2a Observations.....	95
3.5.2b Stimulated recall interviews.....	96
3.5.2c Think-aloud protocols.....	97
3.5.2d Field notes.....	98
3.5.3 Piloting.....	98
3.5.4 Dialogic and contextual data collection.....	99
3.6 Data: information analysis.....	99
3.6.1 Overview.....	99
3.6.2 Phase one interview analysis.....	101
3.6.3 Phase two case study analysis.....	109
3.7 Ethics.....	110
3.7.1 Responsibilities to participants.....	110
3.7.2 Responsibility to sponsors.....	113
3.7.3 Responsibility to the community of researchers.....	114
3.7.4 Further ethical considerations.....	114
3.8 Limitations.....	115

3.9 <i>Bracketing</i> .....	117
3.9.1. Research interests.....	117
3.9.2. Personal value system.....	118
3.9.3 Potential role conflict.....	119
3.9.4. Gatekeepers' interests.....	120
3.9.5. Feelings.....	120
3.9.6. Further reflections on the research process.....	121
4. Teachers' Espoused Beliefs about Grammar.....	122
4.1 <i>Conceptualisations of 'grammar teaching'</i> .....	123
4.1.1 The problem of definition.....	123
4.1.2 Conceptualisations .....	124
4.1.3 Aspects of grammar.....	128
4.2 <i>Teachers' experiences of learning grammar</i> .....	129
4.2.1 Experiences of learning .....	130
4.2.2 Comments on experiences.....	131
4.2.3 The influence of their experiences.....	132
4.3 <i>Affective responses to 'grammar'</i> .....	133
4.3.1 The term 'grammar'.....	134
4.3.2 Negative feelings.....	134
4.3.3 Positive feelings .....	138
4.3.4 Linguistic subject knowledge.....	140
4.3.5 Pedagogical confidence.....	140
4.3.6 The influence of affect.....	141
4.3.7 Affective change.....	142
4.4 <i>Judgements of the value of teaching grammar</i> .....	142
4.4.1 Instinctive knowledge vs explicit teaching.....	143
4.4.2 Designing writing.....	144
4.4.3 Rules and accuracy.....	145
4.4.4 Other benefits.....	146
4.4.5 Aspects which help.....	147
4.4.6 Aspects which hinder.....	147

4.5	<i>Beliefs about the use of grammatical terminology</i> .....	148
4.5.1	Positive opinions.....	148
4.5.2	Negative opinions.....	149
4.5.3	The 'basics'.....	151
4.5.4	Literary vs linguistic terminology.....	151
4.6	<i>Beliefs about students' knowledge of grammar</i> .....	152
4.6.1	Expectations of primary school learning.....	152
4.6.2	Problems with learning grammar.....	153
4.6.3	Successes in student learning.....	155
4.6.4	Individual differences.....	156
4.7	<i>Beliefs about students' attitudes to grammar</i> .....	156
4.7.1	Positive attitudes.....	157
4.7.2	Negative attitudes.....	157
4.7.3	Individual differences.....	158
4.8	<i>Beliefs about pedagogy</i> .....	158
4.8.1	The difficulty of teaching grammar.....	159
4.8.2	Effective teaching of grammar.....	159
4.8.3	Ineffective teaching of grammar.....	161
4.9	<i>Comments on the belief profiles</i> .....	161
4.9.1	The use of terminology.....	162
4.9.2	The impact of the project.....	162
4.10	<i>The influence of context on espoused beliefs</i> .....	163
4.11	<i>Summary</i> .....	166
5.	Relating Beliefs to Practice.....	168
5.1	<i>Case Study 1: Jane</i> .....	168
5.1.1	Background.....	168
5.1.2	Data.....	168
5.1.3	Pedagogical approach.....	171
5.1.4	Grammar Pedagogy.....	173
5.1.5	Thematic analysis.....	174



5.1.5a External factors.....	174
5.1.5ai The department.....	174
5.1.5aii Curriculum and examinations.....	175
5.1.5aiii Resources.....	176
5.1.5b Internal Factors.....	176
5.1.5bi Use of models (genre) .....	176
5.1.5bii Use of models (patterns) .....	177
5.1.5biii Use of discussion .....	178
5.1.5biv Use of personal response .....	179
5.1.5c Constraints.....	180
5.1.5ci Technology / resources.....	180
5.1.5cii Time.....	180
5.1.5ciii Behaviour.....	181
5.1.5civ Linguistic and pedagogical knowledge.	181
5.1.5d Uncertainty, developing beliefs and practice.....	184
<i>5.2 Case Study 2: Clare.....</i>	<i>187</i>
5.2.1 Background.....	187
5.2.2 Data.....	187
5.2.3 Pedagogical approach.....	189
5.2.4 Grammar pedagogy.....	190
5.2.5 Thematic analysis.....	192
5.2.5a Internal factors.....	192
5.2.5ai Reflections on self .....	193
5.2.5aii Use of redrafting .....	193
5.2.5aiii Use of stimulus materials .....	194
5.2.5aiv Use of self and peer assessment .....	195
5.2.5av Separation of content and form .....	196
5.2.5avi The 'recipe' approach to grammar.....	198
5.2.5avii Grammar integrated .....	199
5.2.5b Constraints.....	200
5.2.5bi The school context.....	200

5.2.5bii Isolation within the department.....	200
5.2.5biii Time.....	201
5.2.5biv Linguistic subject knowledge.....	201
<i>5.3 Case Study 3: Celia</i> .....	203
5.3.1 Background.....	203
5.3.2 Data.....	203
5.3.3 Pedagogical Approach.....	206
5.3.4 Grammar Pedagogy.....	207
5.3.5 Thematic Analysis.....	209
5.3.5a External factors.....	209
5.3.5ai Focus on conventions .....	209
5.3.5b Internal factors.....	210
5.3.5bi Focus on conventions .....	210
5.3.5bii Focus on product and accuracy .....	210
5.3.5biii Focus on vocabulary .....	212
5.3.5biv Mismatch .....	213
5.3.5c Constraints.....	214
5.3.5ci Departmental pressure.....	214
5.3.5cii Managing behaviour.....	214
5.3.5ciii Time.....	215
5.3.5civ Linguistic subject knowledge.....	215
<i>5.4 Cross-case analysis</i> .....	217
5.4.1 What different pedagogical approaches do teachers take when teaching grammar? .....	217
5.4.2 What are the matches, mismatches and tensions between teachers' beliefs and practice?.....	219
5.4.3 What causes do teachers report for tension / mismatches? .....	221

6. Discussion.....	223
6.1 Introduction.....	223
6.2 Ontological beliefs.....	224
6.3 Episodic influences on beliefs.....	228
6.4 Affective beliefs.....	231
6.5 Evaluative beliefs.....	232
6.5.1 Explicit vs implicit.....	233
6.5.2 The role of terminology.....	235
6.5.3 A rhetorical model.....	236
6.6 Pedagogy.....	238
6.7 Case studies: matches, mismatches and tensions.....	241
6.8 Case studies: causes of tension / mismatches.....	242
6.9 Developing theory of beliefs and practice.....	247
6.10 Conclusions.....	248
7. Conclusions: Implications for Research, Policy and Teacher Development	251
7.1 What teachers tell us about teaching grammar.....	252
7.1.1 Conceptual ambiguity.....	252
7.1.2 Uncertainty about the value of grammar.....	254
7.1.3 Who might it benefit? .....	255
7.1.4 The role of terminology.....	256
7.1.5. Valuing a rhetorical model.....	257
7.1.6 Negative attitudes.....	258
7.1.7 The place of grammar in the English curriculum.....	260
7.2 Teachers' beliefs and practice.....	261
7.2.1 Pedagogical difficulties.....	261
7.2.2 The relationship between beliefs and practice.....	263
7.2.3 Belief change.....	266
7.3 Summary: giving teachers control.....	267
Glossary.....	477
Bibliography.....	481

## LIST OF TABLES AND FIGURES

### *Chapter 1*

Table 1.1 Summary of conceptualisations of 'grammar teaching'.....	29
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### *Chapter 2*

Table 2.1 Summary of 'high quality' studies examined in Andrews <i>et al.</i> 2004a.....	46
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### *Chapter 3*

Figure 3.1: Conceptual Overview.....	82
Table 3.1: Phase one research design.....	87
Table 3.2: Phase two research design.....	88
Table 3.3: Interview questions and related research questions.....	93
Table 3.4: Coding Principles.....	102
Table 3.5: Coding Examples.....	104-5
Table 3.6: Top-level codes and related research questions.....	107

### *Chapter 4*

Table 4.1 Original themes, research questions and aspects of belief.....	122
Table 4.2 Additional themes, research questions and aspects of belief.....	122

### *Chapter 5*

Table 5.1: Lesson aims / objectives (Jane).....	170
Table 5.2: Generic conventions taught (Jane).....	171
Table 5.3: Pedagogical features (Jane).....	173
Table 5.4: Lesson aims / objectives (Clare).....	188
Table 5.5: Pedagogical features (Clare).....	189
Table 5.6: Lesson aims / objectives, year 7 (Celia).....	205
Table 5.7: Lesson aims / objectives, year 9 (Celia).....	205
Table 5.8 Generic conventions taught (Celia).....	206

Table 5.9: Pedagogical features (Celia).....	207
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*Chapter 7*

Table 7.1 Conceptual Ambiguity.....	252
Table 7.2 Uncertainty about the value of grammar.....	254
Table 7.3 Who might it benefit?.....	255
Table 7.4 The role of terminology.....	256
Table 7.5 Valuing a rhetorical model.....	257
Table 7.6 Negative attitudes.....	258
Table 7.7 Grammar in the English curriculum.....	260
Table 7.8 Pedagogical difficulties.....	261
Table 7.9 Beliefs and practice.....	263
7.10 Belief change.....	266

## LIST OF APPENDICES

Appendix I: Audit Trail.....	269
<i>I.i Administrative Documents</i>	
I.i.a Research briefing (phase one).....	272
I.i.b Memorandum of understanding (phase one).....	273
I.i.c Training day powerpoint.....	274
I.i.d Research briefing (phase two).....	278
I.i.e Memorandum of understanding (phase two).....	279
<i>I.ii Data Collection Instruments</i>	
I.ii.a Original (pilot) observation schedule.....	280
I.ii.b Original (pilot) interview schedule.....	281
I.ii.c Revised observation schedule.....	284
I.ii.d Revised interview schedule.....	285
I.ii.e Teacher linguistic subject knowledge test.....	288
I.ii.f Think-aloud protocol.....	290
<i>I.iii Raw Data</i>	
I.iii.a Three completed observation schedules.....	292
I.iii.b Three semi-structured interview transcripts.....	299
I.iii.c Case study lesson transcripts.....	324
I.iii.d Stimulated recall interview transcript.....	383
I.iii.e Think-aloud protocol transcript.....	397
I.iii.f Field notes.....	399
I.iii.g Participant's response to draft case study report.....	401
<i>I.iv Data Reduction and Analysis Products</i>	
I.iv.a Belief Profile (annotated by the participant).....	403
I.iv.b Interim codes.....	410
I.iv.c Completed case study analysis framework.....	413
I.iv.d Summary of pedagogical practice.....	436

<i>I.v Data Reconstruction and Synthesis Products</i>	
I.v.a	Final coding frame..... 439
I.v.b	Draft case report (as emailed to the participant)..... 443
I.v.c	Response to participant sent with revised case report..... 452
I.v.d	Cross-case analysis notes..... 455
Appendix II:	Participant Details..... 458
Appendix III:	<i>Grammar for Writing?</i> Research Design..... 459
Appendix IV:	Tables of Results from Phase One..... 461

## AUTHOR'S DECLARATION

This study was conducted in two phases.

The research design and data collection for the first phase was undertaken as joint research. I was part of the ESRC *Grammar for Writing?* project team (along with Debra Myhill, Susan Jones and Helen Lines, all from the Graduate School of Education, University of Exeter). The overall project was designed by Debra Myhill and Susan Jones (see appendix III). The whole team collaborated on the design of the data collection instruments which were used for the purposes of this study (lesson observation schedule; semi-structured interview schedule). The data collection was also divided amongst the whole team: I was responsible for visiting, observing and interviewing ten of the thirty-one participants. This study uses the teacher observation and interview data from the *Grammar for Writing?* project to analyse teachers' beliefs about grammar.

The data analysis for the first phase was undertaken entirely independently.

The second phase (three case studies) was also undertaken independently.



## Chapter 1: Introduction

### 1.1 The research problem

#### *1.1.1 Writing and grammar in the curriculum*

It is currently a time of great uncertainty for teachers of English in the UK. After a decade of reasonably consistent policy during which time the teaching of English “has been greatly influenced by the National Strategies” (Office for Standards in Education [OFSTED] 2009:19), schools now await the results of a curriculum review and the publication of a new curriculum for English, originally scheduled to begin operation in 2013, and currently re-scheduled for 2014. There is likely to be “radical reform of both curriculum and qualifications” (Gove 2011) in both form and content. There are signs of the grammatical stance likely to be adopted in the new curriculum in some of the comments made by the current Education Secretary, Michael Gove. In discussing changes to GCSE [General Certificate of Secondary Education] assessments at the 2010 Conservative party conference, Gove emotively expressed a view of grammar designed to tap into the discourse of deficiency that characterises much public debate about writing standards (Wheeler 2006):

*Thousands of children – including some of our very brightest – leave school unable to compose a proper sentence, ignorant of basic grammar, incapable of writing a clear and accurate letter...The basic building blocks of English were demolished by those who should have been giving our children a solid foundation in learning. Under this Government we will insist that our exams, once more, take proper account of the need to spell, punctuate and write a grammatical sentence. (Gove 2010, see, for example, Paton 2010).*

The notion of “a proper sentence” reflects the reification of linguistic structures into ‘rules’, a view “which came to pervade everyday understandings of grammar as ‘correctness’ rather than the scholarly analysis of syntax or morphology” in the eighteenth century (Norman 2010:40). This comment therefore suggests a return to a prescriptive approach to language in schools, and indeed the new teaching standards go so far as to insist that all teachers are responsible for “promoting the

correct use of standard English, whatever the teacher's specialist subject" (Department for Education [DfE] 2012a:5). Similarly, the ambiguous slippage between declarative knowledge and procedural facility in the comment that students "ignorant of basic grammar" are "incapable of writing a clear and accurate letter," along with the suggestion that grammar is one of the metaphorical "basic building blocks of English" may indicate that teachers will be expected to teach a rule-based grammar. The reactionary undercurrent that surfaces in the statement that examinations will "once more" credit the accurate use of spelling, punctuation and grammar which has been "demolished" in recent years, may even hint at a return to traditional approaches to grammar teaching: something far out of step with contemporary thinking within the research community about how grammar may support writing development (e.g. Schleppegrell 2007; Clark 2010; Kolln and Gray 2010; Myhill *et al.* 2012).

Regardless of political hyperbole, student attainment in writing does remain a particular concern for teachers, researchers and policy-makers. While levels of attainment in standardised examinations have risen since 2004, there remains a discrepancy between reading and writing scores at key stage 2 and GCSE, along with "a high level of public concern ... about standards of writing" (OFSTED 2009:48). Evidence from school inspections suggests that "many secondary-age students, especially boys... find writing hard, do not enjoy it and make limited progress" (*ibid*), and that there is "a clear need to reinvigorate the teaching of writing" (p.25). This need has also been identified by Andrews and Smith (2011), who further recognise that such reinvigoration must arise from a "new model and theory of writing development" which takes account of the growing use and affordances of digital technologies, of the increasing multimodality of texts, and of the need to foster creativity and make connections between "writing in the classroom and writing in the world at large" (p17).

The place of grammar within a revitalised pedagogy for writing is a particular point of contention. Whether and how the teaching of grammar might support students' linguistic and metalinguistic development has long been a subject of debate across

the research, policy and professional spheres (Hudson and Walmsley 2005). Behind the ebb and flow of curricular policy (ibid; Norman 2010) there remains inadequate understanding of "the role language itself plays in literacy development" (Schleppegrell 2007:121), and particularly of "the connection between grammar taught in context and the accuracy and quality of writing" (Andrews 2010:94). Over the past decade, the teaching of grammar has been shaped by the influence of the National Strategy for English, enacted at Secondary Level in *The Framework for teaching English: Years 7, 8 and 9* (Department for Education and Skills [DfES] 2001). The non-statutory but "in effect, obligatory" Strategy (Andrews 2008:77), along with its accompanying publications and training materials for teachers (e.g. DfES 2002) gave "direction as to how the curriculum was to be taught" (Andrews 2008:77), introducing "one of the most tenacious shibboleths of government educational policy and thinking" (Clark 2010:189): the assumption that teaching grammar in and of itself will improve students' writing and that "this can be achieved by isolating activities associated with grammar from the rest of the curriculum for English" (ibid). In some cases, teachers' implementation of the Strategy guidance has resulted in a skew towards declarative knowledge rather than procedural application, "teaching focused more on pupils' knowledge *about* writing rather than on developing their skills *in* writing," as well as "over-emphasis on technical matters, such as punctuation or complex sentences, at the expense of helping pupils to develop and structure their ideas" (OFSTED 2009:26). Despite these problems, "belief in the value of grammar teaching has gathered momentum" (Clark 2010:189), with interest focused not on Gove's prescriptive, deficit view of grammar, but on teaching which positions grammar within a rhetorical or contextualised approach.

### *1.1.2 Teachers' beliefs and practice*

Alongside the uncertainty regarding the place of grammar in the English curriculum there is an accompanying recognition that teachers, who have been on the receiving end of the Strategy's "benign, highly centralised" approach to curriculum reform and pedagogic practice (Clark 2010:190), are ultimately the arbiters of how curricular policy is enacted in the classroom. There has been a growing interest in teachers' beliefs about English in general (e.g. Findlay 2010), and writing in particular (e.g.

Wray 2007), and in how those beliefs relate to effective pedagogical practice (Poulson *et al.* 2001) and to student attainment (Wyatt-Smith and Castleton 2004). However, teachers' beliefs about grammar remain under-researched, and despite concerns regarding teachers' confidence in teaching writing (e.g. Beard 2000; Andrews 2008), "the significance of teacher knowledge about grammar and its application" is similarly lacking in attention (Andrews 2010:94). If the Strategy was founded on a "desire to change teacher behaviour as a way to bring about changes in beliefs, attitudes and practice," (Andrews 2008:80), the time is now ripe for an investigation which explores the beliefs and attitudes of those teachers who have been training and working under its edicts.

Responding to the reintroduction of grammar into the curriculum in the US and UK, Vavra called for teachers of English to be more involved in the grammar debate, particularly in demanding research and training focused on making grammar teaching relevant for their pupils. He claimed that "the problems with the teaching of grammar won't be solved until the non-specialists within the English profession become involved in solving them" (1996: 37). In the UK at least, the involvement of teachers in the development of grammar research and policy thus far has been limited, with the centralised government approach attempting to exert control over not only what grammar is taught but also how (e.g. Qualifications and Curriculum Authority [QCA] 1999b). Clark's optimistic claim that "there is an end in sight to over 20 years of prescriptive government intervention, a willingness to bring the teaching profession in from the cold" (2010:191) unfortunately now seems premature, given the reforms planned by the new government. However, with the growth of schools given 'Academy' status who are given increased freedom from the National Curriculum (DfE 2012b), there may be more scope for some teachers to determine their own practice.

In a time of curricular change, it is all the more important to be aware of teachers' beliefs. How teachers respond to policy is, in a large part, determined by their own values and beliefs, and particularly the "degree of congruence" which they perceive between the beliefs which underpin the policy and their own "belief system"

(Rokeach 1968:83). Studies of beliefs and practice indicate that changes in teachers' practice will inevitably "be re-grounded in practice with which the teacher already feels an affinity" (Strong-Wilson 2008:448), and that teachers' belief systems are equally or more important in shaping their practice than their knowledge about teaching (Twiselton 2002). Clandinin's warning that "curriculum innovations" are doomed to fail unless they take account of teachers (1985:364) should be heeded by any seeking to change curricular policy or alter pedagogical practice.

Beliefs have also been shown to be particularly influential in directing behaviour related to "contested" topics (Nespor 1987; Borg and Burns 2008). The fact that the grammar debate "has sometimes been characterised more by ideology or polemic, than by intellectual engagement with the core ideas," (Myhill *et al.* 2011b:1), is exemplified by the statement from Michael Gove given at the start of this chapter. The polemical context and the dearth of robust research evidence for the teaching of grammar indicate that teachers' practices are likely to be heavily influenced by their own beliefs about grammar, as well as suggesting that grammar is likely to be a highly-emotive issue for them.

Listening to what teachers believe about grammar will therefore help policy-makers to find ways to connect with teachers' beliefs, values and prior experiences, a connection which is essential if they wish to change pedagogical practice effectively. It is equally necessary for researchers and teacher-educators wishing to influence policy or practice.

## 1.2 The scope and significance of the study

This study presents one opportunity to bring teachers "in from the cold" (Clark 2010:191), involving them in the 'grammar debate' and considering their views and experiences. It is the first in-depth investigation of the beliefs held by practising secondary-level teachers of English in the UK about the value of grammar since a QCA survey published in 1998. The intervening years have seen investigations into trainee responses to grammar, both at primary level (e.g. Cajkler and Hislam 2002) and at secondary level (e.g. Burgess *et al.* 2000), along with some limited

consideration of the relationship between trainee teachers' beliefs and classroom practice (Turvey 2000). However, there have been no corresponding studies which consider the beliefs and practice of experienced secondary-level teachers. What these teachers tell us about how teaching grammar may or may not be beneficial to students' writing development will suggest useful avenues for further research, particularly in the light of the limitations of current research into grammar teaching outlined in chapter two. More importantly, a study of teachers' beliefs and practice can create a picture of how the findings and recommendations of current research and policy filter through into real classroom contexts, showing how teachers view 'grammar' policy through the lens of their belief systems.

This study is unique in combining a tight focus on beliefs about grammar, involvement of experienced secondary-level L1 (first-language) teachers as participants, and a qualitative approach within a UK context. Its first phase forms part of a larger research project designed to investigate the impact of contextualised grammar teaching on students' writing development, the Economic and Social Research Council [ESRC] funded Exeter *Grammar for Writing?* project (see chapter three for further details). This project provided access to thirty-one practising teachers of English, ranging from newly qualified teachers [NQTs] to heads of department. Repeated interviews with each participant provided the opportunity to explore varied facets of belief, including conceptual, evaluative and affective elements, as well as some of the episodic influences which have shaped their thinking.

The study is also unique in relating the 'grammar beliefs' of experienced secondary-level L1 teachers of English to their observable classroom practice. In phase two of the investigation, three case studies offer an in-depth exploration of the relationship between the ways in which participants incorporate grammar into their teaching of writing and their espoused beliefs, examining their justifications for their practices and offering insights into some of the range of factors which complicate the relationship between what teachers say and do.

The research has implications for researchers, practitioners, policy-makers and those involved in teacher education and development. For researchers, it contributes to the grammar debate by providing examples of how teachers are tackling grammar in the classroom, of how they justify their approaches, and of how the practice of grammar teaching is influenced by teachers' beliefs. It also contributes to the body of research on teacher cognition, exploring the interrelationship of ontological, affective and evaluative facets of belief, and how these can be shaped by episodic influences. By examining the relationship between beliefs and pedagogical practice in the case studies, the investigation also responds to a need identified by Lee (2009), offering insights into factors which complicate or impede teachers' ability to teach in accordance with their espoused beliefs about grammar, including both "external" contextual factors which motivate or constrain teachers, and "internal" beliefs which may be in conflict or competition with one another (Olafson and Schraw 2006:80).

For policy-makers, the study explores the relationship between the demands made in the English Framework and teachers' opinions, showing alignments and points of tension. It offers insights into how a decade of the Framework has shaped beliefs and practice, and indicates which elements of grammar teaching are valued by teachers and which elements they tend to reject. As a result, the findings indicate potential aspects of future grammar policies which might meet with resistance from the profession and aspects which are more likely to be successful. The findings also suggest the importance of creating and disseminating policy in a way which takes account of the affective nature of many teachers' beliefs about grammar.

In exploring beliefs and practice, the study also generates suggestions for ongoing professional development. As Poulson *et al.* explain, effective teacher development should find ways to connect to teachers' knowledge, beliefs and experiences, although this seldom occurs:

*Rarely has provision for professional development been differentiated to take account of teachers' levels of expertise, experience, professional qualifications, or theoretical perspective. The discourses which frame*

*educational reforms tend to construct the new as good, and the old as bad; yet fail to provide ways of helping teachers to accommodate, or adjust to, innovations by relating them to their existing theoretical belief structures.*

(2001:290)

In addition to helping teachers to adapt to educational reform, the process of reflecting on and discussing beliefs is “an important aspect of teachers’ professional development,” enabling teachers to take “greater control over their own professional growth” (Calderhead 1996:721). Such reflection may even be a route to improving classroom practice, as Sahin *et al.* argue: “enhancing teachers’ consciousness of their beliefs about classroom practice should contribute to improving effectiveness” (2002:382). This research therefore also has relevance for practitioners, offering examples of different beliefs about grammar and approaches to its teaching which may act as prompts for reflection on their own perspectives and practice.

### 1.3 Definitions of ‘grammar teaching’

The term ‘grammar’ in itself is polysemic (Hartwell 1985), but it is here understood to be “concerned with the structural properties of language” (Locke 2006:9). The study of grammar involves “identifying specific language units and describing patterns of relationship among these units,” and then understanding “the part these patterns play in human meaning-making” (ibid). Throughout the thesis, I refer to a number of contemporary conceptualisations of ‘grammar teaching’: I here present a brief overview of the main approaches and labels, outlining the relationships between them.

#### *1.3.1 Traditional grammar teaching*

Hartwell (1985) identifies a range of traditional “school grammars” which have been “developed unscientifically” through “appeals to logical principles” and “analogy to Latin grammar” (p.110). The concept of ‘traditional’ grammar teaching implies the decontextualised (Myhill 2010b) teaching of these ‘unscientific’ descriptions of language as prescriptive “rules to be obeyed” (Lefstein 2009:380). The grammar is “typically taught through teacher transmission, whole class recitation, and individual



pupil practice on grammar exercises” (p.379) which might include “the definition of parts of speech” or “the parsing of sentences” (Hillocks 1984:160) without relating activities to real texts or writing assignments, and without discussion of purpose or effect. Such teaching takes a “deficit” approach (Hancock 2009), focused on eliminating errors in written standard English.

### *1.3.2 Rhetorical grammar teaching*

Lefstein (2009) has positioned ‘rhetorical grammar teaching’ in opposition to ‘rule-based’ teaching, offering a summary of its focus and features which rests on the central understanding that “Rhetorical grammar treats grammatical conventions as resources to be exploited, rather than rules to be followed” (p.380). As a pedagogical approach, it is underpinned by a “theoretical perspective... founded upon the discussion and analysis of how meaning is crafted and created through shaping language to achieve the writer’s intentions” (Myhill 2010a:175). It is thus an approach which is inherently focused on the meaning-making resources of language, aiming to explore how the relationships between different grammatical elements construct and convey meaning. It may be readily situated within a socio-cultural tradition which views “writing as social practice” (p.176) as it can facilitate exploration of the relationship between writer and reader, and focuses on how a writer can achieve their intentions through “designing” their text (Kress and van Leeuwen 1996; Sharples 1999; Myhill *et al.* 2011b). Its role in supporting writing development is to “help writers to develop a repertoire of linguistic structures” (Myhill *et al.* 2011b:2) to deploy in their own work, along with a sensitivity towards the effects and meanings created by such structures, and an awareness of the decisions that writers make. It has also been linked to the development of critical thinking by Micciche, who describes it as “an integral component of critical writing” (2004:721), arguing that it develops understanding of how ideas are constructed through the relationships between different elements of a text:

*The chief reason for teaching rhetorical grammar in writing classes is that doing so is central to teaching thinking. The ability to develop sentences and form paragraphs that serve a particular purpose requires a conceptual ability to envision relationships between ideas. (p. 719)*

None of these definitions of 'rhetorical grammar' specify a particular system of grammatical terminology or description of language, rather, they depict a particular "orientation" (Kagan 1990:438) towards grammar.

### *1.3.3 Functional grammar teaching*

The concept of a 'functional' approach to grammar is generally linked to the description of language developed by Halliday (1994): Systemic Functional Linguistics [SFL] (Schleppegrell 2007). However, its perspective on the role that grammar has to play in the study of texts and the development of writing skills is remarkably similar to that inherent in descriptions of rhetorical approaches. Again, there is a focus on "the meaning making role of language" (p.122) rather than "the 'etiquette' of formal correctness" (p.123), and on writer's "choices" (ibid), with the same rationale for its inclusion in a writing curriculum in order to "help students expand their linguistic repertoires" (p.126). There is perhaps an even stronger focus on interpersonal functions of writing, with the SFL system designed to bring "together a focus on social structure and linguistic structure" (Schleppegrell 1998:183).

### *1.3.4 Stylistic grammar teaching*

The concept of 'stylistic grammar' is not widely used in contemporary research, perhaps because of its potential to be confused with stylistics as an approach to literary analysis. However, it is referred to in this thesis because of its use by Hartwell (1985) in his seminal analysis of the different uses of the word 'grammar' within education. Hartwell recognises a range of "stylistic grammars," defined as "grammatical terms used in the interest of teaching prose style" (110). Again, there is overlap with the concept of rhetorical grammar, particularly in the focus on "stylistic choice" (p.116), "manipulating language" (p.125) and "meaningful contexts" (ibid), and the teaching again has an aim which echoes the concept of expanding 'repertoires': "encouraging productive control of communicative structures" (ibid).

### 1.3.5 Contextualised grammar teaching

The concept of “contextualised grammar teaching” may be particularly familiar to teachers in the US who have been influenced by the work of Weaver (1996). However, as an approach it is “less clearly conceptualized” than traditional, prescriptive forms of grammar teaching (Myhill 2010b:135), and there has been “little genuine discussion or consideration of what “in context” means” (ibid). For Weaver, teaching grammar ‘in context’ refers to a range of tactics for introducing explicit attention to grammar during writing-focused teaching, including “inductive lessons, wherein students may be guided to notice grammatical patterns and derive generalizations themselves,” “mini lessons, which present new and useful information... in a brief format,” and “teaching grammatical points in the process of conferring with students about their writing” (1996:19). Weaver and Bush have expanded on the idea of using a ‘mini-lesson’ to focus attention on an aspect of grammar which is relevant to a particular writing assignment, situating their version of contextualised grammar within a process-approach to teaching writing and suggesting that it might be best placed at a revising stage:

*Writers need another cycle, another pass through the text, to attend to such matters as combining some sentences into one, moving syntactic elements around in a sentence, eliminating wordiness and redundancy, and choosing the “just right” words. (2006:99)*

However, this ‘mini-lesson’ approach runs the risk of becoming “little more than grammar teaching which is slotted into English lessons where the focus is not grammar but some other feature of English learning,” and of the grammatical objective becoming “more important than applied understanding”. This kind of “pseudo-contextualisation” may lead to “children unwittingly acquiring misconceptions such as the notion that complex sentences are good sentences or that liberally sprinkling writing with adjectives improves the quality of writing” (Myhill 2010b:136). Indeed, such outcomes have been noted by Weaver and Bush (2006), and Lefstein (2009).

For Myhill *et al.* (2011b) contextualised grammar entails teaching a grammar point “either in the context of the linguistic demands of a particular genre, or the writing

needs of a particular child," as part of "a writing curriculum which draws attention to the grammar of writing in an embedded and purposeful way at relevant points in the learning" (p.2), suggesting a potentially more fluid and integrated approach than that of Weaver and Bush. Their descriptions of activities designed to contextualise grammar within a genre-based approach to the teaching of writing are heavily influenced by the principles of rhetorical grammar teaching outlined above.

### *1.3.6 Implicit / explicit grammar teaching*

The above forms of 'grammar teaching' all adopt an explicit approach, using metalinguistic terminology to teach students about linguistic structures. However, Hartwell (1985) and Van Gelderen (2006), amongst others, have suggested that there might be more potential in adopting an "implicit" approach to grammar, in which "students develop grammatical intuitions, without meta-language and rules" (p.46). Schleppegrell notes that this form of teaching may be more familiar to and comfortable for many teachers, those who "are intuitively teaching grammar by focusing students' attention on the language alternatives available to them in the systems of the English language" without feeling "competent in explaining or presenting in explicit ways" the "meaning-making" potential of different grammatical systems or structures (Schleppegrell 2007:122). For both Hartwell and Van Gelderen, the essential elements of implicit grammar instruction are the exploration of "actual usage of structures in relevant kinds of texts " (Van Gelderen 2006:51), linked to experimentation with structures in students' own writing, positioning language "as literal stuff, verbal clay, to be molded (sic) and probed, shaped and reshaped, and, above all, enjoyed." (Hartwell 1985:125).

This study does not presuppose that teachers have an understanding, or even an awareness, of these different models of grammar teaching. Instead, it will highlight some of the different ways in which teachers conceptualise grammar teaching themselves, offering new insights into how their experiences as learners and teachers of English have shaped their understanding of what 'grammar teaching' means.

Approach	Grammar	Pedagogy	Aims
Traditional	Prescriptive, Latinate	Deductive Decontextualised Exercises	Accuracy in the production of written standard English.
Rhetorical	Descriptive	Contextualised within writing / reading activities. Discussion and exploration of the linguistic choices available to writers and their effects.	Explicit awareness of choices made as a 'writer'; expanded 'repertoire' of grammatical structures available for students' writing.
Functional	Descriptive, Functional	Contextualised within writing / reading activities. Discussion of choices and effects with particular focus how texts are constructed socially and linguistically.	Explicit awareness of choice; Understanding of interrelationship between social and linguistic structures of texts; expanded 'repertoire'.
Stylistic	Descriptive	Contextualised. Activities focused on manipulation of language for stylistic effect.	Explicit awareness of choice; ability to manipulate language to suit different contexts.
Contextualised	Descriptive	Inductive. Mini-lessons. Embedded teaching of relevant grammar points during writing lessons or writing conferences.	Explicit awareness of choice; knowledge of grammatical structures and ability to manipulate them for effect.
Implicit	Intuitive, without metalanguage	Exposure to different linguistic structures/patterns; experimentation with structures in students' writing.	General metalinguistic awareness (not linked to terminology); facility in the use of a variety of linguistic structures.

Table 1.1 Summary of conceptualisations of 'grammar teaching'

#### 1.4 The Structure of the thesis

This thesis is divided into seven chapters. Chapter two presents an overview of research into teacher beliefs, outlining the conceptual framework which underpins the study. It then goes on to review the current state of research into the teaching of grammar, exploring the 'grammar debate' in research, policy and public spheres. Finally, the limited research literature which deals with teacher beliefs about grammar teaching is examined, with some incorporation of relevant research from the L2 domain, in which this area of investigation is more established.

Chapter three presents the methodology of the study, explaining its philosophical and theoretical underpinnings, the research questions, and how the research questions have been operationalised. Here, the two-phase structure of the study is outlined in detail: phase one having been undertaken as part of the data collection for the *Grammar for Writing?* project, and phase two having been conducted entirely independently. It also includes an examination of the ethical conduct of the project.

Chapter four presents the findings of the first phase of the study: a thematic analysis of what interviews with thirty-one teachers revealed about their beliefs about grammar teaching. This chapter is accompanied by appendix IV, tables of results which show the codes used to analyse the data, along with the number of teachers and references which were included in each code.

Chapter five presents the findings of the second phase of the study: thematic analyses of three case studies relating teachers' beliefs to their pedagogical practice, along with a cross-case analysis focused on how these teachers incorporate grammar into their lessons and how they justify their practices.

Chapter six discusses both sets of findings, while chapter seven offers conclusions and their implications for policy, practice and further research.

## Chapter 2: Literature Review

In this chapter I discuss current research into teacher belief, establishing a conceptual framework for the study and reviewing how the relationship between beliefs and practice has been investigated to date. I then examine the context in which teachers are working, along with some of the potential influences on their beliefs, by reviewing the history and current state of research into grammar teaching, recent policy relating to the teaching of grammar in England, and public discourse about grammar. Finally, I review the few studies which directly explore aspects of teachers' beliefs about grammar, drawing on studies of teachers of English as a second or additional language [L2] as well as first language [L1] to broaden the limited field.

### 2.1 Studying teacher belief

#### 2.1.1 Why study teachers' beliefs?

It has long been recognised that teachers' beliefs play an important role in influencing their classroom practice (Calderhead 1987; Pajares 1992). Beliefs help teachers to "interpret and simplify" information (Calderhead 1996:719), guiding decision-making by acting "as a filter through which a host of instructional judgements and decisions are made" (Fang 1996:51). For grammar teaching, the study of belief has particular relevance: Nespor has suggested that beliefs are particularly important in helping to deal with "ill-defined" situations, where teachers have to deal with a number of simultaneous and competing interactions, demands and priorities in the classroom (1987:324). This idea has been reiterated by Borg and Burns in their discussion of "L2 teacher cognition" in grammar teaching, where they state that "in the absence of uncontested conclusions about what constitutes good practice, teachers base instructional decisions on their own practical theories" (2008:458). As the review in section 2.2 outlines, grammar-teaching constitutes just such an "ill-defined" or "contested" domain, so the beliefs held by teachers are likely to have a particularly strong influence on their practice.

Interest in teacher identity has also focused attention on beliefs as elements of “personhood and teacherhood” which shape teachers’ classroom interactions (Jones 2003:388; Stritikus 2003) and there have been calls for researchers and teacher educators to assist teachers in identifying and scrutinising their own beliefs, in order to enable practitioners to reflect upon, modify and prioritise their beliefs (Wyatt-Smith and Castleton 2004:61; Basturkmen *et al.* 2007:8). In an area such as grammar teaching, where there is widespread debate within the academic community and considerable tension between policy and research, it is particularly important that teachers are enabled to reflect on the beliefs which underpin their own pedagogical decisions and to make informed decisions about their practice.

There are also important reasons for policy-makers to fund research into teacher beliefs. Investigations into the implementation of government initiatives, such as Crawford’s study of responses to *The National Literacy Strategy* (Department for Education and Employment [DfEE] 1998), emphasise the importance of winning “hearts and minds” for the success of initiatives (2003:71), and studies of teacher effectiveness suggest a relationship between certain beliefs and effective practice (Poulson *et al.*: 2001; Rubie-Davies *et al.* 2004) and potentially between beliefs and ineffective practice (Miller and Satchwell 2006). Stritikus suggests that “how teachers learn from policy is closely connected to who they are” (2003:49), and Clandinin warns that curriculum innovations can suffer if the teachers are “inadequately accounted for” (1985:364). In the light of these comments, it will be particularly valuable to investigate how the recommendations in the National Curriculum, *The National Literacy Strategy* (DfEE 1998) and *Framework for teaching English* (DfES 2001; Department for Children, Schools and Families [DCSF] 2008) have been filtered through the beliefs of teachers, many of whom were not taught grammar themselves (Findlay 2010; Turner and Turvey 2002).

### 2.1.2 Defining ‘belief’

The first problem encountered by any researcher who sets out to investigate teachers’ beliefs is one “of definition” (Andrews 2003:352). Belief has been described as a ‘messy construct’ (Pajares 1992), vexed by “conceptual ambiguity”



(Borg 2003:83). It is unlikely that there is any one correct approach to the study of belief, but rather a number of divergent conceptualisations and methods which can shed light on different facets of the construct.

The study of teachers' belief is often situated within a wider area of study of 'teacher cognition' which has been flourishing since the mid-1970s (Calderhead 1987). Kagan (1990:420) emphasised the broad scale of this concept, describing the term as referring to:

*teachers' interactive thoughts during instruction; thoughts during lesson planning; implicit beliefs about students, classrooms, and learning; reflections about their own teaching performance; automatized routines and activities that form their instructional repertoire; and self-awareness of procedures they use to solve classroom problems.*

It is important to note here that this summary includes both conscious thoughts and subconscious "implicit" or "automatized" thinking which may or may not be possible for teachers to make conscious and articulate. An alternative to the concept of cognition is that of "practical knowledge" (Elbaz, 1983) or "personal practical knowledge" (Connelly and Clandinin, 1985), an attempt to characterise the body of knowledge, values, experience and beliefs upon which teachers draw in their decision-making. Both approaches conceptualise 'belief' as part of a wider construct focused on all aspects of teacher thinking, the "covert mental processes" which guide teachers' behaviour, (Calderhead 1987:184), or the "unobservable cognitive dimension of teaching – what teachers know, believe, and think" (Borg 2003:81).

Attempts to draw a line between definitions of "belief" and "knowledge" are rarely seen in current research; instead, Pajares' statement that the two are "inextricably intertwined" (1992:325) is sometimes referenced (e.g. Borg 2003; Verloop *et al.* 2001). Poulson *et al.* have suggested that researchers within the psychological tradition usually "assume beliefs and knowledge to be the same", while those with interests in philosophy or epistemology "have drawn a distinction between them" (2001:273). Indeed, the concepts of cognition or practical knowledge render the distinction unnecessary, instead urging us to value that body of knowledge and

beliefs that “has been traditionally devalued because it remains largely tacit, contextualised in interactions with particular students, events and classrooms” (Strong-Wilson 2008: 457). This research will, however, draw a distinction between ‘linguistic subject knowledge,’ as a clearly defined, measurable and tightly “bounded” domain (Olafson and Schraw 2006:82; Nespor 1987), and the more general body of beliefs, values and “personal practical knowledge” (Connelly and Clandinin 1985) relating to grammar teaching.

The proliferation of terminology which has been used in studies of cognition or teacher knowledge is an oft-cited problem. Between them, Pajares (1992:309) and Borg (2006:36-39) offer over 40 different terms, including various forms of knowledge, conceptions, theories, images and perspectives. However, despite this linguistic profusion, there are some areas of broad agreement. It is generally established that beliefs are “created through a process of enculturation and social construction” (Pajares 1992:316), moulded through experience (Nespor 1987:318), and that they form a lens or “filter” through which teachers judge the circumstances around them, guiding their actions (Fang 1996).

Beliefs have been further characterised by a number of elements:

- i. Cognitive elements: beliefs are aspects of “teacher thinking” (Calderhead 1987:183);
- ii. Affective elements: beliefs are loaded with emotion (Clandinin 1985:362; Nespor 1987:318);
- iii. Evaluative elements: beliefs involve judgements (ibid; Pajares 1992:325);
- iv. Episodic elements: particular events or “critical episodes” shape our beliefs (Nespor 1987:320; Pajares 1992:325);
- v. Ontological or existential elements: beliefs guide our view of reality, what we perceive to be ‘real’ (Nespor 1987:318; Braithwaite 1999).

These elements have been used to define and theorise the research questions for phase one of the study (see figure 3.1).

In operational terms, beliefs can be defined in a number of different ways. Rokeach stated that a belief is "any simple proposition...capable of being preceded by the phrase, 'I believe that'" (1968:113). This seductively simple if rather tautologous definition points to one way in which researchers have conceptualised belief: as a statement or proposition (Borg 2001; Basturkmen *et al* 2007; Fives and Buehl 2008). However, while useful, this is a simplification. Many researchers have argued that beliefs can be tacit (Kagan 1990; Braithwaite 1999), even "unconsciously held" (Kagan 190:424; Borg 2001:4), or, if conscious, they can be difficult or potentially impossible to articulate (Sahin, Bullock and Stables 2002; Tillema and Orland-Barak 604). Calderhead has summarised these ideas in his argument that "some thinking may not be ...verbalisable" (1987:185), and that "teachers may not have access to much of their thinking" (1996:711). The distinction drawn by Argyris and Schon between 'espoused theories' and 'theories in use' provides a helpful way to distinguish between these different understandings of 'belief' or 'theory' (1978). Theories of action are the "repertoire of concepts, schemas, and strategies" (Argyris *et al.* 1985: 81) upon which people draw to guide their responses to different situations. 'Espoused theories' are those which people state when asked about their behaviour, while 'theories-in-use' are the tacit beliefs that actually guide behaviour, and which can be inferred through observation. This theorisation of belief allows researchers to acknowledge that different methods of data collection will elicit different types of belief: those beliefs witnessed 'in use' when observing a lesson may not be accessible or verbalisable in interviews which elicit 'espoused theories.'

The issue of whether beliefs can be decontextualised is another point of contention. Twistelton has argued that "isolating what is thought from the circumstances which give rise to the process of thinking can be fatally obstructive to understanding the thought itself" (2002), and Pajares has pointed to "the context-specific nature of beliefs" (1992:319). While a degree of reductionism is inevitable in any collection, interpretation and representation of data, as even "the very process of writing is reductive" (Levinson 2007:20), researchers must attempt to consider the contextual circumstances in which beliefs are elicited, and to acknowledge the inevitable abstraction and reduction of beliefs in the process of analysis.

The extent to which researchers characterise beliefs as internally consistent is also varied. While White implies an expectation of consistency in her use of “split-halves reliability” to “check on the internal consistency for each individual” in her study (2000:282), Calderhead has suggested that “larger belief systems may contain inconsistencies and may be quite idiosyncratic” (1996:719), and Scheibe asserts that “the expression of a belief is a highly contingent matter. Consistency in that expression may not be inherent but externally imposed and enforced by social norms.” (1970:40), making it clear that an expectation of consistency can colour interpretation of beliefs. Studies have frequently reported tensions between competing or conflicting beliefs which can give rise to what might be perceived as inconsistency by a researcher (Borg 1999; Basturkmen *et al.* 2004; Phipps and Borg 2007; Farrell and Kun 2007). Pajares suggested that the issue of consistency is related to the contextual nature of beliefs, stating that beliefs “appear more inconsistent than they perhaps are “because of their “context-specific nature” (1992:319). Again, this points to the need for researchers to be sensitive to the contexts in which beliefs are expressed, and to acknowledge that what they perceive as inconsistency may point to a more complex system of belief than the model or profile they have created.

Other conceptualisations of belief have emphasised the transient nature of some beliefs (Clandinin, 1985). In fact, an understanding of belief as ‘transient,’ contextualised by immediate situational circumstances and embedded in action, appears to be becoming more important in some researchers’ approaches. Borg’s model, for example, developed an action component. It began as a model of teachers’ “personal pedagogical systems,” defined as “the beliefs, knowledge theories, assumptions, and attitudes that teachers hold about all aspects of their work” (1998:9), and over ten years became a model of “teacher cognition” which relates beliefs to practice: a “study of what teachers know, think and believe and how these relate to what teachers do,” (Borg and Burns 2008:457). The philosopher Ronney Mourad has also recently explained belief as both “dispositions to have thoughts of a certain kind” and “dispositions to act in certain ways” (2008:56). Such

ideas reinforce Pajares' argument that investigations of belief must include observations as well as interviews in order to consider the relationship between what teachers "say" and "do" (1993:327).

The different conceptualisations of belief evident in recent research might be summarised as follows:

- (i) Propositional, expressed in statements  
(Rokeach 1968; Basturkmen 2004; Fives and Buehl 2008)
- (ii) Tacit – implicit in language / statements / action, but not fully possible to render explicit  
(Kagan 1992; Calderhead 1996; Sahin 2002)
- (iii) Conscious and unconscious  
(Calderhead 1987, 1996; Kagan 1990; Borg, M. 2001; Borg, S. 2003; Rim-Kaufman *et al.* 2006)
- (iv) Possible, difficult or impossible to articulate  
(Clandinin 1985; Calderhead 1987, 1996; Braithwaite 1999; Sahin 2002; Davis 2003; Tillema *et al.* 2006)
- (v) Contextualised or decontextualised  
(Pajares 1992; Twiselton 2002; Wyatt-Smith and Castleton 2005; Tillema *et al.* 2006; Phipps and Borg 2007)
- (vi) Consistent or inconsistent  
(Pajares 1992; White 2000; Basturkmen *et al.* 2004; Olafson and Schraw 2006)
- (vii) Static or transient; coherent or fragmented  
(Clandinin 1985; Doucet and Authner 2008).

These elements are drawn on in the conceptual design of the research project (see chapter three, section 3.3.2).

### 2.1.3 Beliefs and practice

A wide range of studies has been undertaken which attempt to compare teachers' espoused beliefs to their classroom practice, both at a macro-level, examining 'cross domain' (Nespor 1987) beliefs about the nature of teaching or learning (e.g. Olafson

and Schraw 2006; Lam and Kember 2006) and at micro-levels, which examine 'within domain' beliefs about specific areas of the curriculum (e.g. Miller and Smith 2004; Wyatt-Smith and Castleton 2004; Wray 2007).

The degree to which espoused beliefs have been found to accurately reflect the beliefs researchers infer from observations of teachers' practice is extremely varied. Studies which have reported close matches between beliefs and practice include Richardson *et al.* (1991) and Farrell and Kun (2007), while studies by Sahin *et al.* (2002), Basturkmen *et al.* (2004), Foote, Smith and Ellis (2004), Olafson and Schraw (2006) and Lee (2009) found only tenuous or partial links, and significant mismatches between stated beliefs and practice.

A number of studies have reported mismatches or tensions caused by competing beliefs (Smith 2005; Farrell and Kun 2007; Basturkmen 2007). Case studies have suggested that different beliefs interact in such a way as to make any direct link between belief and action difficult to determine without a lengthy and sensitive process of investigation: Phipps and Borg, for example, found that a teacher's stated belief in the need for pace and classroom control superseded her belief that "controlled grammar practice...did not contribute much to student learning" (2007:18). Other studies have suggested that contextual factors, such as student responses, exam pressure, local and national policies and school culture can also have a significant impact on the relationship between espoused beliefs and practice (Curtiss and Nistler 1998; Braithwaite 1999; Borg 1998, 2006; Miller and Smith 2004; Smith 2005; Olafson and Schraw 2006; Lee 2009). Indeed, Lam and Kember's study of art teachers in Hong Kong found a strong relationship between conceptions of teaching and pedagogical practice with junior forms where teachers "had a considerable degree of freedom in deciding curriculum design, teaching methods, and achievement targets," (2006:709) but a much less direct relationship with senior classes, where teaching was driven by the need to follow a prescribed examination syllabus:

*It would appear that when teachers have limited contextual influence on the way they teach, as happens in higher education and in art teaching in lower*

*forms in schools, the approaches to teaching follow logically from teachers' conceptions of teaching. As the contextual influences grow, they start to influence the ways in which teachers teach. Very strong contextual influences, such as external examination syllabi, can lead to a complete divorce between conceptions and approaches. (p.712)*

More rarely, some researchers also consider the possibility that seeming mismatches between beliefs and practice might be the result of the methods used to elicit or infer beliefs. Sahin *et al.*, in their research into teachers' use of questioning, suggested that teachers "have difficulty in making their implicit beliefs explicit" and that "teachers are not fully aware of context as a significant factor that influences their questioning, or of how this influence operates" (2002:381). The implication here, that the interviews offered decontextualised, partially-articulated espoused beliefs, and that there may be other tacit and contextual beliefs operating during pedagogical practice, points to a vital understanding: the beliefs seen in action in observations, tacit, contextual and unconscious, might exist in a form that cannot be expressed in interview. As Clandinin suggested, "personal practical knowledge need not be clearly articulated and logically definable in order to exert a powerful influence in teachers' lives." (1985:383). Researchers must therefore both explore the external contextual factors and the range of competing beliefs that might influence teachers' classroom practice, and also be sensitive to the different 'types' of belief that are elicited through surveys, interviews, and observations of practice.

## 2.2 Teaching grammar for writing

Teachers' beliefs about grammar are part of a wider, ongoing debate about the role grammar should play in the teaching of English. This section will draw out the key elements of that debate, and then will examine existing studies of teacher beliefs within it.

### 2.2.1 Models of writing development

Any attempt to position grammar within a pedagogy for writing must take account of the way in which students' writing develops. While "writing is a relatively new area of empirical enquiry" (Myhill, 2005:77), there have been attempts to describe the

stages of writing development, and to pinpoint features of sophistication and maturity. A range of cognitive models have been developed in attempts to describe the internal processes of writers of varying levels of competence (e.g. Flower and Hayes 1981; Bereiter and Scardamalia 1984; Kellogg 1996), while linguistic models have focused on identifying the external characteristics of more or less expert writing. For Perera (1984:71) and Loban (1963:86-88), the key developments at sentence level are subordination and variety of syntax, while Verhoeven *et al.* (2002), examining texts written by children and adults in Dutch, English, French, Hebrew, and Spanish, similarly found that children use more coordinating clauses and adults use more adverbial, relative and complement clauses across all of the languages studied. The QCA 'Technical Accuracy Project' (1999a), which sought to provide a systematic study of secondary level writers by analysing narrative and non-narrative GCSE examination writing tasks composed by students graded A, C and F, similarly found that "A grade pupils made significantly greater use of subordination relative to their use of co-ordination" (p.26). However, any attempt to reduce writing development to a "simple linear model of growth" is bound to fail (Myhill *et al.* 2008:27), given that literacy is "not solely dependent on [the] intellectual and physical maturation," and is not "a series of skills" that develop in a straightforward, cumulative order (Czerniewska 1992:71). While the studies by Hunt (1965), Loban (1976), Perera (1984) and Verhoeven *et al.* (2002) attempted to trace writing development by age, Myhill's 2008 study used assessments by class teachers to divide year eight (aged 12-13) and year ten (age 14-15) pupils into 'good,' 'average' and 'weak' writers, in order to compare the writing of different ability groups within the same age brackets. Unlike previous studies, this research reported that the use of complex and compound sentences *decreased* with increasing ability in writing, along with a decrease in the number of finite subordinate and coordinate clauses. Qualitative evaluation of the writing samples suggested that 'good' writers use simple sentences with clear "design purposes" (p.278), using contrasting sentence lengths or chains of simple sentences for particular effects. The influence of context is also important: Verhoeven *et al.* (2002) and the Technical Accuracy Project (QCA 1999a) reported differences in the clause structures evident in narrative and expository texts.



Myhill concluded that some particular syntactic structures may be related to development in writing, but that it is also about the growing ability to manipulate “syntactical structures already within the writer’s repertoire” (p.286) for particular effects. This suggests that efforts to judge developmental trajectories in writing need to be sensitive to intentions behind and effects of writing, the writer’s “design choices” (Sharples 1999), perhaps part of the reason why writing is “notoriously difficult to assess in a comparative way” (Beard 2000:9). Maturity in writing cannot be equated simply with increasing complexity in sentence construction, but rather must be linked to young writers’ deliberate and purposeful manipulation of syntax within a given context (Rimmer 2008; Myhill 2011). This idea is reiterated in the review of research into complex constructions by Myhill *et al.*, who state that “sentence length or complexity” is not “sufficient indication of written quality” without a consideration of how the constructions link to “purpose and audience,” (2008:8): writers need to develop a “repertoire of sentences” (p.9) and the ability to make particular choices in order to craft their work. The role that explicit grammar teaching might play in the process of developing pupils’ writing is still a point of debate: whether such choices are conscious or unconscious, and the extent to which “design ability” might be “influenced by metalinguistic awareness” (Myhill 2008:286) is still in question.

### 2.2.2 The grammar debate

Given the embryonic status of models of writing development, it is perhaps unsurprising that there is little agreement about the impact of grammar teaching on young writers’ work. The heart of the debate has been summarised with neat simplicity by Andrews, who asks “who needs this knowledge: teachers, pupils, or neither?” (2005:69). This ‘grammar debate,’ hotly pursued in anglophone countries, has been traced back for more than a century by Hudson and Walmsley (2005), who suggest that a dichotomy between literature and language, along with a decline in the academic study of linguistics between the 1920s and 1960s, was at the root of the demise of grammar teaching around the middle of the 20<sup>th</sup> century. Leaving aside the issue of whether or not grammar should be taught for its own sake, as intrinsically valuable knowledge (Hudson 2010; Norman 2010), the link between

explicit knowledge about grammar and the ability to write accurately and/or effectively has been the subject of academic attack and counterattack into recent years: a good example being Hartwell's attack on the "magical thinking" of pro-grammar academics, "the assumption that students will learn only what we teach and only because we teach," (1985:105), made in response to Kolln's accusation that anti-grammar academics are "alchemists" (1981). Practitioners' concern about this issue is evident in the fact that three special editions of *The English Journal* have been dedicated to it in the US (National Council of Teachers of English [NCTE] 1996, 2003, 2006), while recent issues of the professional journal *mETaphor* in Australia (English Teachers Association, New South Wales [ETA NSW] 2011) and the academic journal of the UK National Association of Teachers of English [NATE], *English in Education* (NATE 2012) have also taken writing and grammar as central themes.

The debate is complicated by the problem of defining what is meant by the terms 'grammar,' and 'grammar teaching.' As Vavra explains:

*...we cannot go back to teaching the traditional (grammar), because the traditional no longer exists. In its place, we have often-conflicting grammars-different descriptions of English grammar. And each description, each type of grammar, has its adherents, its cooks, who want to use their own set of ingredients. (2003:86).*

Casting the net even more broadly, Hartwell (1985) offers five ways grammar is used as a term, the first three of which are taken from Francis (1954). The first definition is the set of formal patterns through which relationships between words create meaning, patterns which are used instinctively by speakers and writers of a language. The second definition refers to the work done by linguists to describe these patterns in order to create "a scientific model of Grammar 1". The third refers to "linguistic etiquette," something which Hartwell identifies as 'usage' rather than 'grammar' per se (1985:114). Hartwell adds the fourth category of "school grammar," a prescriptive grammar which has been traditionally developed "unscientifically" and "based on analogy to Latin," along with a fifth category of "stylistic grammar, defined as grammatical terms used in the interest of teaching prose style," pointing out that this fifth use might be better thought of as a collection

of alternative 'grammars' (p.110). Hartwell argues that to expect direct learning about categories two or four to have any effect on control or use of category one grammar, given that one is by definition "tacit" and "autonomous" (p.111), is nonsensical, stating that "the rules of Grammar 2 are simply unconnected to productive control over Grammar 1" (p.115), that the patterns of language are "best characterized not as isolated rules but as developing schemata" and that facility with Grammar 1 is a "natural concomitant(s) of literacy" (p.114). Hartwell advocates a pedagogy which positions language at the heart of the curriculum for English "as verbal clay, to be ... above all, enjoyed", suggesting that an implicit approach should be adopted. However, this view also seems potentially aligned to a rhetorical approach to grammar, especially given the focus on experimentation and play advocated by Myhill *et al.* (2012).

Putting this issue of definition aside, the evidence behind this debate has been based upon a very limited number of experimental studies. Large-scale reviews of research into writing in the US and UK (Braddock *et al.* 1963; Hillocks 1984; Andrews *et al.* 2004a; Graham and Perin 2007), have consistently failed to find convincing evidence that teaching grammar can have a positive effect on students' writing. The first of these, by Braddock *et al.* (1963), concluded that "the teaching of formal grammar has a negligible or, because it usually displaces some instruction and practice in actual composition, even a harmful effect on the improvement of writing" (1963: 38). This statement was extremely influential, particularly in the US (Kolln and Hancock 2005). However, as well as discussing the methodological flaws in the research used to support this assertion, Kolln has also argued that in many of the studies, including those by Frogner (1939) and Harris (1962), the 'non-grammar' groups "actually did study grammar" in that they studied "the system underlying their own language ability," albeit in a non-traditional manner without technical terminology (1981:149). Two decades later, Hillocks updated the report by surveying over 500 studies of writing composition in a statistical meta-analysis designed to compare a full range of interventions into the "composition" process (1984). He repeated the claims that "the study of traditional school grammar (i.e., the definition of parts of speech, the parsing of sentences, etc.) has no effect on raising the quality

of student writing," and that "taught in certain ways, grammar and mechanics instruction has a deleterious effect on student writing" (p.160) and adding that sentence combining "has been shown to be effective in a large number of experimental studies...more than twice as effective as free writing as a means of enhancing the quality of student writing," (p.161). This conclusion was based on only five experimental studies of grammar, and these were predominantly traditional in their approach. They included only one which used grammar in an experimental treatment not present in the control, namely Elley *et al.* 1976, with two others using treatments focused purely on "mechanics," "matters of usage and punctuation" taught "through set exercises or a particular text", and two further studies using "grammar, mechanics or a combination" in the control (p.150).

One particular study has been held responsible for the above assertions that grammar teaching can be harmful for students (Kolln 1981; Kolln and Hancock 2005). This is the PhD study by Harris (1962), in which the author studied classes of students aged twelve to fourteen in five London schools for two years. The classes were divided into two matched groups, both following the same curriculum for four lessons a week, with a fifth lesson devoted in one group to "formal grammar" (Braddock *et al.* 1963:78) using traditional terminology, while the 'non-grammar' group received "direct methods of instruction" (*ibid*) focused on writing tasks. Using measures including "sentence length, frequency of subordinate clauses and compound sentences, sentence variety" (Kolln 1981:147), Harris found that the writing ability of the direct method group improved more than the grammar group. The nature of the teaching received by the grammar group has been contested, with Tomlinson claiming that the grammar group had only "arid", non-applied grammatical instruction and arguing that "the teaching of formal grammar stopped at the point where work on the more generally useful sentential analysis began" (1994:26), while Wyse argues that "the formal grammar groups were not as 'rigid' and 'taxonomic' as Tomlinson suggests," and that "in fact the formal grammar was accompanied by 'constant practical application to composition'" (2001:418).

However, the claim made by Kolln (1981) and Tomlinson (1994) that the control group in fact received a different *type* of grammar teaching appears to stand. Tomlinson describes how these students were actually engaged in discussion about the application of grammatical knowledge to their writing:

*Harris' 'non-grammar' classes wrote their stories but then had informal instruction, as far as possible without using grammatical terms, on what was wrong with their sentences. Pupils 'were given help in re-phrasing a sentence' and had discussions about, for example, their tendency to use London dialect. They also seem to have been coached in avoidance of the common errors Harris looked for when scoring their final essays. (1994:25).*

He relates this to the problem of defining what is meant by "formal grammar teaching", arguing that difficulties arise from the fact that it can be used to mean "formal teaching of grammar" and 'teaching of formal grammar' - and indeed also the two conflated" (p.24). The problem of definition highlighted by Hartwell is thus central to the grammar debate, and the assertion that the teaching of "formal grammar" (Braddock *et al.* 1963) or "traditional grammar" (Hillocks 1984) has no positive effect on students' writing cannot be used "to justify excluding grammar study of any kind from the curriculum" (Kolln 1981:141).

A more recent review of teaching about syntax for the Evidence for Policy and Practice Information and Co-ordinating [EPPI] Centre (Andrews *et al.* 2004a) found only three "high quality" experimental studies of sentence grammar to examine in depth, two of which are over twenty-five years old, and none of which were conducted in the UK (see table 2.1).

The study by Elley *et al.* (1976) has been widely held to be "one of the best on the teaching of grammar in the secondary school English curriculum" (Wyse 2001:419). The authors reported almost no differences in the writing performance of the three groups studied, and also found that the students who studied transformational generative grammar demonstrated significantly less positive attitudes to English study. It has thus been used by (among others) Hillocks (1984) and Wyse (2001) as evidence against the teaching of grammar. However, it is important to recognise

that the study of grammar did not hinder students' development, as was the result in Harris' study. Students did master transformational generative grammar "without any apparent sacrifice in other aspects of their language development, relative to the other students," (Elley *et al.* 1976:17), so those who value knowledge about language for its own sake (e.g. Hudson 2010; Norman 2010) find no evidence here against its inclusion in the curriculum.

Study	Participants	Method	Result
Bateman and Zidonis 1966 (US)	50 9 <sup>th</sup> -10 <sup>th</sup> grade students in two matched groups in one school	RCT* over 2 years. Compared the addition of transformational-generative (TG) grammar to usual study and the "regular curriculum".	TG group made fewer errors and wrote more complex sentences.
Elley <i>et al.</i> 1976 (NZ)	248 middle-ability pupils in three matched groups in one school, 3 <sup>rd</sup> form-5 <sup>th</sup> form	CT* over 3 years. Two of the groups studied the Oregon Curriculum, one with, and the other without the transformational generative grammar (TG) strand. The third group took a "conventional English course" which emphasised skills-development and included traditional grammar exercises.	No benefit or disadvantage to grammar study.
Fogel and Ehri 2000 (US)	89 African-American BEV*-speaking 3 <sup>rd</sup> - and 4 <sup>th</sup> -grade students in three city schools	RCT* over 2 years. Compared 3 approaches to improving use of Standard English in writing: (1) exposure to stories using SE*; (2) explicit instruction in the rules of SE; (3) guided practice of transforming BEV* sentences to SE	A combination of (1) (2) and (3) is more effective than (1) alone, or (1) and (2) combined.
*RCT = Randomised Control Trial		*BEV = Black English Vernacular	
*CT = Control Trial		*SE = Standard English	

Table 2.1 Summary of 'high quality' studies examined in Andrews et al. 2004a

It's also the case that the grammar strand of the transformational generative grammar approach was concerned with analysis of language and rule-deduction in a way which was not linked to students' own writing (Elley *et al.* 1976:8), while the rhetoric strand, also taken by the 'non-grammar' group, included attention to features of language in context. These students might therefore be said to have experienced a similar sort of contextualised teaching about grammar to the 'non-grammar' group in the Harris study:

*They analysed the structure and strategies used by writers, and studied the ways in which paragraphs are put together, statements qualified, conclusions drawn, etc. The teaching of usage, spelling and punctuation was included only when a specific need arose, and was taught from the standpoint of enhancing communication with one's audience. (Elley et al. 1976:9).*

The study by Bateman and Zidonis, indicating that teaching transformational generative grammar improved the complexity of students' sentences and reduced the number of errors in their writing, has been used in support for the teaching of grammar (Hunter 1996). However, it has also been criticised for containing inadequate detail about the intervention or tools of measurement used (Andrews *et al.* 2004a). Fogel and Ehri's study, in contrast, describes with more clarity a more nuanced set of pedagogical approaches. By creating a three-step pedagogy and trialling the steps in different combinations, they indicated the importance of allowing students to apply the rules they have seen and discussed to their own writing, their findings suggesting that explicit instruction, application and corrective feedback can yield benefits beyond those obtained by simply reading texts with students. However, their study was limited to a particular focus on correcting the writing of students who exhibited features of Black English Vernacular in their written texts, not on extending students' linguistic repertoire more generally.

It is evident that these studies cannot begin to capture the range of potential approaches to teaching grammar. Harris, Bateman and Zidonis and Elley *et al.* all tested decontextualised approaches, focusing on traditional grammar or transformational generative grammar. The one study which linked explicit

instruction to students' writing, Fogel and Ehri, did show benefits, and Kolln and Tomlinson have argued that Harris' study also suggests the efficacy of this approach in his control group. In the light of this, calls for more robust and large-scale research from Andrews *et al.*, repeated in Myhill *et al.*'s DFES-sponsored survey of "Effective Ways of Teaching Complex Expression in Writing" (2008) would seem to be justified:

*Despite a hundred years of concern about the issue of the teaching of grammar and thousands of research studies, the high-quality research base for claiming the efficacy of syntax teaching is small. The first implication, then, is that there should be a conclusive, large-scale and well-designed randomised controlled trial to answer the question about whether syntax teaching does improve the writing quality and accuracy of 5 to 16 year-olds. Such a study should have a longitudinal dimension to test whether any significant effects are sustained. (Andrews et al. 2004a:5).*

A parallel EPPI review of research in sentence-combining was also conducted by Andrews *et al.* (2004b). This particular pedagogical approach has yielded more positive results: the review claims that it is "an effective means of improving the syntactic maturity of students in English between the ages of 5 and 16" (p.2). Mellon, for example, showed that a combination of transformational generative grammar and sentence-combining improves the syntactic maturity of students' writing (1969), while O'Hare's (1973) study showed improvements to the length of T-units in writing by students who had practised combining simple sentences into more complex ones. However, these results are also problematic. Firstly, there is again a problem of definition: sentence-combining can be an entirely stand-alone activity, unaccompanied by either explicit grammar teaching or by discussion of effectiveness, as in O'Hare's study, or it can be a contextualised activity accompanied by teaching about the structures of language, as it was in Mellon's study. Mellon's treatment has also been criticised for including both teaching of transformational generative grammar and sentence-combining, so that the effects of each cannot be disentangled (Hartwell 1985, Connors 2000, Wyse 2001). In addition, in both Mellon and O'Hare's studies "a priori assumptions are made that syntactic complexity is always an indicator of writing quality" (Wyse 2001:421), without acknowledging the



need to link complexity to context outlined earlier. In the light of this, Andrews *et al.* have emphasised the need for sentence-combining activities to be contextualised, not simple “drilling” (2006:52), and there remains the possibility that the “discussion of the effectiveness of different sentences” has more beneficial impact than the activity of joining sentences itself (Myhill *et al.* 2008:11).

Despite the limitations of experimental research, there remains a lingering feeling that grammar teaching might be useful in enabling students to critically reflect on their own writing and to actively engage in the ‘design’ process that Sharples (1999) and Myhill (2008) advocate, as well as being an important tool for critical literacy (Hadjioannou and Hutchinson 2010; Micciche 2004). Beard characterizes this as a “growing feeling that grammar teaching has an unfulfilled potential” (2000:121), and it can be seen clearly in the number of researchers and teachers worldwide who offer examples of pedagogical approaches which they have devised in order to integrate grammar into reading and writing activities (e.g. Keen 1997; Weaver and Bush 2006; Wheeler 2006; Kelly and Safford 2009). These approaches are often underpinned by the notion of ‘grammar in context’ (Weaver 1996; Noden 1999), or the notion of rhetorical grammar,’ defined by Kolln as “grammar knowledge as a tool that enables the writer to make effective choices” (Kolln 1996:29) and by Micciche as “grammar as a tool for articulating and expressing relationships among ideas” (2004:720). These two concepts have been influential on practice in the US (see Jayman *et al.* 2006, Hagemann 2003, and Ehrenworth 2003 for examples of teachers basing their pedagogy on Kolln or Weaver’s recommendations). The functional approach taken by Schleppegrell has a similar understanding of grammar “as a resource for writing,” (1998:184), but with the more specific focus on genre which is at the heart of systemic functional linguistics. The role of knowledge about language in enabling both critical literacy and facility with language has also been asserted in the UK by Carter, who argued that without it children are “disempowered from exercising the kind of conscious control and conscious choice over language which enables them both to *see through* language in a systematic way and to use language more discriminatingly” (Carter, 1990:119; italics in original). Similarly, Myhill *et al.* suggest that there may be benefit to “using rhetorical approaches... where grammar

is explored as the tool by which language can be shaped for particular effects” (2008:3).

There does therefore appear to be a growing body of opinion that asserts the benefit of grammar teaching which is contextualised (Rimmer 2008), focused on a specific area which links directly to an aspect of writing (Hudson 2001), and which adopts a rhetorical approach where the use of grammar to shape language for effect is explored, rather than a “deficit model” focused on accuracy (Kolln 2009; Hancock 2009). This movement has led Clark to remark that the debate has moved on from “whether explicit teaching of grammar directly affects pupils’ own command of language or interpretation” to “what kind of teaching and what theories underpinning it have the greatest chance of success” (2010:190). Indeed, the most recent collection of scholarly articles, Locke’s *Beyond the Grammar Wars* (2010), seeks to move past the “battle” which “has raged about grammar and its place in the English / literacy classroom,” in order to discuss “what explicit linguistic or grammatical knowledge” might help students to develop as readers and writers, and “what pedagogical form” teaching should take (p.viii).

When advocates of grammar discuss “what kind of teaching” is best, context is a recurrent theme. Beard reported that analysis of OFSTED reports from the 1990s found “over-use of decontextualised activities” (2000:9), and urged that teaching of grammar should not degenerate into “skills exercises” (p.118). The need to contextualize was also strongly urged in the QCA publication which accompanied the introduction of *The National Literacy Strategy: Framework for Teaching* (DfEE 1998) and *Framework for teaching English: Years 7, 8 and 9* (DfES 2001), *The Grammar Papers* (QCA 1998). The authors state that “there is no evidence that knowledge acquired” through decontextualised exercises “transfers into writing competence” (1998:56), although they failed to address the fact that there was only limited evidence as to whether *contextualised* teaching had transferable benefits itself. The word ‘contextualised’ itself is problematic, given that it can refer to a range of different approaches. Weaver’s ‘contextual’ grammar, for example, advocates the use of ‘mini-lessons’ which focus on a particular grammatical feature relevant to a

writing assignment (1996), while Wilkinson's criticism of "decontextualised" approaches (including sentence-combining activities) sees contextualisation chiefly as a matter of ensuring that students and teachers take account of the purposes of the texts they create and assess, "the function and situation of the actual writing produced" (1986:14). Gregory suggests that the teaching of grammar should be contextualised by linking grammatical analysis of "texts pupils read" and grammatical awareness in "texts pupils write" (2003:22-28), while Turvey, in her discussion of trainee teachers' experiences of teaching grammar, gives an example of a trainee who was able to "make links between the pupils' developing skills as writers and their awareness of the grammatical choices available to them" (2000:142). Rimmer has argued strongly that a preoccupation with increasing the 'complexity' of students' syntactic constructions should be replaced by an understanding of complexity as "the interaction of grammar and context" so that "the challenge for literacy becomes to make writers aware of both the grammatical options available to them and the contextual conditions in which they operate most effectively" (2008:34). The truism that 'context is all' can thus be interpreted in different ways for the teaching of grammar, in terms of making links: between "mini" grammar exercises and students' writing; between syntactic structures and the effects and purposes of writing; between reading and writing; and between pupils' developing grammatical knowledge and the design choices they make in their own texts.

A particularly contentious issue of grammar pedagogy is the role that a grammatical metalanguage might play in developing students' understanding of writing. The QCA *Grammar Papers* are quite clear about the matter, stating that teachers should "ensure that pupils are familiar with grammatical terminology" and arguing that "analysis of language is the key to developing pupils' explicit grammatical knowledge" and that "analysis depends on the ability to name linguistic features, structures and patterns at word, sentence and whole text level." (1998:6), although the authors admitted that "there is little recent classroom-based evidence about (the) aspects of teaching grammar outlined at the start of this paper." (p.56). There is also an assumption in some research that 'explicit' grammar teaching necessarily

incorporates the use of a metalinguistic terminology (e.g. Van Gelderen 2005; Van Gelderen and Oostdam, 2002 and 2005; Trousdale 2006). However, in a brief discussion of what 'explicit grammatical instruction' might actually mean, Myhill *et al.* have drawn attention to the idea that this may be interpreted as "drawing attention to patterns, structures and effects," without the use of grammatical terms to describe them (2008:47). Keen has argued that there is "little understanding of the purposes of metalanguage, or of how different aspects of metalanguage relate to each other" (1997:444), stating that teachers should explore the possibility of "exploiting the resources of the natural metalanguage of discourse" (p.437) to activate and develop pupils' implicit understanding of language before resorting to the formal technical vocabulary of grammar. Similarly, Andrews (2005) and Van Gelderen (2006) have noted the lack of evidence that children need to learn metalinguistic terminology when learning about writing and language.

The evidence from professional discourse also indicates that this is a controversial and difficult issue. Berger, writing in *The English Journal*, has argued strongly for the use of a formal grammatical metalanguage, comparing it to the technical vocabulary used in science or mathematics, and claiming that "we, as teachers of writing, need not apologize for using a meaningful nomenclature," (2006:58), while Yoder, in an earlier edition of the same, explained her use of a terminology devised by herself rather than official terminology to help her students "remember and use the concepts," labelling her system of "nicknames" as "Useful Grammar" (1996:86). This latter approach is in tension with calls for a more consistent, standardised terminology from Vavra (2003), Hudson and Walmsley (2005) and Bralich (2006). Turner and Turvey have similarly suggested that standardisation should occur across English and Foreign Languages to avoid confronting students with inconsistency, and have argued that L1 and L2 teachers should together consider "how much metalanguage is helpful" (2002: 107). In addition to these demands, Macken-Horarik (2004) and Unsworth (2006) have called for the creation of a metalanguage that may be used in the semiotic analysis of multimodal texts in a way which integrates "image and verbiage" (Macken-Horarik 2004:5) arguing that this is a necessary adjunct to "the need to redefine literacy in the electronic age" (Unsworth 2006:71)

and building on the work of Kress (2003) and Kress and Van Leeuwen (1996). Such demands highlight the fact that any attempts to fill the gap noted by Keen (1997), Andrews (2005) and Van Gelderen (2006) by assessing the role that metalanguage might play in developing students' metalinguistic or writing abilities will need to first define such a terminology, as no clear, standardised version exists.

Despite decades of debate, there is therefore insufficient evidence to draw clear conclusions about the potential of explicit grammatical instruction to improve students' writing, although studies suggest that it may be beneficial when it is applied and contextualised, and particularly when sentence-combining activities are included. Teachers of English are therefore unable to base their beliefs about grammar on a firm evidence base, a fact true of the teaching of writing in general (Graham 2010). This evidence vacuum has also meant that teachers have been governed by policies driven by ideological factors, as the next section will discuss.

### 2.2.3 Grammar policy

Against this background of academic debate is set a movement towards a centralised, government-led "coercive policy" (Norman 2010:40) intended to improve standards in literacy, first introduced to schools via *The National Literacy Strategy* (DfEE 1998). This development is paralleled by literacy drives in other anglophone countries such as the USA (Kolln and Hancock 2005; Bralich 2006) and Australia (Masters and Forster 1997). In the first decade of the twenty-first century, teachers have been subjected to an "'officially expressed' pressure to accept a link between grammar teaching and writing improvement" (Cajkler 2004:3) that in many cases runs contrary to their own experiences of schooling. Traditional grammar teaching largely (Hudson and Walmsley 2005) though not entirely (Andrews 2005) disappeared from schools in the UK in the middle of the twentieth century, following studies and reviews that reported no benefits to students' writing (such as Elley *et al.* 1976), alongside arguments from advocates of the personal expression approach that "the process of learning grammar interferes with writing" (Elbow 1981:169). The issue remained a policy concern, however, as evidenced by the various reports which considered the role grammar might play in the teaching of English. In the

1970s, the *Bullock Report* (Department of Education and Science [DES]: 1975) presented a liberal view of grammar. It noted the "prescriptive" approach to grammar taken in schools (section 11.16, p.169) and argued against the focus on the avoidance of 'mistakes' which are simply conventions of usage, claiming that the focus on correct forms and errors "has often inhibited a child's utterance without strengthening the fabric of his language" (section 11.17, p.170). The authors suggested that the focus should move away from "the teaching of traditional analytic grammar [which] does not appear to improve performance in writing" (11.19; p.172), particularly decontextualised exercises set for the whole class to perform, and argued instead for "purposeful attention" to language in context (11.24; p.173) so that "children should learn about language by experiencing it and experimenting with its use" (11.25; p.173). The authors also recommended that teachers and students should explore the social elements of language, stating that "we believe that the influence linguistics can exercise upon schools lies in this concept of the inseparability of language and the human situation" (11.26; p.174). These conclusions, based on the limited evidence outlined in the section above, in many ways reflect the rhetorical and contextual approaches to grammar advocated by current exponents such as Myhill *et al.* (2012) or Kolln and Gray (2010). However, these were not put into action by the government.

The following decade saw a further report commissioned by the Conservative Secretary of State for Education Kenneth Baker, who appointed a Committee of Inquiry into the Teaching of the English Language, or "Kingman Committee." Its report (DES 1988) sought to strike a balance between opponents and adherents of traditional grammar teaching, recognising that "many people believe that standards in our use of English would rise dramatically if we returned to the formal teaching of grammar which was normal practice in most classrooms before 1960" and that "others believe that explicit teaching or learning of language structure is unnecessary" (section 27, p.12). The authors re-stated the claim from Braddock *et al.* (1963) that "old-fashioned formal teaching of grammar had a negligible, or, because it replaced some instruction and practice in composition, even a harmful, effect on the development of original writing," (*ibid*), and also repeated the emphasis on

exploration of language in context, arguing that while there is no reason not to use helpful metalinguistic terminology to discuss writing, “terms must be acquired mainly through an exploration of the language pupils use, rather than through exercises out of context” (section 29; p.13). To put these recommendations into practice, a National Curriculum English Working Group (report published DES, 1989) chaired by Brian Cox was established, and an in-service training programme for teachers, ‘Language in the National Curriculum’ or LINC, directed by Ronald Carter, was created to respond to the Kingman and Cox reports.

The LINC project “was designed with a recognition that most teachers at that time did not receive formal training in or had only minimal background in the description of the English language,” and focused clearly on language in context and language variety, with a wealth of examples drawn from “written and spoken language produced by children” (Carter 2007). However, the findings of these committees, along with the materials produced by the LINC project, did not tally with the priorities of the Conservative government which had commissioned them, and “it was decided by the government of the day that it was insufficiently formal and decontextualised in character and failed to pay sufficient attention to the rules of standard English” (ibid), leading to their withdrawal. Ministers wanted to see a focus on accuracy and the correct use of language (Lefstein 2009), driven as they were by the desire “to eliminate ‘bad grammar’ – the only interpretation of grammar that they recognised” (Hudson and Walmsley 2005), which directly contradicted the assertions of the Bullock, Kingman and Cox reports that such an approach is unhelpful or indeed detrimental to students’ development as writers. Clark additionally suggests that the LINC project was trapped between the two opposing extremes outlined by the Kingman report: ministers’ desire to return to traditional grammar teaching, and teachers’ desire to avoid teaching grammar explicitly at all: “the explicit teaching of grammar had all but disappeared from the curriculum for English since the 1970s, and the profession recoiled from its re-introduction” (Clark 2010:192). The reintroduction of grammar into the curriculum was therefore driven by political forces. Clark characterises it as an ideological reaction from (Conservative) policy-makers to the “social unrest” of the 1980s, claiming that they

blamed teachers and the curriculum “for a failure... to teach standard English and canonical literature and through it social cohesion based upon a common national identity.” (2005:33). This was never more evident than in a comment by Norman Tebbit, then chairman of the Conservative party, in an interview on the *Today* programme in 1985 (reported in Marshall 1997:111).

*...we've allowed so many standards to slip...teachers weren't bothering to teach kids to spell and punctuate properly...if you allow standards to slip to the stage where good English is no better than bad English, where people can turn up filthy and nobody takes any notice of them at school – just as well as turning up clean - all those things tend to cause people to have no standards at all, and once you lose your standards then there's no imperative to stay out of crime.*

Clark has critiqued Tebbit's use of standards in this quotation, showing how the referent of the word 'standards' shifts meaning until “a person's linguistic behaviour” becomes “linked to their moral behaviour” (2005:40). Such attitudes to grammar have also been evident in public discourse more generally, as will be discussed in the next section.

The position of grammar in English was firmly cemented by the introduction of *The National Literacy Strategy* at primary school level in 1998 (DfEE 1998) and extension into secondary level 2001 with the *Framework for teaching English: Years 7, 8 and 9* (DfES 2001) under a newly-elected Labour government. The Strategy introduced a 'Framework' of objectives which were grouped into word, sentence and text-level categories, and included a wide range of grammatical terminology which teachers were expected to explicitly teach to their students, for example, year 7 students were expected to declaratively “understand types, functions and positioning of subordinate clauses” as well as “to practise applying this knowledge” (DfES 2002:15)

While the Strategy was non-statutory, it was “high-status” (Myhill 2008:286), and there was considerable pressure on schools to adopt its recommendations. It placed significant demands on both teachers' linguistic subject knowledge and their ability



to make such knowledge “intelligible and useful” to their pupils, particularly given the fact that many of these teachers had not been taught grammar themselves (Beard 2000:207). In addition to this, the training for teachers, “based largely on a demonstration and imitation model,” did not clearly instruct teachers in how to teach students about language contextually and rhetorically, and accompanying documents such as the *Grammar for Writing* (DfEE, 2000) materials hindered this further by suggesting exercises “which provided textual fragments without specifying intended audiences, purposes or communicative situations” (Lefstein 2009:397). The stipulation that grammar must be taught explicitly was “more a matter of fashion than a development driven by academic research” (Cajkler 2004:5), made without support from a substantial evidence base (Wyse 2001), without a secure theoretical basis (Myhill 2005), and with accompanying advisory documents which were riddled with errors (Cajkler 2004). Furthermore, in assembling the Framework, policy-makers missed the opportunity to clearly “define an appropriate body of grammar knowledge and terminology,” (Gregory 2003:17), or to integrate or standardise grammar terminology and pedagogy across school subjects, ignoring potential links between MFL and English departments (Turner and Turvey 2002; see Blase, McFarlan and Little 2003 for a US example of such a link in action).

Accompanying Strategy publications such as *Not whether but how: teaching grammar in English at key stages 3 and 4* (QCA 1999b) acknowledged the debate about grammar, but continued to assert the importance of explicit teaching despite the lack of a clear supporting evidence-base. This particular document argued that students should be taught to analyse language with technical vocabulary in order to develop their “understanding of the function of particular linguistic features and patterns in spoken and written text, and to evaluate their effects on readers and listeners,” (p.19) and demanded that “by the end of key stage 4 pupils should have enough knowledge of grammar to be able to name parts of speech, and grammatical structures and functions” (p.36). In this respect, it displayed two “flaws” which have been “enshrined in government documentation and edict”: “assuming that pupils need to know about sentence grammar through a terminology, and assuming that it

is how that knowledge is conveyed rather than whether it is" that needs to be addressed (Andrews 2005:71).

Nearly ten years later, the revised *Framework for Secondary English* (DCSF 2008) assumed that grammar had been embedded into the teaching of writing and extended the scope across key stage four, also making explicit links to criteria published to support assessment of attainment and progress in Reading, Writing and Speaking and Listening (DCSF and QCA 2008). The detailed banks of sentence-level objectives were rationalised and replaced by two "strands": 8.1, 'varying sentences and punctuation for clarity and effect', and 9.1, "using grammar accurately and appropriately." The latter label had an unfortunate suggestion of a deficit approach in the choice of the terms 'accurate' and 'appropriate', however, the individual yearly objectives linked to this strand actually indicated a more rhetorical and contextual aim, as shown in the year 9 objective that students should "understand the ways in which writers modify and adapt phrase and sentence structures and conventions to create effects, and how to make such adaptations when appropriate in their own writing" (DCFS 2008). The reduction and rationalisation of objectives gave teachers more freedom to exercise their own professional judgement with regards to what they taught. However, the election to power of a Conservative government in 2010 has resulted in the withdrawal of the Framework, and a new National Curriculum is currently being written. Teachers participating in this study were working with the revised English Framework (DCSF 2008), and it is likely that ten years of working and training within the Strategy will have shaped their practice significantly, and potentially have shaped their beliefs. However, as this study is concluded, teachers are working in a policy vacuum, and the role that grammar will play in the new curriculum for English remains to be seen.

#### 2.2.4 Grammar in public discourse

Alongside the academic debate and policy developments, teachers are also influenced by a public discourse which associates grammar with accuracy and the prescriptive teaching of a standard form of 'correct' English:

*Clearly, to the public, grammar is Standard grammar. Anything else is broken,*

*deficient, non-language, and the speakers are deemed broken, deficient, nonstarters.* (Wheeler 2006:81).

Such views are likely to be predominantly focused on Hartwell's categories (3) and (4), "usage and school grammar" (Kolln 1996:26). Popular criticism of error and non-standard usage can be seen clearly in the press, for example in *The Sun's* valorisation of "Grammar Man," a "superhero" who corrects errors of spelling and grammar in graffiti artists' work (West 2011). Similarly, the relationship between non-standard usage and crime suggested by Tebbit was repeated in the link made between "Ghetto Grammar" and the UK Riots of August 2011 by Johns in *The Evening Standard* (2011), in which the author dismisses the "cultural relativism" of those who "assert the legitimacy and value of street talk, or at the very least, the importance of teaching young people to "code switch"" out of hand, while bemoaning the "vacuous words," "wilful distortions" and "tedious double negatives" of "inchoate street slang". The association between this perception of 'grammar' and right-wing, reactionary politics is evident in media opinion-pieces such as Philip Pullman's response to the publication of Andrews *et al.*'s EPPI review (2004a). Pullman satirised Tebbit's slip between the "standard" English and "standards" of morality, describing how those "on the political right...know without the trouble of thinking that of course teaching children about syntax and the parts of speech will result in better writing, as well as making them politer, more patriotic and less likely to become pregnant" (2005).

Keen identifies this conservative view as being held by "those who have a social and ideological interest in maintaining the hegemony of the language forms with which they are associated." He describes how these groups perceive grammar as an issue "of order, defined in terms of paradigms and deviations rather than varieties, so that the rules of grammar become emblematic of other aspects of social order, and the perceived loss of linguistic norms a metaphor and even a projected cause of a decline in standards generally" (1997:432). This prescriptive and ideologically-driven view of grammar is firmly embedded in public discourse, with "dubious notions of standards and correctness" a "common thread" from "1700 to the present day" (Rimmer 2008:29).

This view is also not confined to the UK. Gold describes an almost identical situation in the US, explaining that “so much public discourse about student reading and writing comes from that place of fear: fear of declining standards, fear that students today are not being taught traditional “skills,” fear that our children won’t be able to compete” (2006:46), while Dunn and Lindblom suggest that “the grammar debate is really about conflicting social forces people would rather not discuss: race and ethnicity, power and privilege, oppression and marginalization” and that, in public discourse, “the ongoing grammar issue is a patina for a more complex, serious debate we all need to have about power and opportunity in this culture,” (2003:43).

Such views, Rimmer argues, result in a “preoccupation with surface error that reduces the input of grammar into the writing process to little more than editing and error correction” (2008:29). While Ehrenworth suggests that such a focus on error may contribute to student resistance to learning about grammar (2003), there remains, as Kolln and Hancock describe, “an uncomfortable sense that correctness issues can’t simply be wished away” (2005:25). Indeed, Lindblom warns that the deficit discourse can exert a dangerous influence on teachers, suggesting that it “can tempt otherwise well-intentioned teachers from an intelligent exploration of language to an ill-informed fixation on correctness” (2006:95).

The influence of this “preoccupation with surface error” can be seen clearly in the competing voices of contributors to the 2006 special edition of *The English Journal* (NCTE 2006) all of whom were asked ‘What Is Your Most Compelling Reason for Teaching Grammar?’ (Benjamin *et al.* 2006). While one high school teacher strongly asserted that “correctness matters” explaining that “I teach grammar to ensure that all my students, not only those with English teachers for mothers and pedants for fathers, will graduate knowing how to write without grammatical error” (p.18), on the very next page a researcher argued against this view, stating that while “there is a strong temptation to drill students in the rules of correctness in the hopes of transforming them” to do so is “disrespectful. We should teach grammar to help students gain flexibility in their use of language” (p.19). Teachers writing in other special issues of the journal also display Lindblom’s “ill-informed” attitude by

defining grammar in prescriptive and accuracy-focused terms (2006:95). For example, in the 1996 issue Rose states that she teaches grammar in order to make students “aware of the rules” and “how to apply them,” asserting a need “to find the errors in what we have written so that we will not be embarrassed” (1996:97), while Brown similarly argues that grammar should be taught to improve the accuracy of students’ writing so that they will not be adversely judged when they move into the workplace (1996). Such teachers may also be influenced by affective factors, as Heyden asserts, “Clearly, there is something in many of us that does not love an error,” (2003:16).

It’s clear, therefore, that while the academic literature may be moving towards a conceptualisation of grammar which foregrounds rhetorical potential and minimises the importance of correct usage, this is significantly out of step with public discourse about grammar. Many teachers (even those engaging with research literature and publishing their own articles) will be approaching grammar from a very different perspective, one influenced by the public perception that grammar teaching should be concerned with maintaining standards of accuracy and conformity to standard English in speech and writing.

#### 2.2.5 Teacher subject knowledge and grammar teaching

Teachers who were (on the whole) educated at a time when grammar was not valued are now confronted with competing voices and pressures: a conceptually ambiguous centralised framework, a public discourse which associates grammar with right-wing policies, and continuing disagreement about the value of grammar from the academic community.

In 2000, Beard warned that “if there is an increase in the amount of grammar teaching in the UK, it will make very specific demands on the professional knowledge of many teachers” and that where teachers “do have a framework for analysing grammatical structures, it may be disproportionately influenced by a ‘naming of parts’ approach” (2000:123). In fact, his prophetic words seem to have been validated by research. Both Myhill’s study of difficulties in the acquisition of

metalinguistic terminology (2000) and Cajkler and Hislam's study of primary trainees found exactly the kind of misconceptions that Beard posited, with teachers and pupils placing too much emphasis on "the semantic rather than the syntactic" (2002:170), over-dependent "on simple absolute definitions" and failing "to appreciate functional shift" (p.175). Numerous studies report a general lack of confidence in the linguistic subject knowledge of both trainees and experienced teachers (e.g. Kelly and Safford 2009; Findlay 2010), and this is echoed in the US (Sipe 2006) and Australia (Harper and Rennie 2008). There exists a generation of English teachers who have little experience of being on the receiving end of explicit grammatical instruction (Cajkler and Hislam 2002:172, Kolln and Hancock 2005), and even for those who were taught, their "half-remembered lessons from childhood can be more confusing than helpful" (Burgess, Turvey and Quarshie, 2000:8). There is some indication that the situation may be improving, as indicated by the fact that Cajkler and Hislam's "entry audit levels of understanding are improving" for primary Postgraduate Certificate in Education [PGCE] trainees, "but the progression is uneven and inconsistent" (2002:167). These authors also found that teachers were vague in their understanding or conceptualisation of grammar, with some trainees including phonics in their discussion, and others focusing principally on spelling and punctuation (p.172).

Alongside the demand on linguistic subject knowledge, teaching grammar for writing places particular demands on teachers' ability to make "knowledge of language explicit" in an accessible manner (Beard 2000:207). Research has struggled to produce effective pedagogical strategies for grammatical instruction, so it is unsurprising that teachers have been shown to possess inadequate pedagogical knowledge in this area. In case studies of student teachers, for example, Hislam and Cajkler found that problems in teachers' subject knowledge were less challenging than the difficulties they had in scaffolding that knowledge for pupils (2004).

The publication of the Literacy Strategy was accompanied by a flood of textbooks designed to support teachers with quick exercises to be used as 'starter activities,' such as the Hodder English Starters (Howe *et al.* 2001). Teachers themselves have

reported the difficulty of implementing a contextual approach to grammar, particularly when tempted by the ease of such “prepackaged, easily reproducible” worksheets published widely in both the UK and the US (Hunt and Hunt 2006:88; Blase *et al.* 2003). The notion that traditional exercises are “easier” to manage is also echoed by teachers of English as a foreign language (Sarac-Suzer 2007:267). Such decontextualised approaches, however, can lead to a problem identified by Myhill (2000): pupils taught in this way can often identify and manipulate features in isolated exercises, but remain unable to fully assimilate this knowledge in order to draw on it when writing. Young writers may thus have declarative knowledge - ‘knowing that’ - without procedural knowledge - ‘knowing how’ (Myhill, 2005). The review by Myhill *et al.* additionally suggests that teachers have problems “in identifying precisely how effective complex expression is achieved,” and that “over-teaching of specific features results in surface learning” (2008:16). Similar results have been reported in Andrews’ studies of teachers of English as a foreign language (2001; 2003). He also draws a distinction between procedural and declarative dimensions of knowledge about grammar, reporting that while teachers can deal with grammar through “mechanical exercises,” they have difficulty in explaining the reasons for and effects of particular constructions (2001:76).

The problem of traditional teaching “thwarting” rhetorical approaches has been explored by Lefstein (2009:278), whose research in a primary school discovered that even ‘advanced skills’ teachers [ASTs] struggle with the pedagogy of rhetorical grammar. He describes how a lesson on verb choice resulted in the mechanical replacement of “common, general or shorter” verbs with to more “obscure, specific and longer” synonyms, without regard for context or meaning (p.395). Lefstein relates this to a “procedural pedagogical model” in which “content knowledge is broken down into discrete skills, converted into a set of procedures, which are demonstrated by the teacher and then repeatedly practised by the pupils,” arguing that this “grammar of schooling” (p.397) is at odds with the rhetorical pedagogy of “inductive explorations of texts, discussion of rhetorical and grammatical choices, and pupil application of grammatical knowledge in written communication tasks” (p.380). Similar results have been reported by Hislam and Cajkler’s studies of primary

PGCE trainees, where the authors found “a danger that trainees were over-focused on the elicitation of the correct technical term or standard definition (describing words etc) ... rather than exploration of language in context.” (2004:11), and that “some trainees have been given the impression that grammar is just about learning terms and definitions ...about giving pupils model examples and then requiring them to include these in their own writing.” (Cajkler and Hislam 2002:176).

Teachers themselves express considerable anxiety about their level of understanding, even if they possess a significant amount of grammatical knowledge (Cajkler and Hislam 2002). Turvey, for example, speaks of her students’ concern about “the lack of time to ‘read and study’” (2000:143). Hadjioannou and Hutchinson also report anxiety in their reference to the findings of Shulman (1987) “that teachers who have not received adequate preparation in grammar instruction experience apprehension in teaching grammar topics, and the quality of their instruction noticeably deteriorates as they struggle to teach a subject in which their subject matter knowledge is lacking” (2010:91).

However, despite the fact that “some teachers’ limited confidence with grammatical terms and applied linguistics may be a barrier” to effective teaching of grammar, (Myhill *et al.* 2008:3), studies of trainee teachers have shown that teachers develop a range of strategies for improving their knowledge. Trainees develop an awareness of the importance of resolving “gaps in their own knowledge” (Hadjioannou and Hutchinson 2010:98), their subject knowledge and confidence grow through the process of “teaching and preparing for teaching” rather than “explicitly learning about grammar” (Cajkler and Hislam 2002), and pedagogical knowledge develops concurrently with linguistic subject knowledge (Turvey 2000:143).

Given the difficulties faced by teachers and the significant constraints on initial teacher training programmes, it is unsurprising that many researchers propose comprehensive in-service training as the only way in which to address teacher linguistic subject knowledge (e.g. Vavra 1996, Hudson and Walmsley 2005, Kolln and Hancock 2005). In the UK, with the role of Local Education Authorities [LEAs] being



scaled-back, and free schools and academies given more autonomy (DfE 2010), it remains to be seen how these changes will affect teachers' access to such training.

#### 2.2.6 Teachers' beliefs about grammar teaching

The largest-scale study to date of English teachers' espoused beliefs about grammar was published as one of *The grammar papers* by the QCA (1998) before the introduction of *The National Literacy Strategy*. 137 teachers from primary, secondary and middle schools were surveyed about their confidence in their knowledge and their teaching of grammar, and reported how their schools incorporated grammar into their planning and teaching. The results indicated a strong association of explicit grammar teaching with prescriptivism and old-fashioned teaching methods such as decontextualised "exercises" and "drilling" (p.26), along with a general lack of confidence in defining grammar, particularly in understanding "the relationship between implicit and explicit knowledge of language" and the relationship between "grammar teaching" and "language study" (ibid). Other studies have similarly reported that teachers struggle to define grammar. Vavra reports that "many teachers, for example, are still unaware of the basic distinction between usage and syntax, both of which are often equated with 'grammar,'" (1996:33; see also Murdick 1996) while Pomphrey and Moger report, in a study of English with Media and Modern Foreign Language teacher trainees, that while both sets of students professed "preference for descriptive grammar" the language used in open comments "was the language of prescriptive rather than descriptive grammar (e.g. use of terms such as rules, correct forms)" which "suggests that they have not always internalised a complete understanding of descriptive grammar even though it may superficially seem a more palatable alternative to a prescriptive view" (1999:232). Cajkler and Hislam touched briefly on perceptions of grammar in their work with primary trainees and found conceptual uncertainty: in interviews with ten students, they found that three mentioned phonics, and others "focused principally on spelling and punctuation" (2002:172). In interviews with twenty-five teachers in the US, Petruzella also found problems of definition, explaining that while researchers understand the term "traditional grammar teaching" to "refer to

isolated memorization of rules and terminology and pages of skill and drill practice," teachers tend to use it to describe "what might be more properly labelled mechanics usage skills such as subject-verb agreement, punctuation, and even spelling" (1996:69). All of these findings suggest that teachers and researchers can be at odds in their use of the term "grammar", a finding that is perhaps unsurprising given the various ways in which the term can be used (Hartwell 1985). It also suggests that the concepts of "rhetorical grammar" espoused by Kolln (1996) or "grammar in context" espoused by Weaver (1996) are not familiar to UK teachers.

The QCA survey further reported that "a few teachers were hostile to any increase in the explicit coverage of sentence structure whether for themselves or their pupils, either because they did not think it would work, or because they associated it with increased prescription and loss of teacher control," and noted widespread opposition to pedagogy associated with "traditional formal grammar teaching," with most believing that "the explicit teaching of sentence structure should somehow be embedded in the context of pupils' writing and reading." (1998:28). The ambiguous "somehow" may indicate that teachers were able to express the belief that contextualising the teaching of sentence structures is important but lacked confidence in explaining how to go about doing this, or may simply indicate that teachers suggested a range of different approaches to contextualisation. As a whole, the survey painted a picture of a profession which was uncomfortable about grammar, comprised of teachers who lacked confidence in their ability to teach it or indeed in the value of teaching it, and who related it to traditional teaching methods which they broadly rejected. The perception that grammar teaching is reactionary, what Myhill characterises as the "neo-conservative associations" shaped by the public discourse outlined above (2005:78), occurs even in countries in which grammar is not such a contested subject, as Van Gelderen found when lecturing teacher educators from Flanders and the Netherlands:

*...mentioning the G-word was sufficient to evoke negative reactions to such an approach. Protests against a back-to-basics ideology and "setting the clock back" sounded loudly. (2006:45).*

The limited up-to-date evidence would suggest that grammar, while now accepted

by teachers, is still perceived to be a 'secondary' area of English and an aspect of the subject which they dislike: Findlay's recent interviews with seven teachers revealed that grammar is seen as "a legitimate aspect of the subject" but that "teachers do not enjoy teaching it and regard it as a chore" (2010:4), with all participants valuing the study of literature far above that of language, "unanimous in their assertion that Literature is at the heart of English". They also associated literacy "with functional skills ... most appropriate for less able students," (p.5), perhaps indicating a deficit view of grammar which focuses on correcting the errors of lower-achieving students.

The 1998 QCA study also highlighted teachers' "uncertainty and anxiety" (1998:26) about the reintroduction of grammar to the curriculum, noting the lack of relevant teacher education about grammar:

*Older teachers did not see their school experience of traditional formal grammar as relevant to the present, and younger teachers had generally not been taught grammar explicitly as part of their own education. (ibid)*

Such feelings of apprehension are echoed in studies of trainee teachers' responses to grammar. These have reported the psychological difficulty for trainees of confronting an aspect of subject knowledge which lags far behind abilities in other areas (Burgess *et al.* 2000). Cajkler and Hislam's (2002) study of primary PGCE trainees found "considerable anxiety" about grammar at the start of the course, and interestingly discovered that while "knowledge increased" during the PGCE year, "anxiety remained high," (p.161) indicating a potentially deep-rooted apprehension about grammar, while Kelly and Safford note that "as teacher educators working in higher education with the first generation of "literacy hour kids", we encounter many trainee teachers (and experienced teachers in schools) who may lack confidence when it comes to grammar and its pedagogic application in practice" (2009:11). In the US, Hadjioannou and Hutchinson found a similar story in the predominantly negative responses to the idea of teaching grammar of pre-service teachers, noting that there was "hostility" but that "the most prevalent response among the students... was one of fear" (2010:96). This anxiety may be linked to concerns about how they will be viewed as professionals if their less-than-confident knowledge is exposed, as Bralich explains:

*The term gerund is often dropped in grammatical circles the way some people drop the Kennedy name in political circles. If you know what a gerund is it shows you are a learned person. If you don't know what it is, you may be marked as illiterate or, at best, one of the semiliterate dharma-bum sort who can only do flow-of-consciousness writing and are incapable of the introspection that grammar requires. (2006:63).*

Pomphrey and Moger's research with pre-service teachers of English with Media and Modern Foreign Languages noted a lack of confidence and dislike of grammar amongst the "EwM" students. The researchers highlighted the weight of negative affective responses amongst the EwM group, showing that their difference to the "MFL" group lay "not so much in the number of languages or dialects known" but rather in the way in which the EwM group qualified their responses with "self-disparaging" remarks rather than the more "objective, technical" evaluations of the MFL students, including comments such as "'paltry', 'very little', 'damnedly bad' (sic!), 'rusty', 'very poor'" (1999:228). They concluded with a warning that such emotional responses to grammar can prevent some teachers of English from tackling the subject, stating that "many are significantly inhibited from engaging intelligently with questions about language structure and language use" (p.234). This assertion emphasises the significance of the affective elements of teachers' beliefs about grammar, suggesting that any attempts to encourage English teachers consider, discuss or teach grammar will need to contend with the strength of their negative feelings about it.

A general dislike or fear of grammar amongst teachers in the US has also been reported anecdotally in *The English Journal*, the journal of the National Council of Teachers of English who have waged a "war against grammar" since the 1980s (Bralich 2006:62). Sipe, for example, describes the reluctance of new teachers to teach writing "because of a fear that some issues of grammar or usage will come up for which they have insufficient knowledge" (2006:16), and Brown has described the impact of teachers' dislike of grammar on students who pick up on negative attitudes:

*Too often instructors enter classrooms with the mindset that anything related to teaching grammar is automatically envisioned as being dull, dismal, and dreadful. Such a reluctance is quickly perceived by students; it's instantly magnified in the classes' minds as they consciously/unconsciously think, "Oh, oh, more of the same, dry old stuff that I've heard so many times before." If instructors really enjoy teaching grammar-as I do-then their classes sense this enthusiasm and react accordingly (1996:99).*

However, despite these negative perceptions, studies of teacher trainees have also reported more positive attitudes to grammar. Both Turvey (2000) working with secondary-level trainees and Cajkler and Hislam with primary-level (2002) found that, regardless of their anxieties about subject knowledge, trainees valued the idea of grammar teaching: Turvey found that her students felt that they had "missed out on something" by not being taught grammar themselves at school, and that this made it "all the more important that their pupils should have it" (2000:143), and Cajkler and Hislam state that in trainees' "attitudes to learning and teaching" about grammar, "there was a lot to be positive about" (2002:170). Such reports indicate that there is a willingness to learn about and practise grammar teaching even where teachers or trainees are insecure in their own linguistic or pedagogical knowledge.

Two studies have touched specifically on teachers' attitudes to terminology . These indicate a belief that it is more suited to higher rather than lower ability students. The QCA survey reported teachers' belief that the use of terminology relating to sentence structure is "a barrier to accessibility" for some students, along with a general lack of clarity regarding "the level of detail they should employ in their use of terminology" (1998:27). Petruzella similarly reported that teachers in her US study taught more terminology "to higher-ability students" as they felt that "the college-bound students need it more, and the lower-level students are more resistant to learning it" (1996:72). These reports suggest that, given the limited research evidence about the value of terminology, teachers are basing their decisions on practice-informed beliefs.

Aside from these few direct studies of teachers' beliefs about grammar, there are a number of professional articles in which teachers explain their own attitudes and practice in special editions of *The English Journal* (NCTE 1996, 2003, 2006). Andrews explains that teachers will often tend towards "an eclectic approach," stating that "as a practising English teacher, that is exactly what I did; I created my own mix of top-down (research-informed) and bottom-up (pragmatic, inventive, intuitive) approaches to the teaching of writing, and employed whichever method seemed right for the learners I was teaching" (2005:70). This approach is reflected in the reports from teachers in the US such as Davis (1984), Brown (1996), Yoder (1996), Doniger (2003), Hagemann (2003), and Gold (2006), who have each pieced together their own pedagogy for grammar, taking very different approaches which reflect the fact that "the teaching of writing cannot be based solely on evidence-based practices at the present time, as there are still too many gaps in our knowledge" (Graham 2010:135). While Brown, for example, focuses on teaching the "fundamentals" and "building blocks," through "total immersion" in lessons focuses entirely on learning terminology and rules of grammar and punctuation through fast-paced exercises and mnemonics (1996:99), Gold's approach focuses on teaching grammar in the context of students' writing assignments, specifically moving students away from a rule-bound understanding of grammar and aiming "to get students to think deeply about language at the sentence and word level, to be conscious of the choices writers make, so as to be able to make use of a wide range of rhetorical strategies and syntactic constructions when they wrote" (2006:44). It is important to note that these two opposing models of practice are underpinned by very different priorities and contexts: while Brown was working in a "community college and private business school" with students for whom his grammar instruction was a "last chance" to "raise their skills to enable them to handle demanding office/secretarial positions," (1996:98), Gold was developing a new English curriculum in a private high school, explicitly attempting to move away from formal grammar exercises to a research-informed approach to the teaching of grammar and writing, citing, amongst others, Andrews *et al.* (2004a), Kolln (2003) and Weaver (1996). Andrews' comment that he focused on what was "right for the learners I was teaching" (2005:70) is thus an important reminder of the diverse

contexts in which teachers work, and of how this will affect their orientation to 'grammar'.

Concerns about grammar are not confined to the L1 community: more wide-ranging research has been conducted into the beliefs of L2 teachers. Borg and Burns' large scale study of teachers of 176 English language teachers from 18 countries found generally favourable attitudes amongst the majority of teachers (2008:477), but, more similarly to research on L1 teachers, they also found a degree of uncertainty, noting particular question marks over the value of formal grammar teaching in helping learners to become more fluent, and whether or not learners need to know grammatical terminology (ibid). The need for contextualisation was also strongly felt, as "over 84 per cent of the teachers disagreed with the statement that 'grammar should be taught separately, not integrated with other skills such as reading and writing'" (p.466). The problem of defining what is meant by 'grammar,' and the tendency of teachers to associate it with specific traditional pedagogical practices have already been outlined. In L2 research, however, there are more widely-accepted ways of classifying approaches to grammar which fall into dichotomies such as the opposition between focus on content or focus on form (Ellis 2001; Basturkemen, Loewen and Ellis 2004), or the separation of 'inductive' or 'deductive' methods (Andrews 2003). However, Andrews' research has indicated that such neat binaries do not adequately reflect teachers' thinking: in a survey the expected negative correlation between inductive and deductive approaches was "not as high as might have been anticipated," and he concluded that this might possibly reflect the fact that "the two areas of belief are not necessarily mutually exclusive" (p.357). Such categories may therefore be inadequate and over-simplistic ways of conceptualising approaches towards grammar, particularly if teachers are not themselves aware of the labels. This view is supported by an earlier case study by Borg, who discovered that "aspects of traditionally exclusive approaches to L2 teaching coexisted" in his participants' practice (1998:26). Borg and Burns' 2008 survey also explored teachers' conceptions of pedagogical approaches to grammar teaching inductively by coding responses to open-ended questions, generating categories such as "text-driven grammar integration," "task-driven" grammar

teaching and “reactive grammar work” (2008:468-473). Given the uncertainty which L1 teachers of English express in their definitions of ‘grammar teaching,’ (see above) it would seem appropriate to adopt a similarly inductive approach to researching this aspect of beliefs about grammar.

It is in the L2 field that attempts have been made to relate beliefs about grammar to teachers’ classroom practice. By observing teachers and discussing their decisions in interview, several studies have begun to reveal some of the complexity that lies behind this relationship. Borg found that L2 teachers frequently cite reasons other than learning as justification for explicit teaching of grammar, such as conforming to student expectations or providing pace and variety in lessons (1999:158). This finding has been repeated in a study of teachers of English as a second language in Turkey, where Phipps and Borg found teachers using controlled grammar practice such as “sentence-level gap-fill exercises” as “legitimate and effective classroom-management tools” even though they stated their belief that such activities “did not contribute much to student learning” (2007:18), and a similar finding has been reported in Sarac-Suzer’s case study, also in Turkey (2007). Both Borg and Andrews have found that “a shared principle, such as that grammar learning is a process of ‘accumulating entities,’ may be associated with a different set of practices for each teacher,” and that, conversely, a particular approach, such as “explicit form-focused presentation and practice of grammar” can be “justified by a range of principles” (Andrews 2003:373). This indicates that there can be no simple deduction that a particular practice is predicated on a particular belief, or that an espoused belief will necessarily lead to a particular practice. Petraki and Hill’s investigation into the relationship between L2 English teachers’ theories about grammar and their pedagogical practice, found that “although the teachers’ background in grammar affects their teaching, they seem to draw on more grammar theories than they have training in” (2010:82). They argue that these theories may be drawn from the grammar “materials that teachers are exposed to in their teaching,” (ibid) and also note that this finding reflects the “practical and experiential” nature of grammar teaching identified by Borg and Burns (2008:478), the fact that beliefs about teaching develop through feedback from the everyday acts of teaching and



preparing for teaching. There have been no studies to date which investigate this relationship for practising teachers of English in the UK using both interview and observation, so this will be a significant contribution to knowledge for this study.

There have been some attempts to investigate the relationship between beliefs about grammar and aspects of teacher background. There is evidence that teachers' experiences of schooling may influence their practice: Hadjioannou and Hutchinson argue that "the instructional models teachers experience in their own schooling can shape their own instruction in significant ways" and that teachers will tend to fall into "familiar modes of instruction" particularly when "working within a subject area such as grammar, for which they do not have adequate knowledge," (2010:98). In terms of demographics, the QCA survey did find that teachers with more experience and those with an English degree were more confident "in identifying and explaining simple, compound and complex sentences and identifying and defining a clause and a phrase," noting that this is related to their own "education or training in English" (1998:28). However, evidence from L2 research warns against trying to correlate simple measures of background variables to teacher beliefs. Borg and Burns state that "seeking to account for the beliefs teachers hold in terms of discrete demographic variables is unlikely to be productive." (2008:477), and Andrews found that teacher beliefs about grammar were not significantly correlated to aspects of background such as "place/subject of first degree and years of teaching experience" but that there did seem to be a link between beliefs and the particular school context in which the teachers worked (2003:372). The influence of classroom contexts and factors such as educational experience has been widely cited in the broader literature relating teacher belief to practice discussed above (e.g. Lam and Kember 2006), so it will be more important to investigate the contextual influences and constraints on teachers' practice and to explore how their experiences of being taught may have shaped their beliefs than to attempt to identify trends related to demographic characteristics across the limited sample.

### 2.3 Summary

It is clear from this evidence that grammar remains a particularly contentious issue for both teachers and researchers. While research into the teacher cognition suggests that teachers' behaviour is significantly shaped by their beliefs (Fang 1996; Calderhead 1996), and that this is likely to be particularly true in contested areas such as grammar teaching (Nespor 1987; Borg and Burns 2008) it is equally clear that a host of contextual factors complicate the relationship between beliefs and practice. There is some evidence that certain espoused beliefs are related to effective or ineffective teaching (Poulson *et al.* 2001; Rubie-Davies *et al.* 2004; Miller and Satchwell 2006); however, any expectation that a given statement of belief will lead inevitably to a particular practice is doomed to failure, particularly given the context specific nature of some beliefs (Pajares 1992), the potential for competition between beliefs (Borg 1999; Basturkmen *et al.* 2004; Phipps and Borg 2007; Farrell and Kun 2007) and the range of constraints which teachers face in the classroom (Lam and Kember 2006). In the light of this, it is particularly important to heed the assertion from Pajares (1992) and Borg and Burns (2008) that studies of belief should include some degree of observation that enables researchers to compare espoused beliefs to practice, expanding the study of cognition to "the study of what teachers know, think, and believe and how these relate to what teachers do" (p.457).

The 'grammar debate' is still alive in the research literature, albeit with some movement towards a consensus that explicit teaching of grammar may have benefits (Clark 2010) and particularly that such benefits are likely to come from a contextualised approach to grammar teaching (e.g. Weaver 1996; Kolln 1996; Rimmer 2008; Myhill *et al.* 2012). There is some evidence that teachers share this concern with contextualisation (QCA 1998), though little clarification of how they might be understanding the word 'context' and what pedagogical implications it might have. The limited research into L1 trainee teachers' perspectives suggests that linguistic subject knowledge is a source of anxiety (e.g. Pomphrey and Moger 1999; Turvey 2000; Cajkler and Hislam 2002), and that teachers' practice may be influenced by their own education (Hadjiioannou and Hutchinson 2010) or by the teaching materials with which they are provided (Lefstein 2009), this latter finding

being echoed by studies of L2 teachers (Petraki and Hill 2010). However, given that there have been no investigations into the beliefs of practising secondary-level L1 teachers of English in the UK purely focused on grammar since the QCA survey of more than a decade ago, the focus of this study seems timely.

This investigation will therefore set out to examine what teachers understand grammar teaching to mean, their experiences of teaching and learning grammar, their affective responses to it, as well as their perceptions of its value. It will draw on the literature reviewed in section 2.1.2 to develop a model of belief which will operationalise the research questions, separating out conceptual, evaluative, affective elements and episodic influences on beliefs. There are also no extant studies which compare espoused beliefs about grammar teaching to observed pedagogical practice for UK-based L1 secondary English teachers. This study will therefore seek to address the gap by exploring the relationship between the beliefs which teachers state in interviews, their classroom behaviour and the justifications which they give for their practice.

## Chapter 3: Methodology

### 3.1 Aims

This research contributes to the ongoing 'grammar debate' by examining the beliefs and practice of those who teach grammar and writing. The first phase of the research investigates the conceptions of grammar and beliefs about its value held by the participants, while the second phase compares espoused beliefs to pedagogical practice, contributing to the growing body of research into teacher cognition. Phase one explores: the experiences teachers have of learning grammar themselves; how they conceptualise grammar teaching; their evaluations of its use in improving pupils' writing; the feelings they have about teaching it, including reflections on their linguistic subject-knowledge. Phase two explores how three teachers integrate the teaching of grammar into schemes of work which focus on writing at key stage three, examining what pedagogical approaches are evident, what justifications the participants give for such approaches, and the constraints which teachers feel impede their ability to teach in accordance with their beliefs. As there is little extant research into the beliefs about grammar of experienced L1 teachers, the investigation is exploratory and interpretive, not seeking to test specific hypotheses but rather to generate themes and examples which illuminate different facets of how teachers think about grammar. The study also represents the first attempt to link beliefs about grammar to observed classroom practice for secondary L1 teachers of English in this country. This aspect of the study also takes an exploratory approach, specifically looking for the gaps and tensions between espoused beliefs and observed practice.

### 3.2 Research questions

*Principal Question 1: What beliefs do teachers espouse about the value of teaching grammar for writing?*

- 1a. How do teachers conceptualise grammar teaching?
- 1b. What are teachers' experiences of teaching and learning grammar?
- 1c. What feelings do teachers express about teaching grammar?
- 1d. What do teachers believe about the value of teaching grammar?

*Principal Question 2: How do teachers practise 'grammar teaching'?*

- 2a. What different pedagogical approaches do teachers take when teaching grammar?

*Principal Question 3: What is the relationship between teachers' beliefs and pedagogical practice in grammar teaching?*

- 3a. What are the matches, mismatches and tensions between teachers' beliefs and practice?
- 3b. What causes do teachers report for tension / mismatches?

To address principal question one, the views of practising teachers have been elicited through self-report methods, including interviews and written reflections. Questions two and three have been addressed by case studies of three teachers, using observations, stimulated recall interviews and think-aloud protocols to analyse their practice and explore their justifications, as well as revealing areas of tension between the two. Together, these methods will draw out both what teachers say about grammar teaching, their "espoused theories" (Argyris and Schon 1974:viii) and what actually happens in the classroom when they say they are 'teaching grammar.'

### 3.3 Research paradigm and theoretical position

#### 3.3.1 Research paradigm

The research is positioned within the interpretive paradigm, seeking to explore the field and “illuminate” (Pring 2000:109) different facets of teachers’ beliefs about grammar, shedding light on various aspects of the relationships between beliefs and practice. The project does not aim to produce generalisable results, but, recognising that “the uniqueness of each context does not entail uniqueness in every respect” (p.119), it provides examples of beliefs and practice which reflect some of the range present amongst teachers of English and suggests trends within the sample which may be indicative of those amongst the wider professional community. It thus contributes to our understanding of how teachers think about grammar, and how these beliefs can be reflected in their practice.

The project is underpinned by a constructivist ontology which sees reality as “a social, and, therefore, multiple construction” (Guba 1990:77). While this does not preclude the existence of an external, objective reality (Kirk and Miller 1986), it recognises that the findings presented in this research cannot be a direct representation of such, but rather that they have been constructed through an intersubjective process, with myself and the participants in dialogue. The study is founded on a constructivist epistemology which recognises the “multiple, holistic, competing, and often conflictual realities of multiple stakeholders and research participants” (Lincoln 1990:73), which also calls for accounts to be expressed as “temporary, time- and place-bound knowledge” (Guba 1990:77), so it is important to recognise that the findings represent a snapshot in time rather than an absolute and complete picture of beliefs or practice.

I aim to represent the “subjective meanings” of participants (Pring 2000:98), but also to include reflexive analysis in order to acknowledge the beliefs and values which I bring to the project, and which will inevitably colour my interpretation. My position as an ‘insider’ to the profession makes me party to the “rules which structure the relations between members of the group and which make it possible for each to interpret the actions, gestures and words of the others” (p.106); however, it could

also have limited my ability to interpret others. My own experiences as a teacher may have positioned me in alignment with some participants. With this in mind, I have sought to avoid the temptation to ratify my own experiences and feelings, and have attempted to 'bracket' my own past experiences, values and beliefs, borrowing a technique associated with phenomenological research (see section 3.9). This will not allow me to simply remove the influence of my past experiences and achieve objectivity, but, in line with Heidegger's theory that, "through authentic reflection, we might become aware of many of our assumptions" (Byrne 2001:830), it will make my history transparent to the reader so that they can identify more clearly any likely bias in my interpretation, and will help me to be mindful of the influence which may be exerted by my own beliefs when I attempt to interpret those of others (Crotty 1998).

### 3.3.2 Theorisation of 'belief'

I conceptualise belief as an element of 'cognition,' in line with Calderhead (1987) Kagan (1990), Andrews (2001) and Borg (2003). Borg and Burns define research in cognition as "the study of what teachers know, think, and believe and how these relate to what teachers do" (2008:457). This understanding of 'cognition' does not draw clear distinctions between knowledge, values and beliefs, but rather accepts that these are intertwined (Poulson *et al.* 2001). A distinction is drawn in this study, however, between beliefs and linguistic (grammatical) subject knowledge, as this body of knowledge is a socially-agreed 'bound' system, distinct from the 'unboundedness' of belief (Nespor 1987:318) and which can be clearly defined and tested. The research presented here therefore includes a report of teachers' *beliefs* about their grammatical *knowledge*. Within the broad definition of cognition, I have operationalised my research questions by using a model of belief based on the ideas proposed by Nespor (1987) and developed by Pajares (1992), outlined in the literature review. This sees beliefs as characterised by a number of elements: cognitive, affective, evaluative, episodic and ontological. Figure 1 shows how the model relates to the research questions, and the research questions are linked to the research design in tables 3.1, 3.2 and 3.3.

The theoretical model is also informed by Argyris and Schon's distinction between espoused theories and theories-in-use (1974), particularly in the adoption of the term 'espoused' to characterise the beliefs articulated by participants in interviews and in writing. Espoused theories are those used "to describe and justify behaviour" (p.viii), the beliefs to which people "give allegiance" and which they are willing "to communicate to others" (p.7). For the purposes of this study, these beliefs are conceptualised as conscious, accessible to the participant and possible to articulate, figuratively or propositionally. Theories-in-use are those beliefs which "actually govern(s)... action" (p.7). They may or may not be compatible with espoused theories, and can only be studied as constructs inferred from observation of behaviour. Inevitably, such constructs may always be "inaccurate representations of the behaviour they claim to describe" (ibid). For the purposes of this study, the beliefs which guide behaviour are conceptualised as tacit, partially unconscious and, where conscious, potentially inexpressible, though it may be possible to make some tacit beliefs or assumptions conscious and expressible through reflection prompted by activities such as think-aloud protocols and stimulated recall interviews. These beliefs-in-use are inherent in the actions taken by participants and are shaped in response to a complex entanglement of contextual factors which cannot always be made explicit: they are comprised of "assumptions" not only about "self" and "others" but also "the situation" in which the participant is acting, and "the connections among action, consequence, and situation" (ibid).

In comparing teachers' practice to their stated beliefs, I therefore understand that the different methods of data collection target different 'types' of belief or theories: self-report methods such as interviews and written reflections will elicit espoused beliefs, while observations will construct beliefs-in-use, and my interpretation of these will be partial, particularly due to the fact that I cannot be aware of all of the contextual constraints. The think-aloud protocols raise elements of both: explicit statements of belief (espoused), and examples of practice from which beliefs can be inferred (in-use). In this respect, the comparison of beliefs and practice may also be conceptualised as a comparison between espoused beliefs and beliefs-in-use. However, given the problematic epistemic status of constructions of beliefs-in-use, I



have decided to conceptualise this study as investigating the relationship between espoused beliefs and observable practice, rather than developing a research design wholly founded on Argyris and Schon's model.

This study also conceptualises beliefs as contextualised and transient, reflecting the constructivist epistemology outlined above. In the first phase of the study, contextualisation is present in the process of data collection and analysis: interviews are preceded by observations so that participants and researchers can discuss specific contexts, and the interviews are coded on a teacher by teacher basis. In the second phase, the case studies include contextual detail and analyse cases as individuals in order to present a more holistic picture.

I have also not imposed an expectation of consistency at any point in the study, but rather have allowed for the existence of competing or conflicting beliefs, uncertainty and tension: as Phipps and Borg state, "mismatches between what teachers do and say should not be dismissed as 'inconsistency' on the part of teachers, rather, such disparities provide a focus for constructive discussion" (2007:17). This again reflects the call for recognition of "multiple... realities" within a constructivist epistemology (Lincoln 1990:73); I have attempted to retain any apparent inconsistency or ambiguity in my analysis of teachers' beliefs (see 4.10), and have avoided imposing a predetermined, consistent external framework on to participants' comments, rather seeking to construct themes which collect points of commonality and to identify trends within the sample.

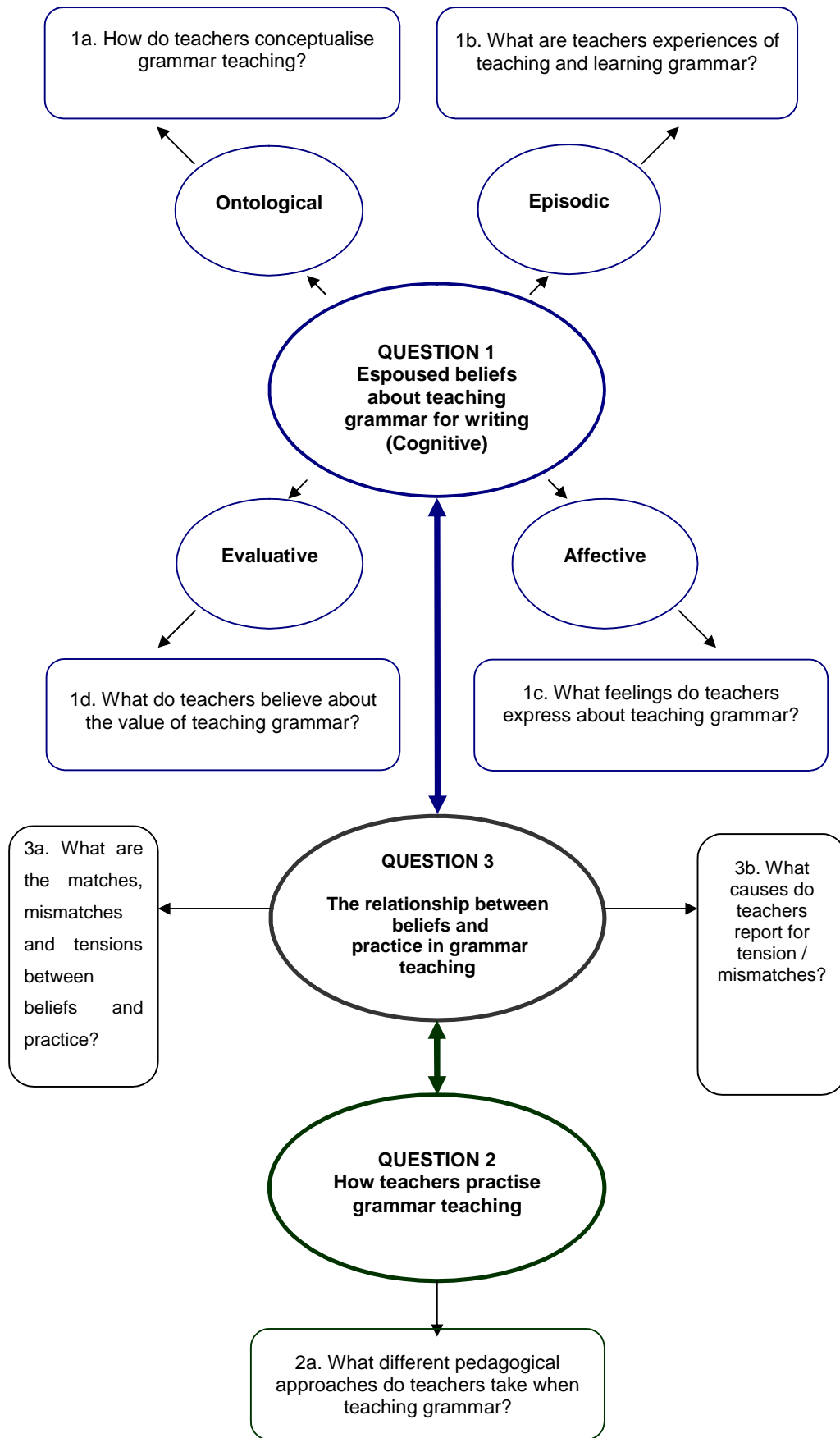


Figure 3.1 Conceptual Overview

Given Borg and Burns' comment that "the formal frameworks which theorists bring to bear on the description and analysis of pedagogical activities may very often not be isomorphous with the personal and practical pedagogical systems through which teachers make sense of their work" (2008:480), I did not pre-construct a conceptualisation of 'grammar teaching.' Rather, I set out to deliberately explore this conceptual aspect of teacher belief, eliciting participants' understandings of what 'grammar teaching' is. Similarly, I did not use a pre-constructed theoretical framework to analyse teachers' practice in the case studies (such as looking for 'inductive' or 'deductive' approaches, 'focus on form' or 'focus on content') but rather attempted to summarise the main teaching and learning activities in terms of the purposes stated by the teachers in the lessons: the aims or objectives given, what the teachers said, and what the students were expected to do (see appendices I.iv.c and I.iv.d).

### 3.4 Research design

#### 3.4.1 Overview

Scheibe has emphasised that "there is no way of describing what a person really believes, for expressions of belief are always gathered under circumstances that may deflect or distort" (1970:59). This blunt statement captures the unavoidable fact that researchers can only study an external representation or manifestation of belief, either in speech, writing or other action: belief can only be indirectly measured. Kagan advocates multi-method approaches "not simply because they allow triangulation of data but because they are more likely to capture the complex, multifaceted aspects of teaching and learning." (1990:459). Given this study's underlying assumption that beliefs cannot always be directly accessed or articulated, it was appropriate to follow Kagan's advice and use multiple methods to explore the complexity of beliefs.

The research design falls into two clear phases: phase one was defined by the design of the ESRC *Grammar for Writing?* project, and phase two was designed independently to extend the investigation (see tables 3.1 and 3.2 for an overview of the two phases).

### 3.4.2 Phase one: the 'Grammar for Writing?' project

The ESRC-funded *Grammar for Writing?* project was a randomised control trial accompanied by a contextualising qualitative study, designed to investigate the research question: "What impact does contextualised grammar teaching have on pupils' writing and pupils' metalinguistic development?" The research design for this project is outlined in appendix III, and was developed by the co-principal-investigators, Debra Myhill and Susan Jones. Mixed state comprehensive schools in the South West, West Midlands and Gloucestershire were randomly selected using Local Education Authority lists, and invited to participate in a project focused on 'writing'. Schools were told that there was a more specific focus within the study, but that we could not reveal this until the end of the data collection period as it may otherwise have contaminated the results of the trial. Those who agreed were asked to nominate one year eight class and their English teacher to be involved in the study. The teachers were asked to undertake a test which required them to analyse examples of language using grammatical terminology, hidden within a wider audit of their subject knowledge so that the project's focus on grammar remained masked. This test was used to divide teachers into two cohorts: those with 'high' linguistic subject knowledge, and those with 'low'. The teachers within these two cohorts were then each randomly assigned to either the intervention or comparison groups to ensure that there was an even division of stronger / weaker teacher knowledge of grammar across both. Both groups were required to teach three, three-week writing-focused schemes of work over the course of a year: Narrative Fiction in the autumn term; Argument in the spring term; Poetry in the summer term. Intervention groups received detailed schemes of work linked to the revised *Framework for Teaching English* (DCFS 2008) which contained explicit grammar teaching of points selected for their relevance to the genre being taught, created by the project team. These included teacher notes, lesson plans and all resources, and the grammar teaching was embedded within the lessons, focused on exploring the patterns used in authentic model texts, discussing their effects, and developing students' own written repertoire. Comparison groups received outline schemes which addressed the same broad Framework objectives, but without the pedagogical support materials focused on contextualised grammar. Student writing development over

the course of the year was assessed by a balanced cross-over pre and post-test of writing.

The accompanying qualitative study provided the opportunity for my own research strand, and for my involvement in the research design. Each participating teacher and class was observed teaching one lesson of each of the three schemes of work, and then interviewed: the project therefore offered an opportunity to interview thirty-one teachers about their beliefs about grammar on three occasions. Each interview was preceded by a lesson observation, allowing some links between practice and espoused beliefs to be made; however, as half of the teachers were following schemes of work provided by the project team, the inferences which could be drawn about their practice from this were limited. In addition, the nature of the control trial demanded that the teachers could not be made aware of the fact that we were interested in their opinions about grammar teaching until the final interview, so direct questions could only be asked in interview three. These interviews were designed collaboratively by the team as a whole: both co-principal investigators, the project research assistant, and myself. I played a particular role in contributing many of the direct questions about grammar asked in interview three. The interviews and observations themselves were conducted by all members of the project team: I worked with ten of the schools myself. My analysis of the ensuing data was, however, conducted entirely independently, with team-members acting as credibility checks for my decisions rather than contributing directly to the analysis of teachers' beliefs. A project conference in which preliminary findings were shared with teachers at the start of the following academic year allowed me to present participants with my initial analysis of their beliefs in the form of 'belief profiles' following a strategy used by Basturkmen *et al.* (2004), providing an opportunity for participant validation and further data collection. The *Grammar for Writing?* project interviews formed phase one of the research, and provided data to answer principal question one of my research questions.

### 3.4.3 Phase two: the case studies

Phase two of the research was designed independently to use a collective case-study approach (Cresswell 2007:74) with self-selected participants to explore the relationship between beliefs and practice in more depth, answering principal research questions two and three. This approach was chosen to complement the more general overview of beliefs provided by the phase one study, offering complex local detail to exemplify and explore how beliefs relate to practice. The multi-method approach, combining observations of practice, field notes, a stimulated recall interview and a think-aloud protocol along with data gathered in phase one was designed to capture and explore beliefs in a multi-faceted way, and a comparison across three case-studies has been included to “strengthen the findings” (Yin 2009:156). The notion of triangulation is perhaps inappropriate in this constructivist research, given the fact that it implies a realist ontology: both Mason and Silverman question the simplistic notion that triangulation enables a closer approximation to “truth,” arguing that different methods reveal different aspects of a research subject, providing “different versions or ‘levels’ of answer” (Mason 1996:149) or revealing “situated” actions and accounts which cannot be simply decontextualised through ‘triangulation’ (Silverman 1993:157). Therefore, the research design used different methods in order to explore beliefs in a nuanced manner, rather than seeking to pinpoint and fix each participant’s ‘position’ in relation to grammar teaching.

<p>Phase One: 2008-9  The ESRC Grammar for Writing? Project RCT and Qualitative Study  Elements of the design particularly relevant to my own study <b>written in blue</b>  Independent work undertaken for the purpose of my study only <b>written in red</b></p>	
<p>Principal research question: What impact does contextualised grammar teaching have upon pupils' writing and pupils' metalinguistic understanding?  <b>Principal Research Question 1: What beliefs do teachers espouse about the value of teaching grammar for writing?</b></p>	
<p>31 schools / 31 classes  In the South West , West Midlands and Gloucestershire  All mixed state schools  Teach 3 schemes of work of 9 lessons each:  Autumn 2008: Narrative Fiction; Spring 2009: Argument; Summer 2009: Poetry</p>	
<p>Intervention Group  Given detailed plans, teaching notes and materials, with contextualised grammar teaching embedded throughout the units</p>	<p>Comparison Group  Given medium term plans with the same objectives as the Intervention group</p>
<p>School Visits  Each school visited <b>once per term</b>, during each scheme  Lesson observation  Interviews with 2 key informants:  1. The <b>teacher</b>  2. A pupil (the same each time)</p>	
<p>Outcomes  5 pieces of writing from each student (the same tasks across all groups):  1 pre-test personal narrative (Sept '08)  1 post-test personal narrative (July '09)  1(x3) piece of writing as the outcome from each scheme  <b>3 lesson observations for each teacher/class</b>  <b>3 interviews with a teacher from each class</b>  3 interviews with a pupil from each class</p>	
<p>Quantitative Analysis:  Writing tasks for each pupil analysed for linguistic complexity and sophistication.  Results analysed using multi-level statistical modelling.</p>	<p>Qualitative Analysis:  Interviews coded inductively using NVIVO 8 software  <b>Inductive coding of beliefs</b>  <b>Bottom-level codes integrated with top-level codes reflecting the research questions</b>  <b>Teacher 'belief profiles' created</b></p>
<p>Participant Validation / Further Commentary:  <b>All teachers invited to respond in writing to their profiles at Writing Project conference or via email (22 responded)</b></p>	
<p>Qualitative Analysis:  <b>Axial coding / refinement of coding; additional comments made by participants responding to their profiles coded separately</b></p>	

Table 3.1 Phase One Research Design

Phase Two: 2009-11
Independent Research: Case Studies relating teachers' beliefs to their classroom practice
Principal Research Question 2: How do teachers practise 'grammar teaching'? Principal Research Question 3: What is the relationship between teachers' beliefs and pedagogical practice in grammar teaching?
All teachers invited by email to participate in follow-on case study research 3 teachers volunteer
Case Study School Visits  3 week observation / recording of case study teachers teaching a KS3 Writing scheme  Stimulated recall interview: prompting teachers to explain their thinking during key teaching episodes and then to discuss their beliefs and practice more broadly  Think-aloud protocol: teachers discuss their decisions while each marking the same 2 pieces of pupil writing and providing feedback  Field Notes
Qualitative Analysis  -Descriptions of pedagogical practice developed -Inductive coding of stimulated recall interviews - Themes created used to develop analytical framework - Other data sources (belief profiles, observations, think-aloud) integrated into framework -Comparison of beliefs and practice -Tensions, matches / mismatches identified
Participant Validation / Further Commentary  Written Case Studies emailed to participating teachers for commentary / further elaboration
Qualitative Analysis  Adjustments to individual Case Studies Cross-case comparative analysis

Table 3.2 Phase Two Research Design



#### 3.4.4 Trustworthiness

Terms such as reliability and validity are arguably inappropriate within a constructivist research paradigm, given that these traditional concepts are “premised on the assumption that methods of data generation can be conceptualized as tools, and can be standardized, neutral and non-biased” (Mason 1996:145). Instead, Guba and Lincoln (1989) propose alternative terms ‘Credibility,’ ‘Transferability,’ ‘Dependability’ and ‘Confirmability’ to establish “Trustworthiness.” I have attempted to ensure credibility by using a variety of methods to explore different facets of teachers’ beliefs and practice and by offering my interpretations to the participants for their comment or approval. In the case studies in particular, the use of observation, stimulated-recall interview and think-aloud protocol alongside the original semi-structured interviews has provided me with a rich, multifaceted picture of the participants’ beliefs about grammar. While member-checking could be held to signify a realist ontology (suggesting a ‘correct’ interpretation) the idea of a consensus of interpretation fits well within the constructivist stance: as Pring states, “social reality... is constituted and maintained by the agreements in interpretation of the members of society and of the groups within it” (2000:118). This aspect of the research design therefore provides a credibility check on my own interpretations of data. This study also uses a number of Shenton’s methods for improving credibility (2004). The first phase of the study uses a degree of random sampling in the selection of schools (and therefore teachers) which were involved in the study (p.65). A degree of “iterative questioning” (p.66) has been built into the phase one interviews, in that interviews one and two both prompt participants to discuss grammar, while the third interview asks them more specific questions about it. In addition, “frequent debriefing” (p.67) has occurred at the *Grammar for Writing?* project meetings where we have discussed the interviews and the process of analysing data, and the phase one and phase two data and analysis have been subject to “peer scrutiny” (ibid), firstly at a meeting of fellow PhD researchers, and then at three conferences. The contextual description at the start of each case study and the information about the participants and research methods given in this chapter will assist transferability (Cresswell 2007:204), and the range of participants selected provides data from “multiple environments” which can

improve this also (Shenton 2004:70). I have also taken a number of steps to improve dependability, namely: reporting the research process in detail (in this chapter and appendix I); and using “overlapping methods” (p.71) including various self-report methods to elicit espoused beliefs, and both observations and a think-aloud protocol to provide evidence of teachers’ practice. I have attempted to improve confirmability by providing a clear audit trail (see appendix I), and by discussing my “own predispositions” (p.72) in section 3.9 of this chapter, and by acknowledging the limitations of the study and of the methods used in section 3.8.

Other criteria for evaluating interpretive research provide guidance for how the findings should be reported. Cresswell’s assertion that a report should not be “a closed narrative with a tight argument structure” but rather “a more open narrative with holes and questions and an admission of situatedness and partiality” (2007:204) recalls Lincoln and Guba’s recommendations that reports should be “time- and place-bound” (Lincoln 1990:73; Guba 1990:77). It is therefore important to highlight the gaps, tensions and “silences” in the report (Peshkin 2001:249), and to point out, as far as possible, what is missing as well as what is present. These issues are discussed in chapters six and seven.

#### 3.4.5 Participants (see appendix II)

The participants were drawn from the sample generated by the ESRC *Grammar for Writing?* project. They were all teachers of English currently teaching Key Stage three, and were nominated by their Head of Department. All of the participants were involved in the phase one interviews. All participants were invited to reflect on their belief profiles, commenting on my initial analysis.

For the second phase of the research, case studies (each case being one teacher) were selected through opportunity sampling, with volunteers from the first phase of the project. I sought volunteers for this phase rather than approaching individuals chiefly because of the potentially sensitive nature of this phase of the study which required participants to allow me to observe their practice and probe their beliefs

and justifications in some detail. I wanted the participants to feel comfortable with me as a visitor in their classroom and to be interested in the study, as I felt that this would encourage them to be more open and exploratory in interview, a “tactic to help ensure honesty” (Shenton 2004:66). These participants are not representatives of a particular type of teacher, nor have I assessed their teaching for effectiveness. Rather, these three case studies have allowed me to capture some of the varied ways in which beliefs and practice interact, and to suggest some of the causes and consequences of mismatches between them.

There are a range of reasons why all of the participants should not be considered a ‘representative’ sample: while the schools were selected through random sampling using LEA school lists and a random number generator, to an extent they are self-selected, having agreed to take part in the ESRC project; the schools are located in certain geographical areas (Birmingham, Cornwall, Dorset, Devon, and Gloucestershire); teachers have not been stratified for years of experience, training, linguistic subject knowledge, or any other contextual factors. Most importantly, half of the teachers were engaged in delivering schemes of work which were designed by the ESRC team to incorporate contextualised grammar teaching, and their views of grammar will be influenced by this. As a result, this study will produce idiographic knowledge rather than generalisable findings, providing themes and trends in beliefs about grammar as displayed in the sample which may then be related to other studies to build a more complete picture.

### 3.5 Data: methods of information collection

Borg has suggested that “An initial distinction can... be made between the substantive and methodological dimensions of language teacher cognition research. The former covers what is being studied, the latter how.” (2006: 280-281). To a certain extent, however, these two aspects are intertwined, with the methods employed implying particular understandings of ‘belief,’ as has been discussed in section 2.1 of chapter two.

### 3.5.1 Phase one: all participants

#### *3.5.1a Semi-structured interviews (appendices I.ii.d, I.iii.b)*

Interviews were the main method of eliciting teachers' 'espoused beliefs.' All four ESRC project researchers were involved in conducting the semi-structured interviews and observations which precede them, although analysis for the purposes of this study has been conducted independently. The interviews were designed to elicit participants' beliefs about writing in general, and about the *Grammar for Writing?* research project materials. However, they also included questions specifically designed for this study (see appendix I.ii.d for the full interview schedules). As the focus on grammar was withheld from the participants until the third interview to avoid influencing the randomised control trial, grammar was included only indirectly in the first two interviews. It was present in interview one as one of a number of words given as discussion prompts, and in interview two as one of a number of statements which teachers were asked to rank on a five point likert scale of 'Strongly agree – Strongly disagree,' the statement being 'Teaching grammar does not help improve writing'. In the third interview, specific questions were asked which related to the research questions for this project (see table 3.3).

Interviews rely on an understanding of belief that is propositional, conscious and accessible by the participant and which sees beliefs as possible to articulate in language. The extent to which an interview can access 'contextualised' beliefs is debatable: specific situations can be discussed, and videos or transcripts examined, but the participant will have a different perspective looking at these from 'outside' the original context. In addition, there are the usual problems encountered by qualitative researchers when attempting to use interviews. Denzin has asserted that "the interview's meanings are contextual, improvised and performative" (2001:5), that there is no fixed 'subject' which an interview can access (Doucet and Mauthner 2008). Silverman reminds us that the "interviewer and interviewee actively construct some version of the world appropriate to what we take to be self-evident about the person to whom we are speaking and the context of the question" (1993:90), so it is necessary to recognise an interview as a socially-situated event, and to address how the researcher is positioned by the teachers, and vice versa (Harrison *et al.*

2001:327). The interviews therefore elicit “displays of perspectives” rather than “true or false reports on reality” (Silverman 1993:107): these, as Jarvinen suggests, are interesting “in their own right” (2007:387). I acknowledge that the data show me what teachers feel able to legitimately present as their espoused beliefs, rather than allowing me to access their beliefs directly. The very process of being interviewed has also had an impact on beliefs, particularly if the questions ask participants to make explicit what had previously remained tacit. White, for example, explained that trainee teachers seemed to “be clarifying what they believed through the process of explaining” or even “revising their beliefs as they explained” (2000:282), and there is similar evidence of this behaviour in this study (see 4.10).

Research Question	Interview Question
1a. How do teachers conceptualise grammar teaching? (ontological)	<i>What do you understand by the term 'grammar teaching'?</i>
1b. What are teachers' experiences of teaching and learning grammar? (episodic influences)	<i>If you teach it, how do you normally teach grammar in the context of writing?</i>
1c. What feelings do teachers express about teaching grammar? (affective)	<i>How confident do you feel in your own subject knowledge of grammar?</i>
	<i>How confident do you feel in applying your grammatical knowledge to writing contexts?</i>
1d. What do teachers believe about the value of teaching grammar? (evaluative)	<i>What is your personal view of the role of grammar in writing lessons?</i>
	<i>Are there some elements which you feel help / hinder children as they become better writers?</i>
	<i>Is it necessary to teach grammatical terminology or can children learn about grammar without it?</i>

Table 3.3 Interview questions and related research questions

### *3.5.1b Observations (appendices I.ii.c, I.iii.a)*

Each of the above interviews was preceded by an observation which sought to capture the main activities undertaken, teacher explanations and student responses. These provided some contextualisation for the interviews, enabling the teachers and interviewers to discuss specific events from the observed lessons. These observations were not used as data for the phase one study of espoused beliefs about grammar, but were used as additional data for the case study analysis in phase two.

### *3.5.1c Written reflections on belief profiles (appendix I.iv.a)*

All participants were invited to reflect on their belief profiles: 20 did so while attending a project conference in December 2009, while the others were invited to by email (5 responded). As they included direct quotations from the interviews, the belief profiles enabled the participants to review what they had said, providing them with the opportunity to extend, amend or clarify their earlier comments and to reflect on whether their perceptions had changed over time, as well as checking that my interpretations seemed valid. Participants who attended the conference were given thirty minutes to do this, and many took the profiles to quiet rooms to reflect on them in some depth. Therefore, while the data is subject to self-report limitations similar to interviews, and while there was no opportunity for me to ask for further clarification or elaboration of their annotations, this was an efficient way to allow all of the participants to respond to my initial interpretations and to allow for beliefs to change or develop over time, extending the intersubjective dialogue between myself and the participants to reflect the constructivist epistemology outlined in 3.3.1 above. While this process mainly prompted agreement with my interpretations, many participants took the opportunity to add to their earlier comments, particularly adding more information about their beliefs about terminology (see section 4.9), and one corrected an interpretation.

### 3.5.2 Phase two: case study teachers

#### *3.5.2a Observations (appendix I.iii.c)*

I observed each case-study teacher over a period of three or four weeks, watching eight or nine hours of teaching. The lessons to be observed were chosen by the participating teacher. I watched each teacher teaching writing-focused lessons to key stage three classes. For the first teacher, I observed the first six lessons of a non-fiction writing scheme taught to two year eight classes (set two and set five). For the second, I observed a complete, nine-hour scheme focused on 'Inspirational Writing' (fiction and non-fiction) to a mixed-ability year eight class. For the third, I observed the first six lessons of a non-fiction writing scheme taught to a year seven set two class, and two non-fiction writing revision lessons taught to a year nine bottom set class. The focus on key stage three was designed to provide me with a comparative context for the case studies.

In order to remain as neutral as possible and to maintain a focus on "description" rather than "evaluation or judgement" (Holliday 2002:195), I used a digital voice recorder to record the observed lessons, attempting to capture the lesson as completely and objectively as possible. A voice-recorder was used rather than video as it is less intrusive and easier to transcribe, and as I have focused on the nature of the classroom activities and teachers' explanations and instructions, it was not necessary to capture classroom interactions visually.

I also participated in these lessons as a teaching assistant, handing out materials, working with groups and individuals and circulating to help students during individual and group tasks. The nature and extent of my participation was reactive, dictated by each case study teacher, and I was not involved in any planning or whole class discussion, although I did assist in explaining some tasks or terminology to individual students who were struggling, where necessary. The aim of this was to make both the teacher and the students more comfortable with my presence in the classroom, and to offer the teacher some additional classroom support to compensate for the time they put into the think-aloud protocol and stimulated recall

interview, as well as to thank them for allowing me to observe their teaching over an extended period.

As Calderhead states, "observation alone is of limited value, for the cognitive acts under investigations are normally covert and beyond immediate access to the researcher" (1996:711). It is true that 'beliefs in use' can only ever be inferred, and it is important to be clear that different types of 'belief' are examined through interview and through observation. Interviews offer beliefs which are more decontextualised and usually propositional, while observations may reveal beliefs which are embedded in context, tacit or even unconscious, and may reveal competing, inconsistent, transient beliefs, or even beliefs which are in the process of change (Richardson *et al.* 1991:578). In addition, even the most neutral of descriptions are necessarily partial and filtered through the lens of the researcher. However, both Pajares (1992:327) and Silverman (1993:106) foreground the importance of linking interviews to observations when examining belief, and while I did not look for statements obtained by interview to be simply "validated by observation" (ibid:100) or vice versa, I did compare the two in order to explore the matches and mismatches between the beliefs articulated in interviews and written reflections, and the pedagogical practice which can be observed.

### *3.5.2b Stimulated recall interviews (appendix I.iii.d)*

Stimulated recall interviews were used to prompt participants' reflections on their own practice, to investigate the intentions behind the activities they choose, and the thinking behind the way in which they explain concepts. The first stage of these interviews used the transcriptions from the lesson observations. These were sent to the teachers to read in advance, and each teacher was invited to pick out any sections they wished to discuss in addition to those I had selected, in alignment with the constructivist intention to present "multiple" perspectives (Lincoln 1990:73). None did so, each citing time as a problem and saying that they had only been able to scan the transcripts before the interviews. I started by asking the participants to talk about the scheme of work generally, then selected any episode which featured grammar, and these were used as discussion prompts, framed by questions such as



“What was your intention ...?” or “Why did you choose to...?” In the context of this discussion, the participants both explained their thinking and talked about the various constraints or influences on their practice. These interviews therefore prompted teachers to make links between what they “say, intend and do” (Pajares 1992:314), and to explore the influence of “classroom contingencies” (Segal 1998) and other contextual factors. This offered some information to address Lee’s recommendation that teachers “be asked to explain, analyse, and unpack the issues ...so as to shed light on the incongruity between their beliefs and practice” (2009:19).

The notion that stimulated recall interviews cannot fully capture what participants were thinking at the time of recording is well-rehearsed. They can prompt “post-hoc rationalizations” (Basturkmen *et al.* 2004:251), and the reported thought may be “an abstraction or reinterpretation of real thinking,” some of which “may not be recalled or be verbalisable” (Calderhead 1987:185). However, in this context, I am interested in the justifications teachers give for their approaches, and these may occur in the very kind of rationalizations that Basturkmen *et al.* point to. As Calderhead suggests, “the ways in which teachers render their behaviour sensible” are important to study in their own right (ibid:186).

### *3.5.2c Think-aloud protocols (appendices I.ii.f, I.iii.e)*

These capture thinking at the point of action, and have been used to study teachers’ evaluations of pupils’ writing, recording “judgement... as it was being formulated” (Wyatt-Smith and Castleton 2005:134). The case study teachers were asked to mark two samples of students’ writing: one higher-ability sample using a range of complex grammatical constructions (some insecurely), and one lower-ability sample showing a number of basic errors of spelling, grammar and punctuation. The writing samples were drawn from the corpus generated by the *Grammar for Writing?* project, but were not by students recognisable to the case-study teachers: this did create degree of unnatural decontextualisation, but it enabled a clearer comparison of their practice. They were asked to articulate their thoughts as they marked the writing, and then to state what feedback they would provide for the student, including comments about how students could improve their writing. In practice, each of the

participants marked the text first then went through explaining their decisions immediately afterwards (reflecting the difficulty of articulating thinking aloud while undertaking a complex activity). These verbal reports of their thoughts were recorded digitally and transcribed for analysis. This provided additional data concerning what teachers focus on when assessing writing, extending the data on how teachers incorporate grammar into their teaching of writing and indicating how far they use specific grammatical terminology when communicating with students about their writing.

This method is subject to many of the same problems as stimulated recall interviews, particularly the difficulty of expressing “non-verbal” thought. There may have been a temptation for participants to “romance” me by paying more attention to grammar than they would usually (Wellington 2000:144), and this only provided a small sample of their marking. However, given Beard’s comment that an understanding of grammar is particularly useful for “diagnosing weakness in writing” (2000:153), this aspect of pedagogy is important to explore, and it provides a further layer of data which helps to build a more holistic picture of the cases.

#### *3.5.2d Field notes (appendix I.iii.f)*

Observational field notes were kept to provide contextual data for the lesson observations which could not always be captured by the recording equipment, such as details about the classroom environment and student engagement with activities. They were also used to capture the main points arising from conversations about grammar teaching or the observed lessons which occurred informally.

#### 3.5.3 Piloting

The phase one interview and observation schedules were piloted as part of the *Grammar for Writing?* project. Piloting of the observation and stimulated recall interview was not feasible for the case study; however, the think-aloud protocol was piloted with an experienced teacher and the instructions given were refined in response to this.

#### 3.5.4 Dialogic and contextual data collection

An important element of the methodology is the opportunity for participants to comment on my interpretations. This was built into both the analysis of phase one data, and the analysis and reporting of the phase two case studies. These reflections are not designed to be simple 'participant' validation': for both Silverman and Mason participant validation is problematic, implying an "epistemological privilege" for the participant, requiring a researcher to judge whether a disputed interpretation is "indeed an inaccurate record of the interview... or... a post-hoc rationalization, or the interviewee's current ideas about what they meant to say in the interview" (Mason 1996:152). There is also a concern with participants' lack of familiarity with social science conventions (ibid:152; Silverman 1993:159). Both authors suggest that 'member-checking' is more suitable for generating further data than for validating interpretations, so this study follows their recommendations in using the reflections as further data which have been analysed in their own right. However, where participants expressed outright disagreement (once on a belief profile, and in relation to my first case study), I could immediately see that I had misinterpreted their comments, so I was happy to make some slight amendments.

Similarly, Guba's exhortation that findings should be presented as "temporary, time- and place-bound knowledge" (1990:77) has influenced the longitudinal element which was built into the study: each teacher has been interviewed three times over the course of a year, with case study teachers additionally being observed and interviewed up to fifteen months later. This aspect of the research design has highlighted the contextual and time-bound nature of the beliefs discussed, as is reported in the findings (also see 4.10).

### 3.6 Data: information analysis

#### 3.6.1 Overview

Wellington warns against "the inevitable tendency... to over-collect and under-analyse" data (2000:133). In the light of this, the research design built in time for analysis between phase one and phase two, along with opportunities for participants and colleagues to comment on my analysis at interim stages.

The process of inductive coding is perhaps more an art than a science: Wellington claims that “The procedures are neither ‘scientific’ nor ‘mechanistic’; qualitative analysis is ‘intellectual craftsmanship’” (2000:150), and Webb argues that “qualitative data analysis is a creative endeavour involving intuition and empathy” (1999:328). However, there are clear phases in grounded analysis, and following these can contribute to the rigour and “dependability” of the research (Lincoln 1990:71; Schwandt 1997:164). Wellington explains the main phases of analysis as “immersion,” where a researcher explores the data freely to get a ‘feel’ for it; “reflecting,” where the researcher stands back and looking at the data critically; “taking apart” or “analysing,” which includes coding; “recombining and synthesizing,” which includes refining codes, trying out different ways to analyse the data, generating different models; and “relating and locating” which involves linking the conclusions to the academic literature and wider context (2000:134). This research followed Wellington’s cycle, while also building in an opportunity for participants to comment on and add to the data at the “recombining and synthesizing” stage (see table 3.1).

The NVIVO 8 computer programme was used to code the phase one interview data and the participants’ comments on their belief profiles. The use of a computerised system brings both convenience and potential pitfalls. As Webb suggests, there can be an assumption that computer aided analysis is “more objective and systematic and thus more trustworthy” and that by making it possible to analyse large samples of data, it increases “the representativeness and generalizability of findings.” (1999:324). I do not claim to have produced representative or generalisable findings, nor to have produced an objective account. It can also “lead to fragmentation and decontextualisation” (ibid:325), particularly when the data sets are large. NVIVO did, however, arguably increase the robustness of the findings by allowing me to analyse systematically a large amount of data, 93 interviews, synthesising the comments of the thirty-one participants in order to provide an overview of areas of commonality and disagreement within the sample. The use of NVIVO also allowed me to create and manage a large number of codes, enabling the creation of themes which reflect

minority as well as majority views. As I was mindful of Eisner's assertion that "distortion can result not only from what is put in, but also from what is left out" (1981:8), I attempted to capture dissenting or lone voices, even if the resulting codes contained only one or two references. The phase one interviews therefore provide a thematically-organised representation of beliefs across the sample of thirty-one teachers, presenting a broad overview of some of the range and trends of belief. I have also considered two individuals holistically, paying particular attention to studying seeming inconsistencies within their statements, in order to explore the significance of context (see 4.10).

For the case studies, an approach which clearly considers each case holistically was necessary. Here, thematic coding occurred on a case by case level, followed by cross-case comparison only after the analysis of each individual case had been completed. For this procedure, I used a coding framework created in a word document rather than the NVIVO system so that all of the themes and data were visible at all times (see appendix i.iv.c).

The two phase process of this research, with the overview of espoused beliefs followed by case studies relating beliefs to practice, thus presents both a wide-ranging, more decontextualised but broader picture of beliefs about grammar in chapter four, and more narrow, detailed and contextualised pictures of individual teachers in chapter five.

### 3.6.2 Phase one interview analysis

The coding of the phase one interviews was undertaken in clear stages, designed to ensure thoroughness and rigour. The first stage was immersion in the data, achieved by 'practice' coding of four selected interviews by the whole *Grammar for Writing?* project team to familiarise ourselves with NVIVO 8 and the coding process. This was followed by a comparison of results at a project meeting where we were able to discuss approaches to coding. This enabled me to establish the coding principles that are outlined in table 3.4, although the actual coding and themes created were not used thereafter. From this point onwards, I worked independently with the data.

After reading through all interviews to ensure that I was fully immersed in the data, in the phase Wellington characterises as “taking apart” or “analysing” (2000:134), I coded the interviews at a micro-level inductively, using open coding to generate a large number of codes in order to capture an extensive range of detail and nuance (see appendix i.iv.b). This was done by coding each interview at a time, generating a new code whenever it seemed useful and capturing a comment in multiple codes if it seemed necessary. Table 3.4 outlines the principles which governed the coding.

Principle		Example
1. Comments were coded if they directly related to grammar, and if they were one or more of the following:	(a) a proposition or statement which gave a belief	'grammar is hard'
	(b) a recount of experience relating to grammar	'I learned about systemic functional linguistics in my degree'
	(c) a figurative statement which conveyed an opinion about grammar or an understanding of what it means	'It's the building blocks of language'
2. Comments were coded according to one or more of the following:	(a) topic	'terminology helps teachers to communicate with students'
	(b) use of language: recurrent words or phrases	'rules' ; 'effects'
	(c) the attitudes expressed	'I actually enjoyed it at school'

Table 3.4 Coding Principles

Comments were coded if they met the criteria in (1) above. Codes were created using inductive labels based, as far as possible, on recurrent words or phrases used by the teachers, (e.g. 'rules' 'accuracy' 'choice' 'fear'). Synonymous or closely related comments were coded under the same theme (e.g. 'inadequate' 'ashamed' 'embarrassed'). These codes were also determined by the topic under discussion (i.e. terminology, feelings, children's responses to grammar), and by the attitudes expressed (i.e. positive / negative). These original codes can be seen in appendix I.iv.b.

Table 3.5 (below) offers examples of the inductive coding, showing how codes were attributed to the data. It includes some cases where a comment was added to more than one code. The colours are used here only to aid interpretation of the table (they have no particular significance). The phrases in brackets give the mid-level clusters and top-level themes into which each code was later placed.

Interview Extract	Codes
<p>Q: If people talk about teaching grammar, what does that actually, what do you understand by that?</p> <p>T: Ok, um well I suppose what that would mean would be um teaching students <u>to write in sort of in a conventional formal way, using punctuation correctly</u> and <u>understanding how to construct um coherent sentences, paragraphs, being able to vary sentences and sentence structures, perhaps understanding words that are, or the vocabulary to talk about um construction of sentences, language</u></p>	<p>language variety (aspects of grammar)</p> <p>punctuation (aspects of grammar)</p> <p>correctness (conceptualisations)</p> <p>sentences (aspects of grammar)</p> <p>terminology (conceptualisations)</p>
<p>Q: What do you understand by the term grammar teaching?</p> <p>T: umm, <u>it's that fear, it's that old style, nouns verbs prepositions, complex sentences, compound, you know all the terminology that's really scary</u> and <u>that I think most modern English teachers actually quite struggle with.</u></p>	<p>fear and panic (affect / negative)</p> <p>old-fashioned (conceptualisations)</p> <p>terminology (conceptualisations)</p> <p>sentences (aspects)</p> <p>fear and panic (affect / negative)</p> <p>English teachers struggle (affect / negative)</p>
<p>Q: I'd like to invite you to start off by saying what you understand by the term grammar teaching</p> <p>T: Yeah, <u>it's, as we've been talking about bad words, grammar is one of those that I think, well I can't talk for everybody, but certainly any child that's ever been in</u></p>	<p>the term 'grammar' (affect)</p>



<p><u>my classroom or any teacher I've ever spoken to if you say the word grammar</u>  <u>um the face drops immediately, um, so I think it is a bad word in that sense, um,</u>  <u>so in terms of grammar teaching my heart sinks, um in terms of teaching the children about language, it doesn't, um</u>  <u>and that's the distinction...</u> um but I think it's important because <u>I think it's that tension again between the naming of parts</u>  <u>but giving the children the vocabulary and the knowledge they need so that they are creating effects on purpose...</u></p>	<p>Terminology (conceptualisations)  Effects (conceptualisations)</p>
<p>Q: I invite you to start by explaining what you, you mean, what you understanding by the term grammar teaching, or teaching of grammar, what does that mean to you?</p> <p>T: right.. umm.. <u>it's about teaching the, the sort of rules about how words should be placed in a certain order within sentences,</u> and also about, but <u>also beyond that about again how, how that can be played with in order to create effects.</u></p>	<p>Rules (conceptualisations)  Effects (conceptualisations)</p>

Table 3.5: Coding Examples

After this, a deductive stage followed in which the inductive codes were grouped according to top level themes based on the research questions. These themes are underpinned by the model of belief created for this study (see table 3.6), in line with Calderhead's recommendation that the model of cognition should be explicit in any

analysis of beliefs (1987:184). These themes grouped the inductive codes according to which research question (and therefore which aspect of the model of belief) they addressed:

- Conceptions of grammar (research question 1a; ontological aspects)
- Grammar experiences (research question 1b; episodic influences)
- Affective responses (research question 1c; affective aspects)
- Value of grammar (research question 1d; evaluative aspects).

At this point, it became apparent that some of the top-level themes would benefit from being further sub-divided to take account of the wide range of codes and comments. As a result, themes were added as follows (see also appendix I.iv.b):

- Conceptions of grammar
- Grammar experiences
- Affective responses
  - Affective responses
  - Comments on linguistic subject knowledge
- Value of grammar
  - Value of grammar
  - Use of terminology
  - Grammar pedagogy.

In addition, it also became apparent that two further themes would be useful in order to capture the unanticipated wealth of comments relating specifically to student responses to grammar.

- Children's knowledge of grammar
- Children's attitudes towards grammar.

Codes grouped under these themes actually touch on two aspects of the belief model: evaluative aspects where teachers relayed judgements about students, and episodic influences, where teachers related their judgements or beliefs to specific experiences of teaching students.

The affective theme was initially broken into two codes to capture the fact that teachers discussed their feelings about their own linguistic subject knowledge as well as about grammar more generally; however, at a later stage it became apparent that comments relating to LSK would be better situated as a mid-level 'cluster' of comments within the affective theme (see the final coding frame, appendix I.v.a). The final top level themes appear below in table 3.6.

Aspect of Belief	Research Question	Top Level Themes
<i>Ontological</i>	1a. How do teachers conceptualise grammar teaching?	Conceptions of grammar teaching
<i>Episodic</i>	1b. What are teachers' experiences of teaching and learning grammar?	Experiences of learning grammar
		Students' knowledge of grammar
		Students' attitude towards grammar
<i>Affective</i>	1c. What feelings do teachers express about teaching grammar?	Affective responses to grammar
<i>Evaluative</i>	1d. What do teachers believe about the value of teaching grammar?	Judgements about the value of teaching grammar
		Judgements about the value of terminology
		Beliefs about grammar pedagogy
		Students' knowledge of grammar
		Students' attitude towards grammar

Table 3.6 Top-level themes and related research questions

After the bottom level codes had been grouped according to the top level themes, belief profiles were created for the participants (see appendix i.iv.a for an example). These profiles collected teachers' comments under the relevant top-level themes,

and included a bullet point list which summarised my interpretations of their comments. Participants were invited to annotate these profiles: to further elaborate on their statements, to correct my misinterpretations, to indicate where their beliefs might have changed or to answer questions which I asked directly. This gave me the opportunity to check and clarify my understanding of their comments before I proceeded to the next stage of analysis, building in further opportunity for intersubjective dialogue between myself and the participants in line with constructivist epistemology (Lincoln 1990), as well as a longitudinal element allowing for some change or development in beliefs over time. This longitudinal aspect provided some additional data which is presented in chapter four, section 4.9.

Once my interpretations had been validated or commented on by the participants, an axial stage, Wellington's "recombining and synthesizing" (ibid) followed. The codes were rationalised and combined to produce a "useful" model which better organised the original inductive codes within the top-level themes (Weber 2004:viii-ix). This involved the creation of a number of mid-level clusters to group the detailed and specific original codes more coherently (see appendix I.v.a). At this stage, I presented the coding frame to a meeting of PhD researchers working on similar topics in the field of writing research, who checked the logic of my coding structure and verified examples of my coding (see appendix I.iv.b). I then revisited all of the raw data to saturate the coding frame.

Once axial coding of the original interviews had been completed, any additional data generated by written comments on the belief profiles were coded separately, through the same initial inductive process. This was done to reflect the fact that these later comments were made in a different context, after we had presented the initial results of our *Grammar for Writing?* study, so some of the comments were responses to our findings. A new top-level theme 'Comments on the belief profiles' was created, and the codes were then grouped into two mid-level clusters, 'comments on terminology' and 'the influence of the project' (see appendix I.v.a).

### 3.6.3 Phase two case study analysis

The coding of the case studies followed a different pattern, one which took a more holistic approach than the phase one analysis in order to incorporate more contextual detail. This process focused on developing “a descriptive framework for organizing the case study” (Yin 2009:131), as the purpose of the research is to *describe* the relationships between beliefs and practice, and to outline what the participants have suggested as causes of tensions and mismatches. Firstly, the transcripts of lesson observations along with the lesson plans provided by the teachers were summarised to produce a description of their pedagogical approaches which detailed the lesson objectives, main activities, use of grammar and explanations of grammar in the observed lessons (see appendix I.iv.d). Secondly, the stimulated recall interviews were individually coded, inductively, for the main justifications and explanations given by each participant for their pedagogical decisions. These top level codes were developed independently for each participant to provide a contextual and holistic account of their thinking. These codes were then used as themes to organise the rest of the data into a framework created in a Microsoft Word document (see appendix I.iv.c). Word was used rather than NVIVO so that all of the data were visible at all times, supporting a more context-aware process of analysis. Relevant episodes from the lesson transcripts were added to each theme, along with the data from the think-aloud protocol, field notes, and from the phase one belief profiles and lesson observation schedules. After reviewing the frameworks, the justifications and constraints outlined in each were organised into those “external” to the participants, the outside influences which motivate and constrain practice, and those “internal” to the participants, which they described as arising from their own motivations, values, and beliefs, reflecting the demarcation described by (Olafson and Schraw 2006:80). These frameworks were used to structure the reporting of the cases in chapter five.

Each participant was offered their case report to comment upon. Only the first participant offered an extensive commentary, and her response led to some changes in the report, including the creation of additional themes (5.1.5 *Use of personal response / Focus on personal enjoyment and expression and Pedagogical*

*development*), as well as the alteration of some wording. None of her comments significantly challenged my interpretations; rather they contributed more detail and complexity.

The individual case reports were then compared in a cross-case analysis which used the following research questions as a framework for analysis, created in a word document which positioned each case side by side according to the areas under investigation (see appendix i.v.d):

- 2a. What different pedagogical approaches do teachers take when teaching grammar?
- 3a. What are the tensions or mismatches between teachers' beliefs and practice?
- 3b. What causes do teachers report for tension / mismatches?

By comparing the cases, I hope to produce findings which are "more robust" than those from only a single case (Yin 2009:156).

### 3.7 Ethics

The research design was informed by the British Educational Research Association [BERA] Revised Ethical Guidelines for Educational Research (2004), which groups ethical concerns according to participants, sponsors and the educational research community. Ethical approval was given by the University of Exeter before the research proceeded.

#### 3.7.1 Responsibilities to participants

Interpreting the understanding of others is both a "political" (Harrison *et al.* 2001:338) and "moral" practice (Schwandt 1999:463). Asking respondents to share their views and beliefs raises a variety of ethical concerns which can only be answered pragmatically by a researcher. As Pring states, "there is rarely a kind of clear-cut, and context-free, set of rules and principles" and "moral thinking is a kind of practical thinking," through which the researcher must navigate ethical values within the specific context of the research (2000:142). In this study, I have attempted to use direct quotations as much as possible when presenting my findings, and to

make clear distinctions between the raw data and my interpretations. In this respect, there is a connection between validity and ethics: making the process of analysis clear is desirable for both ethical and academic rigour. The fact that all participants had the opportunity to comment on my interpretations, and that I amended my case study findings to incorporate some of their comments, also helps to fulfil my responsibility to participants.

Detriment arising from participation: In the case studies relating beliefs to practice, the depth of the study and time spent in the classroom means that the relationship between researcher and participant is central to the success of the research, and this highlights the implications of power relations between participants and researchers. This is particularly important in interviews, where “certain players are assigned authority” (Jarvinen 2000:387). Indeed, interviews often produce narratives that reinforce social norms precisely because they reflect needs of the participant to maintain their social status in the face of a figure of authority (Elliott 2005:146). In this sense, the relationship between researcher and interviewee, how they are ‘positioned,’ is not only key to the intersubjective generation of meaning in interviews, but is also a matter of ethical concern. The fact that I have interpreted and represented the participants’ beliefs gives me a position of ‘power’ that can only be partially redressed by sympathetic and careful wording, clear anonymity, and ‘right to reply’ for the participants. By returning the data and interpretations to the case study participants I have attempted to develop the principle of “trust” which Pring suggests can be assisted by checking “data” and “conclusions” with “the people being researched” (2000:152). This has also acted as a ‘privacy’ check, allowing participants to see what information I am presenting, and has given me the opportunity to check that they are happy with the level of background and contextual detail which I have revealed. While the interviews primarily discussed professional beliefs and decisions, there is an element of sensitivity in the subject matter, particularly given that the phase one teachers frequently expressed feelings of inadequacy in relation to teaching grammar, and that two of the case study participants expressed negative feelings about their school and departmental contexts. However, the fact that the phase one teachers are generally reported on

collectively rather than individually offers some mitigation of any discomfort they might feel about the reporting of their feelings. In addition, I have attempted to be sensitive when writing the case study reports, avoiding judgements on the effectiveness of teaching and including the constraints which participants feel hinder their teaching.

Voluntary Informed Consent and Right to Withdraw: Both BERA and ESRC guidelines place emphasis on the notion of “informed consent.” BERA states that participants should “agree to participation without duress” and be clearly informed of “why their participation is necessary, how it will be used, and how and to whom it will be reported” (2004:6). Malone has argued that the very concept of ‘informed consent’ is incompatible with qualitative research as “the inductive, emergent nature of qualitative design precludes researchers being able to predict where the study will take them” (2003:800). In the context of this study, while results could not be predicted, the methods of research and commitments needed from the participants were clearly defined in advance. These were addressed in a training day at the start of phase one of the project, during which teachers were also informed of their right to withdraw. For the selection of case study teachers, participants from phase one were approached by email with a clear outline of the intended research methodology and rationale, and were asked to contact me if they would like to be involved. Making this an ‘opt-in’ rather than ‘opt-out’ procedure removed any discomfort teachers might have felt in turning down my request, and asking the teachers directly removed the possibility that heads of department or head teachers could put pressure on them to continue their involvement. In addition, the fact that the case study participants had worked with me on phase one before volunteering to be part of the continued study meant that they felt comfortable working with me. Once teachers had agreed to serve as case studies, a memorandum of understanding which sets out the rights and responsibilities of both sides was created to avoid any misunderstandings or accidental deception (see appendix I.i.e).

Deception: In Phase One, there was a degree of deception in the fact that the teachers could not be made aware of our focus on grammar teaching at the start of



the study, as this may have prejudiced the results of the control trial. However, in the initial letter of approach and in the training days teachers were made aware that within our writing project we had a particular area of interest which would not be revealed until the final phase one interview, during their last scheme of work (see appendix I.i.c). In this way, the teachers remained as fully informed as possible. The Case Study teachers were fully aware of the focus of my follow-on research (see appendix I.i.d).

Privacy: In any research, it is vital that information remains confidential and anonymous, and this becomes all the more important in studies of belief in which participants present personal values and thoughts. In line with the widely-accepted ethical principle of "confidentiality" (Pring 2000:152) pseudonyms have been used during reporting, and contextual details kept at a level which will not allow teachers to be identified (the case study participants have agreed the level of contextual detail given in this report). The data has been held securely on my private, password-protected laptop, and all participants are able to have access to data held about them in line with the Data Protection Act.

Incentives: BERA also raise the issue of incentives. Here, the main incentive for participants was the opportunity to improve their own professional practice by reflecting on their pedagogical decisions and the beliefs that underpin them. This is arguably an important benefit for teachers (Wyatt-Smith and Castleton 2004; Basturkmen *et al.* 2004), and should outweigh any detriment that may have been caused by the additional burden on participants' time.

### 3.7.2 Responsibility to sponsors

As this research is funded by the ESRC, it has been of prime importance that the project is finished on time. This was considered in the plan of timescale and resources, which built in time for ongoing analysis alongside data collection. Further ethical obligations to the sponsors again overlap with elements of academic rigour. The need for research to be disinterested, and to employ valid and reliable methods has been addressed by providing a clear audit trail.

### 3.7.3 Responsibility to the community of researchers

Responsibilities to the wider community of researchers again largely relate to the 'trustworthiness' of the research. The requirement to be honest and open again entails acknowledging the limitations of the research, providing a clear audit trail, making clear distinctions between raw data and interpretations, and creating access to raw data where possible. I have also attempted to draw clear lines between the elements of research which will have been carried out by the wider *Grammar for Writing?* project team, and those which I have undertaken independently.

### 3.7.4 Further ethical considerations

Formulating an ethical code which goes beyond traditional positivist notions has been a major concern for "progressive" researchers (Holliday 2002:18). Various new principles have been proposed, such as "mutual respect" (Gregory 1990:166; House 1990:163) or "reciprocity of benefit" (Gregory 1990:166). Lincoln and Guba even write ethics into their evaluative criteria for constructivist inquiry, emphasising the idea that participants should be empowered to better understand their situation or to take action in their 'Authenticity Criteria' (Guba and Lincoln 1989:245-251). This project has offered teachers the opportunity to reflect on their beliefs, to make explicit what might have previously remained implicit, and to explore some of the tensions between their beliefs and practice. In this sense, it closely adheres to Guba and Lincoln's recommendations, helping teachers to develop as professionals: as Davis states, "beliefs and practices...should be exposed, challenged and defended in the interests of professional progress" (2003:220).

A further ethical consideration concerns the use that might be made of the research findings (Pring 2000; Eisner 1981; Mason 1996; Harrison *et al.* 2001). Reflecting Pring's assertion that ethics must be considered in context, Smith has called for a "contextualised consequentialist ethics" (1990:157), but it remains difficult to see in advance what the consequences might be, especially in the use made of the research. The links between this research on teacher belief and studies of "teacher effectiveness" are acknowledged by Andrews (2003:352). With the debate over the

very concept of effectiveness and its place in educational research and policy, (Biesta 2007), some researchers may feel uncomfortable in disseminating research which could be used to suggest that some teachers have a 'negative' or 'bad' attitude to grammar, or that their pedagogical methods were unsuccessful. However, this research does not focus on evaluating the effectiveness of different approaches or beliefs, but rather aims to describe the different ways in which the participants teach grammar and to analyse the relationship of these to their espoused beliefs. In addition, by contextualising the beliefs and practice with evidence about how teachers have experienced grammar in their own education and training, and by discussing the position of grammar in public discourse, the research indicates some of the contexts which shape teachers' negative attitudes and lack of confidence, making it clear that the findings do not 'blame' teachers for their attitudes or concerns.

### 3.8 Limitations

In any study of belief there are clear limitations: gaps which cannot be filled, only acknowledged and bridged where possible. Most importantly, it should be recognised that any representation of belief will be partial, context-bound and reliant on external representations of "covert mental processes" (Calderhead 1987:1484). Furthermore, any verbal expressions of belief will be influenced by participants' understanding of what is socially desirable. Interviews will not allow me to "gain access to the teacher's thoughts" (Borg 1998:13), but will produce co-constructed meanings. Observations of practice are limited by the researcher's interpretation of what is witnessed, and will again only provide a partial representation of the teachers' pedagogical approaches. However, as the research was planned to proceed in iterative cycles of data collection and analysis, with participant feedback regularly incorporated, it has produced as full a picture as possible of participants' beliefs and practice.

Perhaps the most significant limitations concern the selection of participants. While the initial sample was approached through a random selection process, participation was voluntary: therefore it attracted teachers with a desire to reflect on and improve

their practice and with a particular interest in improving their pupils' writing. It does, however, include teachers in more than one region, and includes both rural and urban schools (including some from inner-city Birmingham) to reflect a range of teaching contexts. The case-studies relating beliefs to practice are also confined to a small number of teachers, but this small sample size has been selected to allow a close investigation of the relationship between beliefs and practice which is suited to the exploratory nature of this investigation.

While the question of why mismatches might arise has been identified as an important element of the study, this has only been briefly investigated in the case study interviews, and only through a self-report mechanism. However, as this issue is largely unexplored (Lee 2009), this still provides important information which can contribute to the growing body of knowledge exploring the influence of contextual factors on the relationship between beliefs and practice.

Analysis of the data provides another source of limitation. A clear difficulty with this type of research lies in assessing how far the constructs generated are a thorough representation of the data generated by the research. Schwandt suggests that interpretations should aim to produce "the truth that is disclosed by the better – the more perspicacious, the more coherent, the more insightful – of competing interpretations," (1999:454); however, what seems coherent most often is what reinforces existing conceptualisations and ideas of social order and authority, Kuhn's "normal science" (Sardar 2000:27). Weber offers an alternative when he suggests a pragmatic concern with what is "useful," "The best I can do... is build constructs that I find useful in understanding the world and see whether colleagues will agree with me that my constructs in some sense are useful." (2004:viii-ix). The issue of what is "useful" or pragmatic seems perhaps an easier basis on which to find consensus, albeit a temporary one. The data generated will not allow me to produce a definitive report on the beliefs of teachers throughout England about the value of grammar teaching, nor will it provide a complete overview of the different pedagogical practices occurring across the country. It is also unlikely to produce conclusions relating to the effectiveness of different approaches. However, it will be "useful" in

that it will allow me to illuminate some of the different ways in which teachers negotiate the difficulties of grammar teaching, to indicate some of the beliefs about the value of grammar held by experienced teachers, and to highlight areas of tension: the 'gaps' between beliefs and practice, and between the understandings and opinions that teachers express about grammar teaching and those espoused in research and policy.

### 3.9 Bracketing

Ahern argues that bracketing must be a reflexive process which focuses not on "futile attempts to eliminate" the influence of a researcher's own values and experiences, but rather on efforts "to understand" them (1999:408). This section follows her recommended stages to structure the bracketing process. This section was drafted before the research process was undertaken, and has been expanded with hindsight at the end of the project to incorporate reflections on the research process.

#### 3.9.1. Research interests

The focus of this investigation is contingent upon the research question identified in the research design of the *Grammar for Writing?* project: "What are teachers' pedagogical beliefs about teaching grammar in the context of writing?" The study is also intended to fulfil the necessary requirements for the award of Doctor of Philosophy, and, as such, is concerned with the production of original knowledge. My own interest in the topic is closely connected to my history as a teacher of English at secondary-level, particularly to the fact that my expertise lay in literature rather than language before I started my teaching career. The deficit in my knowledge about the teaching of language and of writing prompted me to take a part-time Masters in Education module focused on 'Improving Writing', which required research into whether and how the explicit teaching of grammar might have a beneficial impact on students' writing attainment. The results of my own small-scale action research project indicated benefits for some students from the close study of structures and patterns of language, but also raised more questions than they answered, particularly regarding the role of grammatical terminology,

student reactions to the teaching of grammar, and the relationship between students' declarative and procedural knowledge. My interest in teachers' beliefs about grammar was particularly piqued by reactions from colleagues to my Masters project: it became apparent when discussing my action research that the issue raised powerful and emotive responses from some teachers. I was also interested in the different assumptions people made about what the 'grammar' was that I was studying, and particularly the tendency for non-teachers to presuppose a focus on accuracy, usage and mechanics, often linking it to spelling. The lack of conclusive research evidence for the teaching of grammar also prompted my desire to investigate the beliefs of practising teachers in order to see what conclusions have been drawn by those who had been grappling with the grammar requirements of the *Framework for teaching English: Years 7, 8 and 9* (DfES 2001).

### 3.9.2. Personal value system

Again, my values have been closely shaped by my experiences as a secondary English teacher. I believe that the majority of teachers are hard-working professionals who want to do the best for their students amid the myriad demands of the curriculum and external examinations, school management and parents. I assume that it is beneficial for teachers to practise in accordance with their beliefs, drawing from my own experience of having been frustrated by departmental constraints in my own teaching. I also recognise the day-to-day practicalities which mean that it is not always possible to attain the standards of teaching that teachers would like to achieve on a regular basis.

With regards to writing, I value students' enjoyment of writing more than their ability to produce accurate texts, although I recognise that this may be very different for other teachers. I have spent most of my time teaching middle to high attaining students, so have not had to spend extensive time supporting the development of those who struggle to write, and this may have skewed my perception of the importance of functional accuracy, leaving it relatively low on my list of priorities in comparison to creativity, personal expression and the crafting of written language for effect.

My attitude to grammar has been shaped by the fact that I came to teaching from a literature background. The fact that I became an expert writer without being taught grammar explicitly and without accruing declarative grammatical knowledge predisposes me to be sympathetic towards teachers from a similar background and could prompt me to align myself with those who feel that grammar is unnecessary for some students. However, I also recognise that my own trajectories as a writer and as a teacher are personal and specific: teachers of English come from many different academic backgrounds, and literary analysis is only one strand of the subject. I also value the grammatical knowledge that I developed in my Masters module which I felt gave me a better understanding of both my students' writing and the texts which we studied in class, making me aware of some of the possibilities grammar teaching might offer for students' ability to talk about language, analyse writing and develop patterns to add to their repertoire as writers.

### 3.9.3 Potential role conflict

My role as a researcher on the *Grammar for Writing?* team may have given rise to some potential conflicts of role. The project required me, for example, to consider student engagement in lessons and students' metalinguistic development as evidenced in their interviews, which were not directly related to my own research, and the teacher interviews included sections which were tangential to my investigation, such as the direct questions about what constitutes quality in writing. However, the interview schedules included clear sections focused on eliciting beliefs about grammar and the teaching of writing, and in the analysis phase I was also able to incorporate teachers' unprompted reflections on grammar elsewhere in the interviews.

A more significant potential role conflict occurred in the case study data collection. While the phase one observations were non-participating, in phase two I participated in the lessons as a teaching assistant, chiefly by helping individual students, and circulating to help and to answering questions during group and individual work. In order to reduce any influence from my own values and

assumptions, I ensured that I had no involvement in planning the lessons or in delivering content to the whole class, avoiding any advance discussion about the lessons and responding reactively to each activity as it arose. I also avoided involvement in whole class discussion where possible. Using a digital voice recorder to capture each lesson helped me to separate out the roles of teaching assistant and researcher, enabling me to focus on acting as an assistant during lessons and on analysis later.

#### 3.9.4. Gatekeepers' interests

The chief gatekeepers for this project are my research supervisors and the funding-body for the research, the Economic and Social Research Council. In both cases, their requirements are consistent with good research practice, including consideration of ethical issues and maximum transparency in the reporting of the research. The only research outcome required is the production of this PhD thesis.

#### 3.9.5. Feelings

My feelings about this research project are again derived from my own identity as an English teacher and teacher educator, a literature specialist and someone who was not taught grammar myself. The strongest affective element is my desire not to produce research which can be used in blanket criticism of the teaching profession, as occurred in the *Times Educational Supplement* reporting of a DFES review on the teaching of writing (Myhill *et al.* 2008): "Syntax is too Taxing for many Teachers" (Stewart, 2008). While my research avoids labelling teachers as effective or ineffective practitioners, comparisons between case study teachers and reports of tensions or mismatches between espoused beliefs and practice may suggest that some are more effective than others. However, I have attempted to set aside my anxiety by focusing on the aim of understanding and representing my participants' perspectives, creating a shared account of their beliefs, a "social" and "multiple construction" of reality (Guba 1990:77), rather than setting out to advocate for them.



### 3.9.6. Further reflections on the research process

In the phase one study, I found it essential to be sensitive to the potential for articulate respondents to bias my analysis by making my analytical task easier. In reporting the interview data, I made efforts to use quotations from across the whole sample, and while longer quotations were selected for the clarity with which they expressed the themes discussed or for the depth with which they explored the themes, I also attempted to use short extracts of reported speech as much as I could, integrating it into the text so that the participants' words were visible where possible. I have also reported the number of teachers who made comments within each theme (see appendix IV) in order to ensure that all participants are represented within the findings.

In the phase two case studies, I found it essential to attempt to actively set aside my assumptions about how to teach writing effectively. While I was not attempting to judge effectiveness, it was inevitable that I found myself tending to think of some activities as more successful than others, and to see some participants' pedagogical approaches as more closely aligned to my own values and teaching priorities than others. In the analysis and reporting of the case studies, I have attempted to avoid introducing my own bias and assumptions by focusing on relating teachers' practice to their own justifications, exploring aspects which seem to match their explanations and those which seem to be in tension with it. Offering these participants the opportunity to comment on my case study reports also facilitated this.

## Chapter 4: Teachers' Espoused Beliefs about Grammar

The interview findings are organised under thematic headings representing the top level codes used to analyse the data. The first four of these arise directly from the research questions outlined in chapter three:

4.1 Conceptualisations of grammar teaching (Q1a)	ontological beliefs
4.2 Experiences of learning grammar (Q1b)	episodic influences on belief
4.3 Affective responses to grammar (Q1c)	affective beliefs
4.4 Beliefs about the value of teaching grammar (Q1d)	evaluative beliefs

Table 4.1 Original themes, research questions and aspects of belief

As outlined in chapter three, section 3.6.2, additional headings were created to subdivide some of the original themes, and to capture the unanticipated wealth of comments relating to student reactions to grammar:

4.5. Beliefs about the use of grammatical terminology (Q1d)	Evaluative beliefs
4.6 Beliefs about students' knowledge of grammar (Q1b & Q1d)	evaluative beliefs; episodic influences
4.7 Beliefs about students' attitudes towards grammar (Q1b & Q1d)	evaluative beliefs; episodic influences
4.8 Beliefs about grammar pedagogy (Q1d)	evaluative beliefs

Table 4.2 Additional themes, research questions and aspects of belief

Tables which give the definitions of each code, along with the number of teachers who made statements relevant to the code, can be found in appendix IV.

Two further sections, 4.9 and 4.10 discuss the comments participants made on their belief profiles and examine some cases of seeming inconsistency within the beliefs expressed by certain participants.

#### 4.1 Conceptualisations of 'grammar teaching'

The data are chiefly drawn from the question in the third round of interviews 'What do you understand by the term 'grammar teaching'?' This question was designed to elicit ontological beliefs in order to reveal the different ways in which teachers conceptualise the teaching of grammar. However, where teachers have offered definitions or indications of what 'grammar' means elsewhere these have also been coded. The results have been grouped into four areas:

##### 4.1.1 The problem of definition

##### 4.1.2 Conceptualisations

##### 4.1.3 Aspects of grammar

#### 4.1.1 The problem of definition

A number of teachers reflected on or demonstrated the difficulty of defining 'grammar teaching.' Four teachers suggested that grammar teaching is hard to define, struggling to articulate their ideas:

*It's a bit of an airy concept so you don't really know what you're supposed to be doing or supposed to be learning (Laura).*

Five other teachers approached the definition by outlining what grammar teaching is *not*, attempting to establish when teaching about language or sentences becomes 'grammar teaching.' These responses again reflected difficulty in defining grammar, particularly in separating it out from other areas of language-study.

*That's not so much grammar as, just sentence structure so, I mean I know that they're not separate things but maybe it just doesn't involve sort of the, the same level of terminology as grammar does (Heather).*

Two of these teachers reflected that they teach what might be considered to be aspects of 'grammar' without recognising them as such. Olivia suggested that discussion of structures and patterns of language is so fundamental to the study of English that she doesn't think of it as 'grammar':

*I don't know why but I seem to be like, not calling all or any of this grammar for some reason... in my mind I don't see it as, any of this as grammar I just see all this as teaching really, teaching English.*

Similarly, Lydia reflected that her dislike of the idea of 'grammar' means that she avoids using the label to describe what she teaches, explaining that the difference between teaching about 'grammar' and about 'language' lies primarily in the affective connotations of the terms rather than actual content:

*In terms of grammar teaching my heart sinks, in terms of teaching the children about language, it doesn't, and that's the distinction.*

Arthur defined his understanding of grammar teaching by outlining and rejecting traditional approaches to the subject:

*It's easier to answer that by saying what I don't, consider it to be...I don't do parsing...I don't do, clause analysis, I don't, require pupils to identify, this that and the other.*

This idea was echoed by Sandra and Janine who suggested that the meaning of grammar teaching has changed, shifting away from "traditional" approaches such as naming of parts towards a focus on design aspects:

*I think now if you're actually talking about grammar you know you're really talking about the crafting of language (Sandra).*

#### 4.1.2 Conceptualisations

The most common conceptualisation of 'grammar teaching' identified the use of metalinguistic terminology as its defining feature. Fourteen of the teachers described teaching grammar to be "putting labels on things" (Pamela) or teaching "a very technical vocabulary" (Sylvia) in their definitions, and this view is summed up in John's comment: "my initial thought is that it's the explicit teaching of specific terms, and the explanation of those terms."

Alongside references to terminology, other common definitions of 'grammar teaching' indicated a prescriptive view, conceptualising grammar as rule-bound, relying on notions of writing 'correctly' or 'accurately,' of being 'right or wrong', and of learning 'rules' or formulaic patterns. Nine teachers responded that grammar teaching involves addressing a collection of 'rules' which are to be learned and applied, echoing Hartwell's fourth definition of prescriptive school grammar" (1985:109):

*Grammar teaching is teaching the practical application of rules (Tim).*

In some cases, this was accompanied by a suggestion that the rules are wholly prescriptive:

*The sort of rules about how, words should be placed in a certain order within sentences (Heather).*

*Regulations for how to put it together because if you didn't put it together it's not going to be working it's going to be wobbly (Christine).*

However, other comments included attention to the rhetorical aspects and the expectation that rules can be 'broken':

*It's about the getting the rules right and then talking about how you can sometimes, like the sentence, that it makes sense by itself only it doesn't when you use it for effect (Gina).*

*We also know that rules are there to be broken (George).*

George also linked this understanding of grammar to the evidence culture in schools, suggesting that grammatical rules are important partly because they can provide explicit evidence of learning, something which may not be the case with all aspects of English:

*One of the reasons why the rules seem so important is because it's, it just, it seems like something that's demonstrable that they've actually learned.*

A further prescriptive understanding of grammar teaching focused on 'correct' use of English was evident in the explanations of seven teachers. These included statements which conceptualised grammar teaching in terms of using language "properly" (Celia; Gina); "correctly" (Gina; Catherine; Pamela; Jane; Arthur) or "accurately" (Sally). Such definitions often discussed grammar in terms of usage, "teaching students to write sort of in a conventional formal way, using punctuation correctly" (Jane), emphasising the importance of how people are judged by their writing in a way which recalls some of the teachers writing in *The English Journal* (Brown 1996; Rose 1996): "if they can use it correctly and people see them using it correctly then they will take it more seriously" (Gina). The focus on accuracy is

echoed in the following code in which seven teachers expressed conceptualisations of grammar as an aspect of English which is “right or wrong,” (with that phrase used exactly by Rose, Laura and Tim), reflecting the perception of grammar as the application of rules. This ‘objective’ understanding of grammar was contrasted to the idea that English is generally considered to be subjective, as in Rose’s comment:

*I’m always saying to them in English that there’s no wrong answer, well that’s certainly saying that let’s forget grammar, because there is a right or wrong answer there, isn’t there?*

In total, thirteen teachers described grammar in terms of ‘correctness,’ ‘accuracy’ or ‘being right or wrong’ when they were asked to define it.

Seven teachers described grammar teaching as a formulaic or mechanical approach to language study. There is a degree of ambiguity in these statements: while the metaphor of ‘mechanics’ may suggest a rule-bound perception of grammar, teachers also used it to refer to ideas which foregrounded stylistic elements. What is consistent across these comments, however, is the fact that these responses conceptualised grammar teaching as the study of prescribed formulaic patterns of language. Gina, for example, discussed using “recipe” approaches to sentence structure in preparation for exams, both to support weaker students and to help others to attain the highest levels. Here, a conflict in her feelings is evident as she positioned this approach as effective in the first interview but shameful in the third, perhaps indicating a tension between the urge to provide a quick-fix approach for examinations and the desire to facilitate deeper learning:

*At A\* we just fit them into almost like a formula, and that I thought was quite fascinating because I used to say you couldn’t make A\*s but you can.*

*I’ve also shamefully given it almost like a recipe to kids at GCSE, just saying right when you go in there you are going to use a simple sentence next to a long compound sentence for effect.*

This idea of grammar teaching was echoed by Sylvia who again demonstrated a pragmatic focus on exams:

*I mean it can be quite mechanical ... so maybe it's more a method of getting them through exams.*

Other teachers suggested that the 'mechanical' nature of grammar makes it an aspect of English which is more aligned to other subjects, comparing it to "maths" (Tim) or to "science" (Beth; Pamela; Janine).

Two teachers explicitly positioned themselves in direct opposition to these views. George rejected a formulaic understanding of grammar, stating that reducing grammar to a mechanistic concept removes any sense of subtlety or emotion in writing:

*They [aspects of grammar] are very subtle they're to do with sort of feeling as a writer I think things like that that, and if you make them mechanical they seem wrong.*

Similarly, Grace displayed an understanding of grammar which went beyond "right or wrong," explaining that she enjoys exploring subjective stylistic aspects of grammar with her students:

*I particularly enjoy asking them to compare the effect of one effect over the other or one technique over the other or one structure over another, and we do discuss that and what I love about that most is there's not really a right or wrong answer.*

Less common definitions which also relate to the prescriptive model included those which focused on a traditional idea of grammar pedagogy, echoing the QCA findings that teachers associated grammar with exercises and drills (1998), and recalling Hartwell's fourth category of "school grammar" (1985). These included Sylvia's comment that "it means, you know from my experience, a lot of working from books and copying out phrases and changing them and things that can be beautifully marked and easily ticked like a maths lesson" (also Clare; Catherine), and those which described grammar teaching as innately "old-fashioned" (Leanne; also Rachel, Tim).

Another recurrent metaphor used to describe grammar was that of 'building.' While not referring explicitly to rules, these descriptions echo the metaphor of grammar as a 'formula' by conceptualising grammar as a system of units from which texts are constructed, although without the implication that the units should be combined in particular ways. Images of construction were used by four teachers, three of whom explicitly used the phrase "building blocks" (Beth; John; Christine).

Around a quarter of teachers – eight – emphasised a rhetorical (Lefstein 2009) or stylistic (Hartwell 1985) understanding of grammar in their definitions. These teachers defined grammar teaching as concerned with the manipulation of language for effect. Lydia's definition summed up this understanding by explaining that grammar teaching is not just about "the naming of parts" but rather about teaching children to understand and control their writing:

*Giving the children the vocabulary and the knowledge that they need so that they are creating effects on purpose, and if they have done something well, making sure that it hasn't happened by mistake... that they know what it is, they know how they've done it, so that they can replicate that success again.*

#### 4.1.3 Aspects of grammar

Teachers often referred to specific aspects of grammar when defining grammar teaching. They most commonly identified it with attention to sentence-level features of writing, typically focusing on sentence structures. Aspects identified by thirteen teachers included: "sentence types, compound, complex," (Clare); the creation of grammatically meaningful sentences, "understanding how to construct coherent sentences" (Josie); sentence variety, "varying sentence starts" (Catherine); and the manipulation of phrases and clauses within sentences, "parts of the sentence and how you can manipulate them, change them, move them around" (Joanne). Five teachers made reference to syntax or word order within sentences as a key element of grammar: "it's about teaching the, the sort of rules about how, words should be placed in a certain order within sentences," (Heather). Eight teachers identified



grammar with “parts of speech” (George) or “the parts that make up the sentence” (Joanne).

Twelve teachers identified attention to punctuation as a feature of grammar teaching, with some teachers noting that while punctuation is assessed using separate criteria in GCSE English examinations, they nevertheless see punctuation as one aspect of grammar:

*I know it's not punctuation, cause it's always SPG, so it's spelling punctuation and grammar but, to me, punctuation forms a part of grammar* (Catherine).

Two of these comments explicitly linked grammar teaching to “using punctuation correctly” (Jane; Sally), while two positioned punctuation within a rhetorical model of grammar teaching:

*Using the punctuation properly enables them to make sure that whatever it is they've written is read by the reader in the manner in which they've written it* (Celia).

*the same with punctuation, it's all about the effects on the reader* (Lydia).

A different conceptualisation was evident in the response of five teachers who drew attention to language variety as an important concern in grammar teaching, suggesting that they recognised that aspects of grammar might be better considered to be matters of ‘usage’ (Hartwell 1984; Murdick 1996; Vavra 1996), although they did not use that term. This included references to “Standard English” (Sylvia; Arthur) and degrees of formality (Pamela; Catherine; Jane).

#### 4.2 Teachers’ experiences of learning grammar

Codes within this section capture teachers’ comments on their experiences of learning grammar themselves, including their experiences at school, at university, in teacher training, and in informal or self-directed contexts. These reflect some of the episodic influences on teachers’ beliefs. Comments are drawn from all three interviews: while there was no specific question which asked teachers to reflect on

their own experiences, they frequently made reference to them while explaining their views about teaching grammar in general. The codes include those designed to record statements about experiences (such as whether or not learning about language was part of their undergraduate degree), as well opinions about their experiences (such as whether or not the lessons in grammar they received at school were a 'good' thing). The coding is therefore divided into themes:

- 4.2.1 Experiences of learning
- 4.2.2 Comments on experiences
- 4.2.3 The influence of their experiences

#### 4.2.1 Experiences of learning

All but one participant referred to their experiences of learning grammar in their interviews. A minority of teachers – about a third - commented that they had some experience of learning grammar at school. Of these, only two suggested that they had a thorough “grounding” in the subject (Christine; John), and Christine learned English as a foreign language when growing up in India. The other teachers referred to grammar having been “sort of there” (Arthur), or vaguely recalled specific activities related to learning grammar, such as “being taught a poem about the parts of speech” (Heather). Of the eight teachers who described being taught grammar at school, two were contradictory, explicitly stating in one place that they were *not* taught grammar, but indicating that they did have some experience of it in the comments “I actually enjoyed it at school” (Josie), and “its a very traditional form of grammar teaching... which I had experience of but as a teacher I've never had to do” (Sylvia). This apparent contradiction could reflect the fact that their school experiences were very limited, so that while they could recall some grammar teaching they did not consider it sufficient to state that they had been ‘taught’ it with any degree of consistency or comprehensiveness.

Only three teachers stated that they had studied aspects of grammar at University: Sandra and Tim found that this contributed helpful subject knowledge for teaching English, while Arthur, having studied systemic functional linguistics, found it irrelevant for teaching English at secondary level: “I wouldn't want to do [it] with

children anyway". Four teachers referred to having learned about grammar during their initial teacher training, three of whom described how they "suddenly realised [they] had absolutely no grammar" (Sophie). These teachers also suggested that there was not sufficient time on their courses to develop this knowledge adequately: "it wasn't to the standard that I like my knowledge to be at" (Josie). Four teachers also stated that their knowledge of grammar came primarily from learning foreign languages while at school (specifically mentioning French and Latin).

A clear majority - twenty-one of the thirty teachers who discussed their education-stated explicitly that they had not been taught grammar at all. Eight of these teachers referred to having learned to use a variety of grammatical forms in their writing "instinctively" (Celia) or "naturally" (Rose), while five referred to having learned through reading texts and mimicking their styles, "you replicate what you read" (Beth). Thirteen of these teachers claimed to be self-taught, and nine admitted to dealing with their lack of confidence by 'looking up' grammar points on an ad-hoc basis before lessons:

*If I know I'm going to be teaching a lesson on it I do need to go away and look at a text book or something just to clarify it in my own mind what this terminology actually is (Simon).*

Four teachers also referred to the impact of teaching Advanced Level [A Level] Language on their linguistic subject knowledge:

*When I first started teaching it I was quite worried because I wasn't very confident of my grammatical knowledge and I had to do a lot of reading and learning (Laura).*

These teachers found that their subject knowledge and confidence greatly improved when they were forced to confront this area of weakness by preparing to teach the A-Level.

#### 4.2.2 Comments on experiences

Fewer teachers discussed their opinions of how they were taught grammar; however, some common threads can be discerned. Negative experiences tended to

involve learning “by rote” (Simon), in decontextualised “exercises” (Victoria) which teachers found boring or “mundane” (George), “pointless” (Arthur) or difficult to transfer, “I just couldn’t apply it to anything else” (Victoria). Only two teachers indicated that they had particularly enjoyed learning grammar at school, and one of these (Josie) elsewhere stated that she was taught very little. The only participant who claimed to have enjoyed learning grammar in depth was John, who recalled learning it chiefly through foreign language study, “Learning Latin, learning French, German...”

#### 4.2.3 The influence of their experiences

Six teachers drew links between their own experiences of learning grammar and their beliefs about teaching it. This included teachers who saw the lack of grammar in their own education as evidence that it is unnecessary, such as Olivia’s comment that “part of me thinks, I’ve got away with not knowing what a noun phrase is for twenty years...” as well as those who had negative experiences of learning grammar which they are wary of recreating for their students, such as Grace’s comment: “I think probably because it put me off so much I’m afraid of putting them off”. Other teachers drew a more direct link between their school experiences and pedagogical intentions, including John’s comment that “having been to a grammar school and having it taught to me in an explicit way, I’d probably want to do the same,” and George’s that “I’m sure that I was taught it so I think it has its place.” These latter two suggest that the experiences they had have directly influenced their beliefs about what they should teach. This was also evident in Simon’s (opposing) comment that:

*It’s not what I feel is the most important, and when I was learning English at school I’m guessing it wasn’t what my teacher thought was the most important, therefore it’s just the way I was taught English.*

Several teachers also discussed whether their own experience of learning grammar (or lack of it) had any benefit for themselves as writers. Three teachers reported that explicit learning about grammar was helpful, citing its usefulness in providing “structure” (Sophie), in helping one to “reflect on your own writing” (Gina) and in

improving the “ability to construct sentences” (John). Two out of these three teachers were not taught grammar at school, but are referring to the benefits they experienced when learning about it later, reacting against the lack of explicit grammar teaching in their own school education. More teachers stated that the fact that they were not taught grammar at school did *not* affect their development as writers, with one teacher also adding that learning about grammar as an adult “hasn’t affected the way that I write” (Leanne).

A few teachers also discussed the influence of their experience of participating in this research project. One teacher described how it helped her to “get over my own fear” and “realise... that I need to take the bull by the horns” (Rachel), and another described a complete reversal of her former belief that teaching punctuation “stifles creativity” stating that she has “completely changed” and that the project “has made me realise that grammar teaching is more important than I thought it was” (Victoria). Other teachers revealed less dramatic shifts in opinion, stating that they have become “more certain” about the importance of grammar through the project (Heather) or that they now believe that explicit attention to grammar may have a role earlier in the writing process than they had previously thought (Simon). It’s important to recognise that these changes in belief came about solely through the experience of working with the Exeter schemes, well before any of the results of the control trial had been revealed. Interestingly, Victoria was part of the control group, so her opinions seem to have been affected by the process of discussing her ideas in interview rather than through contact with the intervention teaching materials. No teachers reported that their attitudes had been swayed against explicit teaching of grammar through participation in the project.

#### 4.3 Affective responses to ‘grammar’

Teachers were asked to discuss their confidence in relation to teaching grammar in the third interview, eliciting affective aspects of belief. In addition to these responses, there were a wealth of comments throughout the interviews in which teachers either indicated or explicitly discussed their attitudes and feelings towards grammar. The focus of these codes is on explicit discussion of feelings rather than

any implicit inference, although one code also captures 'expressions of dislike,' some of which are non-semantic sounds made by teachers in response to questions which raised the topic of 'grammar.' This section also includes comments relating to the teachers' linguistic subject knowledge as the focus is on teachers' reflections on and feelings about their knowledge rather than examples of understanding or lack of it.

The codes are grouped into the following themes:

- 4.3.1 The term 'grammar'
- 4.3.2 Negative feelings
- 4.3.3 Positive feelings
- 4.3.4 Linguistic subject knowledge
- 4.3.5 Pedagogical confidence
- 4.3.6 The Influence of affect
- 4.3.7 Affective change

#### 4.3.1 The term 'grammar'

A number of teachers discussed the word 'grammar' and the negative associations it carries, describing it as something disliked by people in general and English teachers in particular, something with a "stigma" (Laura), a "really bad name" (Clare), "a bad word" (Lydia). Responses also suggested that some teachers avoid using the term:

*I don't know whether I've used the term grammar in a lesson, which is probably bad, because I probably should be trying to reclaim the term for English teachers (Lydia).*

Sandra linked this reluctance to use the word explicitly to her past experiences of learning grammar, saying that "sometimes when we use that phrase it takes me back to quite boring dry lessons." This dislike of the word therefore seems to be linked to a traditional conceptualisation of grammar pedagogy.

#### 4.3.2 Negative feelings

Over half of the teachers – seventeen – expressed general lack of confidence in their grammar teaching, and this theme often recurred across different interviews with the same teachers a number of times. Such comments typically occurred when teachers were asked what they feel most or least confident in when teaching the

topics covered by the three schemes of work: narrative fiction, argument and poetry. These comments included problems with grammar in general, “the grammar side of things my knowledge is very limited,” (Amanda); with metalinguistic terminology, “I know what’s right... but in terms of, actually, you know identifying it, with a correct terminology, you know I don’t think it’s that great” (Olivia), and with pedagogical knowledge, “to teach it, my confidence in that is less so” (Josie). These problems are discussed in more depth in the following section on linguistic subject knowledge.

Eleven teachers felt that grammar is “boring”: “punctuation, grammar, and all the boring tedious jobs that we need to teach” (Victoria). In two cases this appeared to be in tension with student attitudes, with Heather describing her students’ decision to use their grammatical knowledge to “group words according to word class” in a vocabulary-building task as “really boring”, and Pamela explaining that “the basic boring exercises from a textbook, some, some students love that”. Other teachers contrasted the “boring” nature of grammar to the literary elements of English teaching, such as Grace’s comment that:

*It’s a boring thing to have to explore and for me I suppose it’s because I’m more literature than language for me the mechanics of language and how it’s shaped is irrelevant and it’s more about how it makes me feel and the effect of it at the end of it.*

It is interesting here that Grace identifies the “boring” mechanical features of language with “shaping,” but divorces this from ‘effect’. When discussing grammar teaching elsewhere, Grace actually indicated a very different perception of the subject, one which foregrounded rhetorical effect and subjective response (see section 4.1.2). This discrepancy may be attributable to the fact that she is talking about different conceptions of ‘grammar,’ here suggesting Hartwell’s second definition of grammar as descriptive rather than the fifth, stylistic definition (1985).

Teachers also expressed feelings of inadequacy due to their low subject knowledge, often relating this to their background as students of literature rather than language. Strong emotive responses included Sophie’s embarrassment, “it’s a sort of constant embarrassment to me because I don’t want, I mean I hate, I hate ignorance”, Gina’s shame, “I feel a bit ashamed about it really,” and Jane’s sense of inadequacy “I

always feel a little bit inadequate” (Jane), while Lydia worried that she would “expose myself to be some sort of grammar heathen”. Even stronger than these feelings of inadequacy were the expressions of the fear which the topic aroused in some teachers: “all the terminology that’s really scary” (Rachel); “I’m not stupid, I still, panic a little bit about getting it right” (Clare); “just looking through this seeing modal, modal verbs, that frightens me” (Heather).

More general expressions of dislike were common when the topic arose in conversation, with nine teachers responding to the mention of grammar negatively, including Olivia’s straightforward assertion “well I don’t like nouns and verbs but I think I’ve made that clear,” and Tim’s reaction to the idea of grammar with “urgh” and description of “horrible things like inverted syntax”. The fact that Tim elsewhere claimed to find grammar “pleasing” (see 4.3.3) and considered advocating traditional grammar classes (see 4.8.2) is an important reminder of the complexity of teachers’ beliefs about grammar. Two teachers - Grace and Victoria - stated bluntly that they “hate” teaching grammar, despite Grace’s comment that she enjoys discussing the effects of structures of language with her students (see 4.1.2). Even John, who elsewhere stated that he is “passionate” about teaching grammar, slipped into the discourse of grammar as a painful topic, stating that his students “probably don’t have that level of grammatical education that I’ve had to suffer when I’ve been at grammar school”.

Nine of the teachers suggested that grammar is particularly difficult for many English teachers, identifying a generation of teachers who were not taught about language explicitly when they were at school or university themselves:

*I think a lot of my generation struggle* (Rachel)

*I guess I don’t know how much grammar English teachers have because grammar is not taught, [they] were never taught grammar* (Christine)

*I do think that actually limitations in teaching these things is with teachers and their background as much as it is with students and their understanding of it* (Beth).



These teachers were aware of the impact of the swing in grammar policy on generations of teachers currently practising:

*well about thirty years ago there might have been a push with grammar and then about twenty years ago there might not have been a push with grammar and that would have been, creativity would have taken its place, so even in the teachers, as the resource or the source of information, if they're not clear themselves then that makes that quite hard (Joanne).*

Three teachers also affirmed their identity as literature-specialists, asserting that there is an emotional distinction between studying literary techniques and studying grammatical features:

*If you love language and you love books and you love teaching those things, then you're more passionate, I would assume, about literary techniques...I've never, seen anyone, you know, wet their pants in excitement, over, the use of an ellipsis (Clare).*

Again, complexity was evident in these beliefs: this time, George, who had elsewhere discussed how aspects of grammar can be "to do with feeling as a writer" (see 4.1.2), reverted to a narrower view when comparing grammar to literary study:

*When you're talking about meaning, and imagery, then, then it's something which is, I think almost inherently interesting, to anybody, who's, who's, discussing it, whereas talking about grammar features... you know, there isn't that much in it, that's, that's different or, or exciting or, or can be, really creative.*

The fact that some participants (particularly Grace and George) espoused very different feelings about grammar at different points in interview suggests their multi-layered conceptualisation of what grammar 'is.' This is discussed further in section 4.10.

#### 4.3.3 Positive feelings

Expressions of confidence were far fewer than those regarding lack of confidence; however, eleven teachers indicated that they (at times) felt confident with grammar. Such statements were typically couched in tentative terms, “fairly fairly, not majorly” (John), “I’m sort of competent, reasonably” (Celia), although in some cases this might be a consequence of not wanting to appear over-confident to the interviewer. In four cases there was overlap between teachers saying that they were confident and elsewhere stating that they lacked confidence (Gina, Josie, Celia, Sylvia). This may reflect the fact that teachers recognise the different levels of expertise needed to teach about language at different key stages, with eight teachers confident that they “know enough” to teach the key stages with which they work, despite not feeling fully confident in their subject knowledge; for example Sylvia suggested that her knowledge “wouldn’t be good enough to teach English A level language,” but “it’s good enough up to GCSE”.

Thirteen teachers discussed specific aspects of grammar with which they feel confident: six teachers expressed particular confidence with sentence types, four with word classes, two with clauses and one with phrases, all while admitting that they were not fully secure in their linguistic subject knowledge. Two teachers also drew a distinction between grammar teaching with and without terminology, explaining that they feel confident in discussing patterns and effects of language but not in using metalinguistic terminology to analyse text. For Amanda, lack of confidence was partly related to an insecure conceptualisation of grammar: by the end of the final interview she reflected that, as she regularly teaches linguistic features such as sentence variety and connectives without thinking of them as ‘grammar,’ she actually knows more about the subject than she had previously realised, stating “I did know a little bit more about grammar than I thought but I didn’t know it was grammar.”

Only seven teachers described grammar as innately interesting or enjoyable. Two of the strongest expressions of enjoyment came from Gina and Sophie, both of whom were literature specialists and self-taught. Sophie described the influence of the

free-expression model through which she was taught to write and explained the 'liberation' she felt after teaching herself grammar in response to the realisation that "I had absolutely no grammar" during her teacher training:

*It was perceived that grammar was an inhibitor to free flow, and that self expression was what was really important....I have a completely, a different and opposite view because of my experiences of not knowing why I wrote the way I wrote... there were rules and regulations that were out there that I didn't understand and I couldn't play with them.*

Sophie recognised the common attitude to grammar, indicating that her own attitude is a reaction against this,

*There seems to be this concept in people's imagination that you say the word grammar and its sort of like the pit of doom you've just thrown them into and it's hell and it's not, actually to me, that's where freedom lies.*

Gina similarly expressed strongly positive feelings about grammar. She explained the embarrassment she felt as a result of not having been taught about grammar and her converse enthusiasm for addressing it in her own teaching, "I find it quite exciting looking at things to work out how they'd been written well and trying to figure out how to teach that to kids." These examples indicate a minor trend amongst some of the teachers who expressed positive views about grammar: the fact that their opinions were shaped by emotional reactions *against* the lack of grammar in their own education. These reactions have been reinforced by later experiences of moving beyond rule or accuracy focused notions of grammar to the "buzzy" atmosphere (Gina) of rhetorical "play" (Sophie) as their students experiment with grammar.

In contrast, two other teachers recalled the conceptualisation of grammar as more akin to maths and science than the rest of 'English' (4.1.2) by comparing their enjoyment to that gained by "problem solving" in "maths" (Laura; Tim).

#### 4.3.4 Linguistic subject knowledge

Problems with linguistic subject knowledge contributed to the negative feelings outlined above. Eighteen teachers stated that they struggle with their linguistic subject knowledge, finding grammar difficult to understand or confusing. As with the general lack of confidence cited above, the number of sources and references indicates how often this admission recurred across different interviews with the same teachers. Of these teachers, eleven found that they had particular difficulty in explaining grammatical concepts to students, particularly in making explanations sufficiently simple and clear, as Simon described, "I think the explanation of certain grammatical points would be my downfall, as I said earlier I know when they're used myself but trying to make it basic for certain students I find difficult". Eight found it hard to learn and remember the definitions of grammatical terms, with Gina admitting that "it takes me so much longer than the kids to actually make the words go in with the definition". Eleven expressed difficulty in dealing with grammar unexpectedly in the classroom, most often when confronted with a question they had not anticipated or with an extract from a 'real' text which they had not previously analysed linguistically. Participants described the problem of not being in tight control of the topic and examples being discussed when they are working at the limit of their subject knowledge:

*When you're teaching it, you're the one that chooses the examples, but when you're looking at, a piece of text, the text is there and you've got to analyse it, and as soon as a, a kid will question me about it, I'll get flustered I think. (Rachel).*

Several teachers also expressed their desire to improve their linguistic subject knowledge. These included teachers who wished that they had been taught grammar in school (Gina; Catherine), who are actively engaged in improving their knowledge as a professional development target (Janine), and who expressed a desire for in-service training (Josie).

#### 4.3.5 Pedagogical confidence

In the third interview, teachers were asked how far they felt confident in applying their knowledge of grammar to writing contexts when teaching writing. This

prompted some teachers to draw a distinction between their subject knowledge and their pedagogical knowledge, indicating that while they may feel comfortable in their own understanding of grammar, they may still lack confidence in applying it in the classroom, such as Clare's comment that while "I understand it myself, my teaching of it is probably not as honed as it should be."

While a small minority (four teachers) expressed a degree of pedagogical confidence, many more teachers expressed concerns and outlined difficulties, and again, these concerns were repeated across different interviews for a number of teachers. As section 4.3.4 above indicates, many teachers struggle to explain the terminology, particularly because, as one teacher put it, "you've got to have the ability to explain it in four different ways" (Pamela). Other teachers reported that they find it hard to come up with interesting, exciting or interactive ways to teach grammar (Simon; Grace), or that students found the terminology so difficult that they simply don't know how to break down the "layers of difficulty" (Sylvia) and provide "ways to make them understand it" (Beth). The problems experienced by other teachers also reflected a lack of uncertainty about the value of teaching grammar, with teachers wondering "what to do with the grammar" (Joanne) or stating outright that they "don't see, specifically, how me being more confident will actually improve my teaching" (Olivia).

#### 4.3.6 The influence of affect

A number of teachers commented that their lack of confidence in their linguistic subject knowledge influences both their students and their approach to teaching writing. The influence on students was seen to derive mainly from a lack of subject knowledge on the part of the teacher "I was confused myself and they were confused" (Rose), although teacher attitude was also seen as a factor, as Beth suggested when discussing the difference between teaching literary and linguistic terminology:

*Perhaps that's what confuses the children... we don't see the relevance of it, so we are in some ways passing that on.*

Other teachers reported that their subject knowledge influences their pedagogical

approach to writing, both in terms of the extent to which they teach grammar explicitly “the thing that stopped me in the past from doing it as much as I’d like to is the lack of my knowledge” (Gina), and in terms of how they select which aspects of grammar to teach “I’d just teach them what I feel comfortable with” (Jane). No teachers explicitly drew links between teacher confidence and positive student experiences, although positive student attitudes were mentioned (reported in section 4.7.1 below).

#### 4.3.7 Affective change

While teachers were not directly asked about their experience of the project, five of the intervention group stated that their participation has improved their confidence by “forcing” them to teach it (Rachel), and by providing a set of three schemes which cumulatively support the development of LSK, “teaching the two back to back just boosts your confidence in your own subject knowledge” (Beth). Amanda referred to the interview process as having influenced her confidence, helping her to develop an understanding of what ‘grammar teaching’ is, and therefore to recognise the knowledge that she does have:

*From this discussion, knowing that I do know more than I thought I knew, I’d say I’d probably be more confident in the future.*

Three teachers also referred to aspects of their pedagogy which have been changed by the project, both in general terms “I’ve taught it more specifically” and in terms of particular activities which they have re-used with other classes:

*I’ve used those cut up bits of sentences... then I’ve asked them to try and improve one of their sentences... whereas I probably wouldn’t have done that in such a conscious way previously (Celia).*

#### 4.4 Judgements of the value of teaching grammar

Throughout all three interviews teachers expressed evaluative beliefs about teaching grammar for writing. They were specifically prompted in interview two by the statement “Teaching grammar does not help children write better,” which they were asked to rate on a likert-style scale while explaining the reasons for their choice. They were also asked three direct questions relating to this strand in interview three:

- (1) What is your personal view about the role of grammar in writing lessons?
- (2) Are there some elements of grammar which you feel help children become better writers?
- (3) Are there some elements of grammar which hinder or do not help children become better writers?

The following themes capture responses to these prompts and questions, as well as any other relevant comments occurring during the interviews as a whole. They are organised as follows:

- 4.4.1 Instinctive knowledge vs explicit teaching
- 4.4.2 Designing writing
- 4.4.3 Rules and accuracy
- 4.4.4 Other benefits
- 4.4.5 Aspects which help
- 4.4.6 Aspects which hinder

#### 4.4.1 Instinctive knowledge vs explicit teaching

One contentious issue raised by teachers was the extent to which children can be expected to learn to write in a range of grammatically correct forms instinctively. Eleven teachers expressed the opinion that some (generally more able) writers “instinctively write beautifully” (Sylvia) without needing to be “taught explicitly” (Leanne). This “instinctive” ability was strongly associated with being “readers” (Sylvia; Catherine; Christine) and able to “subconsciously pick up techniques” (Lydia). This belief was extrapolated further by Olivia, who suggested that “reading is always going to help them more to write better than teaching grammar.” Teachers were also influenced by their own experiences, with four linking their uncertainty about the value of grammar to their belief that their own lack of linguistic subject knowledge did not hold them back “I was never taught grammar and I wrote, you know, for a living in PR for ages before this” (Catherine). In contrast to this, five teachers commented that (at least some) students do need explicit teaching of grammar to become successful writers, emphasising that it’s important “not to expect them to be able to do it naturally” (Josie) and that explicit teaching can help to level the playing field, making techniques or structures clear to those who don’t

use them automatically: “it also makes sure that everybody is playing the same game” (Sophie).

#### 4.4.2 Designing writing

The most widely-held perception of how grammar can support students’ writing development was one which related it to children’s ability to craft or design their writing, manipulating language purposefully. Eighteen of the participants made at least one comment relating to this theme.

Ten teachers commented that the study of grammar can help students to understand how to create different “effects” in their writing, linking the improvement of students’ metalinguistic understanding to improvement in writing ability:

*You can create effects through it, your writing will improve by having this knowledge of how it works (Janine).*

Even teachers who “don’t do” grammar, like Olivia, indicated that they believe in the value of discussing the effects of different linguistic structures with their students:

*We would spot how those sentences, variation of sentences work, and, how that, they would have an impact on the reader.*

Closely linked to this focus on effect are comments that discussed the importance of grammar in helping students to ‘craft’ their writing. Teachers in this code valued students’ ability to consciously shape their work, “designing the sentences” (Grace), “not just writing so they’re actually having to think about it” (Amanda). They believed that attention to grammar helps students to understand that “a writer doesn’t just put a great story down by accident, you know, it’s a craft” (Janine). Some of these teachers were able to clarify this idea by referring to examples where the study of grammar might illuminate aspects of the “craft” of writing, such as using grammar to “mimic speech and mimic tones of voice and types of voices and characters” (Tim), and studying syntax to reveal how “where the word is in the sentence stresses [those] points” (Joanne). Six teachers discussed the potential of grammar to alert children to the choices they have when they write, enabling them



“to make informed decisions” (Josie). These teachers emphasised the value of grammar teaching in promoting metalinguistic awareness, giving students a way to think about, talk about and experiment with their writing:

*By talking about it they're more able to make decisions because they can actually ask and they can discuss their own writing (Laura).*

Teachers also used a ‘tool’ or ‘toolkit’ metaphor to describe the benefit of teaching grammar. Six teachers suggested that learning about grammar enables students to shape their writing by “select[ing] from that toolkit” of structures (Sandra), as well as asserting the value of metalanguage in providing ‘tools’ for talking about writing: “to teach writing you need these labels and these words and these tools, to actually get somewhere with it” (Josie).

Finally, a few teachers believed that teaching grammar can help students to analyse the processes involved in their writing, “empowering them” to understand the way words work” (Christine) and helping them “to see their own processes” (Rose) as they craft their writing.

#### 4.4.3 Rules and accuracy

Eight teachers referred to the learning of ‘rules’ as a valuable benefit of being taught grammar. These teachers commonly described learning about the ‘rules’ of language as “liberating” (Laura), describing rules as “there to help writers not to inhibit writers” (Janine), and focusing on the fact that students “can choose to break them” (Tim). However, improving students’ ability to accurately *conform* to these rules was very low on the list of perceived benefits. Only three of these teachers, along with Sally, implied that teaching grammar helps students to improve the accuracy of their writing, suggesting that it can help paragraphing, sentence construction and punctuation. Of these four, only Arthur claimed outright that teaching grammar “does help” students to write “more accurately.”

#### 4.4.5 Other benefits

Teachers suggested a range of other specific benefits of teaching grammar. Nine teachers suggested that grammar is particularly helpful for teaching students how to analyse texts, “giving them the vocabulary, giving them the ability to analyse exactly what’s happening within that sentence” (Heather). This notion of grammar for analysis was also present in Gina’s belief that students “will get high marks in their GCSEs... if they use the terminology” when writing about texts. This teacher, along with six others, saw grammar as a way to help students to attain higher GCSE grades. As well as impressing examiners with the use of terminology, these teachers suggested that it can help students to meet the writing criteria for exams, to “pass exams that demand simple and complex sentences” (Arthur) and to “understand what makes different types of sentences and how using combinations of them will show an examiner ...that they have a command of language” (Beth). Three of these teachers explicitly identified the benefit of using a formulaic approach when preparing students for writing tasks, giving students a “recipe” (Gina) to follow in their exams. George, however, discussed the difficulty of this approach, explaining that teachers have to play “a balancing game between trying to feed them things which you know are gonna get them marks ... different types of punctuation or using different types of literary devices or using varieties of sentences to create different effects ...” and maintaining enthusiasm and creativity: “the more you teach them, the more it sort of seems to deflate enthusiasm.”

Six teachers suggested that learning about grammar helps students to create or clarify meaning in their writing, to be “clear” (Beth), to “communicate their ideas” (John), and to “suggest nuances” (Celia).

Other beneficial aspects included five teachers’ comments that learning about grammar “can make [students] more confident, and once you’ve got a confident child you’ve got one that can then explore” (Sophie) and four teachers’ comments that it can help students to understand language variety.

#### 4.4.6 Aspects which help

Teachers were asked which elements of grammar they believed it is helpful to teach. Sentence structure and crafting of sentences were high on the agenda, with twenty-five participants in total mentioning one or both, perhaps reflecting the emphasis on sentence variety in the *Framework for teaching English: Years 7, 8 and 9* (DfES 2001). Teachers commonly believed that it is important to teach sentence variety “to create an interesting piece of writing” (Leanne), and to “elevate a piece of writing from something which is not very special to something which you can think ‘wow’” (Lydia). Punctuation was identified by ten teachers, the majority of whom discussed punctuation as a stylistic choice, rather than simply referring to accurate usage, as in Victoria’s comment:

*I think you need to know the skills of why punctuation is being used to be able to be creative, in a way, to give something an ambiguous meaning, a very specific meaning, because you know how to move that comma around. If I move it here it’s a little bit sassy. If I move it here it’s ambiguous. So I think it is very important.*

“Vocabulary and learning your word classes” (Lydia) was highlighted by nine teachers as useful, and this was again underlined by stylistic or rhetorical intentions, as Heather suggested:

*Making them aware that it’s important, it’s always important what word they choose. It’s not just important that they sort of drop in adjectives, but that every word is a conscious choice.*

Finally, twelve teachers responded that students should be taught a “basic” level of grammar. The meaning of ‘basic’ varied, but was most commonly identified as a level of terminology which included word classes and some sentence level features. This is outlined in more detail in section 4.5.3 below.

#### 4.4.7 Aspects which hinder

Teachers were also asked whether there are any aspects of grammar which they believe may hinder students’ development as writers. Participants generally avoided mentioning any specific elements of grammar, but those who responded rather suggested that an over-emphasis on rules or form can restrict students’ writing to

the point that it can “stop [students] having the freedom of thought to be able to be creative” (Beth). This view was expressed by six teachers, who emphasised the problem that a focus on form can “stifle the flow” of writing (Clare), making students “fuss about getting that [rule] right,” (Gina). These teachers described grammar as something that can “curb” creativity (Beth), becoming “inhibiting” (Laura) or “constraining” (George). Other teachers suggested that introducing grammatical terminology can be a hindrance; this is discussed in more detail in section 4.5.2 below.

#### 4.5 Beliefs about the use of grammatical terminology

Teachers were asked directly for their opinions of the use of grammatical terminology in interview 3, with the question “Is it necessary to teach grammar or can children learn about grammar without the terminology?” Section 4.1.2 above indicates how strongly metalanguage features in teachers’ conceptions of grammar teaching, so this question is likely to have challenged some teachers’ ideas about grammar.

##### 4.5.1 Positive opinions

##### 4.5.2 Negative opinions

##### 4.5.3 The ‘basics’

##### 4.5.4 Literary vs linguistic terminology

#### 4.5.1 Positive opinions

Seventeen teachers expressed some favourable opinions of grammatical terminology, stating that it can be useful to teach it. The most common benefit suggested was related to communication (fourteen teachers): these teachers believed that using metalanguage allows teachers to be explicit in their teaching about writing, and enables students to reflect on their own linguistic choices and communicate their understanding to teachers. The terms were seen to “cut through the waffle and a lot of the grey areas... and the misunderstandings” when teachers talk to students (Sylvia), and to prevent students being “vague” when talking about writing (Heather). Eight teachers commented that they are better able to communicate how “to improve a pupil’s writing” (Josie) if they are able to use

grammatical terms, and the terminology was also described as a useful shortcut when discussing language, “if I can talk about adverbs... and they know what they are, that makes my life easier” (Sally; also Sylvia). Teachers also suggested that the metalanguage helped students to “explain what [they] have done” (Sophie) and “articulate” their decisions (Laura, Lydia).

Eight teachers commented that knowing the metalanguage improved students’ ability to analyse texts, “giving them the vocabulary, you’re giving them the ability to analyse exactly what’s happening within that sentence” (Heather). In addition, the idea that terms make discussion of writing “precise” (Sylvia) and “transparent” (Janine) was believed to contribute to students’ ability to make conscious ‘choices’ in their writing. Seven teachers commented that introducing terminology to lessons raises students’ awareness of the decisions they make as writers, even if they frequently make mistakes when using the technical vocabulary: in Sophie’s words, “the fact that you know it’s there and that you can play with it is what is important”. These teachers suggested that “sometimes by talking about writing ... they’re more able to refine their choices and to ask for advice” (Laura), and that the terminology makes writing “less of a blind science” (Janine) making pupils “informed about what [they’re] doing” (Josie). This belief clearly echoes the conceptualisation of grammar as related to ‘effects’ and the manipulation of language and the benefit of grammar in helping students to design and ‘craft’ their writing: as Christine commented: “the words do certainly help with the teaching and the understanding of crafting of their writing”.

#### 4.5.2 Negative opinions

Eighteen teachers stated that it is possible (although not necessarily preferable) to teach students about grammar without using metalanguage, including eight who initially defined grammar teaching as the teaching of terminology. These included four teachers who also expressed favourable opinions, claiming that the terminology can be useful if students are able to learn and use it quickly, but also that it can be a hindrance or barrier to learning for some.

The most common negative opinion, expressed by nearly half of the participants, is the belief that that knowing the metalanguage is less important than students' ability to write and talk about the effects of writing. These participants valued students' use of language and sensitivity to the effects they want to create above their declarative knowledge of terminology:

*I'm becoming more and more convinced that it's important that they can do it rather than name it (Laura).*

*If they can explain why they're doing it and the effect is right then that's ok. They don't actually have to have the name of the actual action or the terminology correct (Victoria).*

Slightly fewer teachers (eleven) expressed the belief that using "too much" (Rachel) terminology can hinder students' writing development. While some of these teachers stated that terminology can be helpful at times, they also expressed their beliefs that students can become "bogged down" (Rachel; Sally) or "trapped" (Sandra) with terminology which confuses or "bamboozles" some students (John), creating an "extra level" of difficulty (Sylvia), with the result that it can even "undermine" (Rachel) the teaching focus of a writing activity.

Nine of the participants expressed a belief that grammatical metalanguage is unnecessary. This view was often persistent, with six of the nine teachers expressing this opinion in more than one interview. Teachers drew from their own experience to justify their belief that using and teaching the terminology has little or no impact on students' writing ability:

*I'm not convinced, from my experience, that the fact that they know this metalanguage of grammar and that they can identify parts actually makes them better writers (George).*

These participants felt that terminology would "just be another thing to learn" (Catherine), believing that it shouldn't be taken as read that there is a link between knowing terminology and students' writing ability: "I don't think that it necessarily has an impact at all on their ability to create" (Rose). Teachers in this group also felt that it is possible to draw attention to patterns of language explicitly without the use of technical terms, (Olivia), enabling students to reflect on and improve their writing:

*What I want them to be doing is looking at that boring sentence and thinking 'that sentence is boring, how can I make it more interesting, I'm going to add a bit more detail about the man, or I'm going to add a bit more detail about where he is,' rather than thinking 'I must develop my verb, or I must,' you know, 'pick a more interesting noun,' rather than thinking about those individual elements. I think they kind of do it as a process already, I don't know whether we need to complicate matters. (Beth).*

There was a clear divide between this group of teachers and those who suggested that terminology can be helpful: only Rachel offered both opinions, saying at one point that terminology is “unnecessary” while elsewhere stating that the terminology has enabled her class to “talk about (writing) more confidently”.

#### 4.5.3 The ‘basics’

Thirteen teachers gave an outline of what they consider to be the ‘basic’ useful terms that they would like students to know, most often in response to a follow-up question after they stated that students should know some “basic” terms. The results represent only the initial thoughts of these teachers as they didn’t have time to compile a full list of terms; as such, they suggest the main areas teachers think are important rather than a complete bank of terminology. The results of these comments have been incorporated into table 4.5.3 in appendix IV. All of these teachers identified word classes as useful ‘basic’ terms, with a few adding sentence, clause or phrase types.

#### 4.5.4 Literary vs linguistic terminology

Eight teachers also discussed what they felt to be the difference between linguistic and literary terminology, reflecting on the fact that terms such as ‘metaphor’ are ubiquitous in English classrooms, while grammatical terms can still be considered unnecessary or detrimental (see section 4.5.2). All of these teachers found that their students struggled to remember the linguistic terms in comparison to literary ones. Comments here tended to be speculative. Three teachers suggested that the difference may lie in teachers’ knowledge or attitudes, for example Grace suggested

that the distinction is that she's "more secure" with literary terms. Tim suggested that it might lie in teacher expectations: "it's not normal to have demonstrative knowledge of grammar, and I think that we expect demonstrative knowledge of all sorts of other things in English." Other teachers sought to articulate an inherent difference between the metalanguages, with Rachel suggesting that literary terms are more "simple to use ... not difficult to get your head around," and Sylvia speculating: "I wonder whether it's something to do with the fact that metaphor and simile and onomatopoeia, there's something magical in those words and they sound more exciting, they sound like something worth remembering, whereas noun, verb, you know..."

#### 4.6 Beliefs about students' knowledge of grammar

While discussing their beliefs, many teachers talked about how children learn grammar, particularly about what they find difficult or easy to grasp. These comments included both evaluative beliefs about children's abilities, and recounts of episodic influences when teachers discussed specific students, classes or experiences which had shaped their opinions. The perception that some children are instinctively able to write well has already been discussed in section 4.4.1 above. Other beliefs about children's knowledge of grammar are grouped into five themes in this section:

##### 4.6.1 Expectations of primary school learning

##### 4.6.2 Problems with learning grammar

##### 4.6.3 Successes in student learning

##### 4.6.4 Individual differences

#### 4.6.1 Expectations of primary school learning

Six teachers discussed what they expect students to know about grammar when they arrive at secondary school. These teachers expected implicit understanding of sentences, being able to use "capital letters and full stops" (Gina), and declarative knowledge of some word classes such as "verb, adjective" and "noun" (Beth). A higher level of knowledge was expected only by Celia, who commented that, in her experience, students arrive "knowing what a complex sentence is." Problems with these expectations were raised by five teachers who claimed that students "still



come to us bewildered" by terminology such as word classes (Sylvia). These teachers were reluctant to rely on any prior learning, an attitude which was summed up by Janine's statement:

*You know that they have already been taught grammar at primary school... but you always question to what extent they've done it before and how effectively they've actually done this.*

Experience of teaching students who "still didn't know what a complex sentence was and when to use it and how to construct one" lead George to similarly question the efficacy of the primary literacy hour:

*Whether or not that was actually leading to students coming here with a better ability to be able to use the English language I very much doubt. I mean in some ways the lack of extended writing that they were doing at primary schools was really abundantly clear.*

This distrust suggests that a number of teachers do not believe that key stage 2 provides a strong foundation for the teaching of grammar at key stage three.

#### 4.6.2 Problems with learning grammar

Teachers highlighted a range of problems relating to students' understanding of grammar. By far the most prominent of these was students' reception of terminology (also discussed in sections 4.7.1. and 4.7.2), with twenty teachers suggesting that students struggle to learn and use the metalanguage. Gina summed up the frustration felt by many of the teachers when she described how "no matter what word you put up there, they'll say 'a describing word,'" and Sylvia expressed bemusement that "no matter how many times you tell a student what a verb is, they still don't [remember] in year eleven. It's extraordinary." Sylvia's comment also reflects what thirteen teachers felt to be a particular problem with the terminology: students' inability to remember it. Again Sylvia summed this up, saying "they just don't stick," and Rose suggested a possible reason for this by explaining that students forget the metalanguage because they are not interested in it, "that's not what they'd be valuing from their learning."

Twelve teachers identified grammar as particularly confusing for students, usually highlighting terminology as the cause of difficulty. Sally explained this view:

*When you make things explicit [it] actually confuses kids more than when it's implicit ... if I say to kids, 'you need to add more detail there' ... without being told 'oh you need some more subordination' and all that kind of business, they'll do it, whereas if I said 'you use simple sentences all the time, where's your extra detail,' they look at you like you were.. yes, I think sometimes the labelling of things can just throw the kids.*

The difficulty of helping students to transfer or apply knowledge to their writing was also highlighted by ten teachers. Some teachers felt that it is difficult for students to move from declarative knowledge, shown in their analysis of texts, to procedural knowledge in their writing:

*You can get them to look at something we've talked about and for them to say 'yes, this is how it works' and use demonstrative knowledge... but they are, when they're writing, [they] don't have enough processing room or something to do it... transferring it into their own writing I think they find difficult." (Tim).*

Other teachers explained that students who can experiment with different sentence structures when specifically required to in grammar-focused activities don't transfer these skills into their writing, as Sophie explained, "they can do it when you do one sentence activities" but when doing longer pieces of writing "they don't make the connection" to what they have learned. Yet other teachers, such as Lydia, found that students don't transfer their knowledge into new writing contexts, so that while they may know "how to use sentence structure in descriptive writing", for example, they may not apply this knowledge when learning how to write arguments: "you're never quite sure how transferrable[the skills] are."

Finally, four teachers discussed the difficulty of talking about the different effects of grammatical structures. These teachers saw the benefit of a rhetorical approach to grammar, but recognised the difficulty of exploring this with students:

*I've tried to approach this in every single way, like from kids with them on whiteboards standing up at the front and moving the clause around and stuff like that, and you say 'Well doesn't it make a difference? Isn't there a slight difference in the meaning of this?' and some of them just have blank faces and are like, 'Well, no, it's just the same information. Doesn't matter how you say it.'* (Gina).

It's clear from these comments that even those teachers who believe in the benefit of grammar teaching, such as Gina, Sylvia and Sophie, find that their students struggle to learn about grammar, and this may be related to the lack of confident pedagogical understanding of how children learn grammar in comparison to other aspects of the English curriculum, such as literary analysis (see section 4.3.5).

#### 4.6.3 Successes in student learning

A number of participants did, however, highlight some successes in their students' understanding of grammar. The examples were often tentative or partial, reflecting the fact that some students still struggled to "articulate" their understanding (Sylvia) or to transfer their knowledge, but some success was reported by twenty-one of the teachers and these were spread across both intervention and comparison groups. Intervention group teachers often commented on aspects from the Exeter schemes of work which they felt benefitted their students; Rachel, for example, suggested that her students were "really transferring the skills" from their lesson "on modal verbs," and that her class are able to talk about language "more confidently" than their peers in other classes who were not following the project schemes: "they can discuss it with each other and go 'oh well actually let's move this verb around.'" Within these successes, nine intervention group and six comparison group teachers specifically reported a degree of success in teaching their students to use grammatical terminology to analyse and discuss writing. Four of the intervention group teachers also reported that participation in the project had beneficial effects on their students' learning. Sophie reported an impact on the creativity of her students' sentences, "they're far more willing and far more adaptable now when you come to writing sentences, their sentences are more inventive," while Gina identified benefits for one particular low-achieving boy. Joanne found her students'

“applying” what they had learned in their writing, while Janine stated that the schemes had produced “beautiful work from almost every[body]”. Again, it’s important to note that these were spontaneous statements: teachers were not asked to discuss the impact of the project on their students. No teachers reported detrimental effects from the schemes overall, though they did discuss difficulties with some individual activities.

#### 4.6.4 Individual differences

Some participants also discussed individual differences in students’ ability to understand grammar. Nearly half of the teachers repeated the findings of Petruzella (1996) and the OCA survey (1998) by identifying explicit teaching of grammar as more suitable for more able pupils who are “more able to cope with abstract concepts” (Laura), and who can be “stretch[ed] more with vocabulary” (Janine). However, it is interesting to compare this to the fact that eleven teachers espoused the belief that able writers learn to write instinctively and don’t need explicit grammar teaching (see 4.4.1). This seems to be a particularly divisive issue as overlap between these views is small: only one teacher (George) expressed both opinions. Three teachers identified autistic students as particularly suited to explicit grammar study. In two cases this belief was based on experiences with a particular student: for Sandra, the student was much quicker to learn and use the metalanguage than his peers, while Gina found that her autistic student benefitted from being given strict “rules” for composing text in a particular pattern of sentences.

#### 4.7. Beliefs about students’ attitudes to grammar

Throughout the interviews, teachers also frequently discussed the attitudes towards grammar displayed by their classes. Like the theme above (4.6), these comments included both evaluative elements concerning how students respond to grammar, as well as examples of episodic influences when teachers discussed specific students, classes or lessons. These comments have been grouped into positive and negative attitudes, along with a separate code which captures comments from teachers who stated that different students respond in different ways:

#### 4.7.1 Positive attitudes

#### 4.7.2 Negative attitudes

#### 4.7.3 Individual differences

##### 4.7.1 Positive attitudes

A handful of teachers reported positive attitudes from students. Six teachers commented that, in their experience, children enjoy learning metalinguistic terminology, explaining that some kids “like knowing what things are called” (Gina), that they are “comfortable with labels” (Pamela) and that they can even enjoy showing off to their parents when they get home (Joanne). Another teacher expressed surprise that their students were “far more receptive to the grammatical language and lexicon than I would have expected” before she participated in the project (Sophie). Gina, Laura and Pamela suggested that students enjoy having a structure created by the rules or the “mechanics” of grammar, while John, Laura and Pamela suggested that students who enjoy maths or science are more likely to find learning about grammar appealing, with Pamela identifying “boys” in particular.

##### 4.7.2 Negative attitudes

Many more teachers commented on the students’ negative attitudes towards grammar. In an echo of teachers’ own concerns about grammar, fear or anxiety were frequently cited as typical student responses to grammar-related activities. Five teachers specifically identified a fear of failure which besets their students, “maybe that’s what makes it such a painful experience, you know you can get it right or wrong, you fail” (Laura), and two teachers identified punctuation as a particular area of concern, “they fear a lot of elements of punctuation” (Clare). In contrast to those teachers who reported that their students enjoy learning grammatical terminology (4.7.1 above), eight teachers commented that students are put-off by the metalanguage, either because it scares them (Rachel, Sandra, Simon, Grace), or bores them (Beth, Jane), or because they find it too hard (Beth, Siobhan). The same number of teachers reported that boredom was another common reaction to learning about grammar in general, either because they find it difficult (Laura), don’t see the value of learning it (Beth), find it “sterile” (Joanne) or because of an intrinsic

lack of interest (Gina). Six teachers reported that their students don't value learning about grammar, drawing a distinction in student attitudes between functional language use and knowledge about language:

*As long as you can get your meaning across and you can say what you want to say... you don't really need to know whether you are using a subordinate clause (Laura).*

Laura and Beth also pointed to frustration as a typical response to learning about grammar: "I've seen classes where they've been in tears and having tantrums caused by the fact that they don't get the rules" (Laura).

A further problem was identified by five teachers who commented that students prefer to focus on the end product of a writing task rather than on the writing process. Teachers reported that students "want to do it and for it to be finished" (Gina), "want to get on to the finished article" (Rose), just want "a blank book" and an instruction "to write stuff" (Beth), and "don't want their books to look messy" (Joanne). Consequently, teachers reported that some students perceive attention to grammar (particularly before writing) as an irritating distraction from the production of their work.

#### 4.7.3 Individual Differences

A few teachers also commented that some children respond better to learning about grammar than others. They most commonly identified students' personal preference or interest as the discriminating factor, suggesting that there are "ones it works for" (Laura) or "some people who really want to understand" (George), although Tim suggested that age might be a factor when it comes to attitudes to terminology "older kids respond much better to those words than younger kids do."

#### 4.8 Beliefs about pedagogy

Teachers were also asked to discuss how they teach grammar, and this led to reflections on how grammar should or should not be taught. This section is divided into three themes:

#### 4.8.1 The difficulty of teaching grammar

#### 4.8.2 Effective teaching of grammar

#### 4.8.3 Ineffective teaching of grammar

##### 4.8.1 The difficulty of teaching grammar

Around half of the participants stated that grammar is an aspect of English which is particularly hard to teach, identifying problems such as students not transferring their knowledge from one piece of writing to the next (Gina), or the difficulty of teaching students who “are all at so many different levels” of understanding of, for example, commas: “she’ll struggle with ‘but it’s where I take a breath’ whereas another child will really understand it’s separating clauses” (Victoria). The difficulty of pitching explanations was also raised “if you do dumb it down too much it’s quite difficult to explain it without going into more detail” (Simon), and for one teacher the difficulty of teaching grammar was related to her conceptualisation of it as the “mechanical side” of writing in comparison to “the creative side” which she found “fairly easy to do with them” (Janine).

##### 4.8.2 Effective teaching of grammar

Teachers offered a number of characteristics of what they considered to be ‘good teaching’ of grammar. The most common of these was the need for grammar to be taught in the context of reading or writing. Teachers suggested a number of different interpretations of this idea of ‘context.’ For some, it was the inclusion of “a mini exercise” or “starter” addressing a point relevant to a writing task (Celia; also Janine). For more participants, it meant drawing links between grammar in the texts they’ve analysed and in their own writing, as in Rachel’s description of the connection she made between sentence patterns in an extract from Martin Luther King’s famous speech and her targets for her students’ own writing:

*I think they would have struggled to understand what I meant unless I said think back to the Martin Luther King, cause we were talking about the rhythmic quality of that speech and how the sentences kind of created that.... They’re able to understand it as long as it’s in context.*

Others emphasised the need to contextualise grammar by allowing students to experiment with grammatical structures when doing their own writing, to “consolidate [learning] by writing themselves” (Jane) and by “looking at examples of it, trying six different things out” (Clare). Victoria suggested that contextualisation means discussing grammar in response to specific points of need identified in students’ writing:

*Say ‘Right, ok, I’ve had a look at your writing, what you need to add here is some more verbs or some more adjectives, or look at your sentence structure why is this not quite a sentence?’ (Victoria).*

Laura summed up contextualisation as grammar “by stealth,” emphasising the need to make it both relevant and “fun”.

The next most common claim was that grammar needs to be taught in a slow, cumulative fashion across all key stages, “built in” (Celia) and “drip fed” (Christine, Janine) with terminology used “consistently” (Rose) and “little and often” (George). Finally, seven teachers emphasised the need to foreground play and experimentation with grammar:

*Just playing around really, and playing around with a sentence and seeing what different effects those sentences could have if you change either the wording or the order of the words (Simon).*

These comments suggested a view of grammar which is aligned to notions of creativity in writing rather than a restrictive accuracy-focused understanding “it’s like ‘oh well now we’ve got free reign we can be creative” (Joanne).

Only Tim suggested that grammar could be taught separately, and this was posited with a high degree of uncertainty:

*I think we should have classes, we should have grammar classes, a part of me wants to think that, and you know it’s the same part of me that thinks they should be running round the field doing press-ups, so I don’t know.*



There was a high degree of consistency across these views of grammar teaching. Aside from the last example, none of the suggestions are contradictory; in fact, taken together the three commonly-held views cohere as a pedagogy for grammar. As this pedagogy is very closely aligned to that taken in the Exeter Writing Project, it is likely that teachers have been influenced by their participation; however nine of the twenty-four teachers who are included in this section (discounting Tim and his alternative suggestion) were part of the comparison rather than the intervention group, so it is also possible that the project pedagogy reflects more widespread beliefs about grammar teaching amongst the profession.

#### 4.8.3 Ineffective teaching of grammar

There were fewer comments concerning bad teaching of grammar, but here too teachers were largely consistent. These comments painted an image of traditional grammar teaching, describing decontextualised “exercises” (Clare) or learning of terms (Sophie), “rote” learning (Janine), “drilling” (Rachel), or use of “worksheets” (Victoria). There were also concerns from three teachers that it is easy to try to do “too much” with students (Leanne), which leads to “overload” (Beth) and students becoming “bogged down” (John). This is the counterpart to the suggestion from other teachers that grammar needs to be taught “little and often”.

#### 4.9 Comments on the belief profiles

Twenty-two teachers chose to respond to their belief profiles. The majority of annotations and comments were ticks to signal continuing agreement with what participants had said before, validations of my interpretations, slight clarifications of meaning, or (perhaps ironically?) spelling and grammar corrections. The additional comments most often related to two areas which will be discussed here:

##### 4.9.1 The use of terminology

##### 4.9.2 The impact of the project

Most of the teachers who responded were in attendance at a dissemination conference for the *Grammar for Writing?* project. These participants had already heard some preliminary statistical results showing that the contextualised grammar teaching embedded in the intervention schemes had a beneficial impact on most

students, and particularly on the more able. The comments will therefore be influenced by this information. Nevertheless, it is particularly interesting to note how much continuing uncertainty teachers expressed about the value of teaching grammatical metalanguage explicitly.

#### 4.9.1 The use of terminology

The majority of substantial comments made on the belief profiles were further explorations of the value of teaching terminology, suggesting that this is a contentious issue for teachers. Ten teachers elaborated on this aspect of their profiles, commonly suggesting that teachers need the freedom to judge whether it is appropriate for their classes. Six of these teachers expressed the belief that being able to discuss effects or to use linguistic structures effectively was more important than being able to “label word classes or use grammatical terminology” (Rose). Other comments included two teachers’ suggestions that the terminology is particularly difficult or off-putting for lower-ability students (possibly influenced by the fact that our project found greater benefits for the more able), and the belief that pedagogical approach might be the key to making the terminology accessible:

*Perhaps it’s the way it’s taught – if we encouraged them to ‘say & do’ more – to be more active with linguistic learning – it might have more effect. Just speculating... (Sylvia).*

All of these comments expressed hesitation and qualification regarding the extent to which grammatical terminology is useful in the classroom, signalling a continuing area of uncertainty for several participants.

#### 4.9.2 The impact of the project

Teachers who reviewed their profiles were invited to comment on whether participation in the project had influenced their beliefs. Ten teachers responded. Four teachers described how participation has improved their confidence (only one teacher here overlaps with 4.3.7), with Sandra explaining the influence this has had on her teaching:

*There are elements of grammar that I feel confident in delivering and making accessible to students – but there are some elements where I*

*feel less secure and so I probably have avoided. The project has made me start to confront that and so I think my approach is changing.*

Three teachers described the project as raising their “awareness” of the importance of grammar (Siobhan; Heather) and the importance of teacher “subject knowledge” (Jane). John explained that the project has “reinforced” his belief in the value of grammar teaching, while Leanne described her discovery “that pupils can be enthusiastic and get enjoyment from stereotypically mundane things with the right materials.” Most interestingly, Heather showed that the project has shaped her understanding of the nature of grammar teaching in her comment:

*One thing that I will take away from today is a secure view that grammar is all about crafting / shaping language. Ridiculously, even while I was teaching the students that very link using your SOWs I was seldom conscious of teaching grammar.*

#### 4.10 The influence of context on espoused beliefs

The literature which reports on studies of belief indicates that expecting internal consistency is misguided (Calderhead 1996), particularly because of the influence of contextual factors (Pajares 1992). This section will take two teachers as examples in order to explore some of the apparent inconsistencies which have appeared in these findings and suggest some of the reasons why they may have occurred.

The first example is Grace. Across all three interviews, Grace made several blunt, affective comments which indicated her dislike of grammar. She admitted to being “consistently bored by grammar,” finding it “a boring thing to have to explore” and professed to “hate” grammatical terminology. This attitude was clearly linked to her perception of herself as a literature specialist, “more literature than language”. She also objected that teaching grammar “takes away the fun... and creativity” of writing, stated that her students “don’t need to know the terms because there’s not a grammar test” and claimed that she doesn’t teach grammar. She also stated that “the mechanics of language and how it’s shaped is irrelevant.”

However, when pressed to go into more detail about her views in the third interview, Grace recognised that the anti-grammar identity she had constructed was causing her to make potentially misleading comments. She admitted “I’m being facetious. Yes, I do teach them grammar and yes they do know the words.” She also qualified her dislike by explaining that she thinks that it can be useful to explore “the mechanics of a sentence and of language and of why it’s shaped that way,” and that it is important that students “know how” to shape language “and why they’re doing it.” Grace also partially contradicted her comment that grammar is boring when she explained that she enjoys the exploratory elements of teaching grammar, saying that “I particularly enjoy asking them [students] to compare the effect of one effect over the other or one technique over the other or one structure over another.”

Close inspection reveals that these seeming inconsistencies are probably caused by context. Firstly, it seems likely that Grace is talking about different types of grammar. Her comment that she doesn’t teach it may refer to Hartwell’s (1985) fourth category: she doesn’t teach the sort of grammar that she remembers from her own schooling, “by rote, by tests and reciting it,” but rather tries to teach it in a more active way, referring to “punctuation rap and human sentences” as two activities she has tried. It may also be this prescriptive and decontextualised form of grammar which she finds “boring,” disassociating it from her enjoyment of the exploratory, rhetorical and subjective activity of discussing the effects of different patterns of language, a version of grammar closer to Hartwell’s fifth, stylistic category. Her comment that mechanics and shaping are “irrelevant” was also made in reference to her personal feelings rather than her intellectual opinion about how grammar might be valuable.

These inconsistencies are also linked to the fact that Grace was working out what she believed as she spoke. This was made very explicit in the third interview, in her comment:

*I’ve found out what I know, I think grammar should be taught with reading not with writing, because I think with reading you’re being analytical and you’re working it out and you want to know about the*

*structures, with writing it's more about being creative, that is all I have to say.*

Grace's comment "I've found out what I know" indicates that the interview process has prompted her to form conscious beliefs which may not have previously existed, or may not have not existed in a conscious, articulable form. The use of "know" in this comment is interesting in its suggestion that she now holds this belief with some conviction, giving it the weight of fact rather than opinion. This is further supported by the conclusive, "that is all I have to say," suggesting that the interview process has helped her to form and solidify her beliefs.

The influence of experience on how beliefs develop nuances over time was also evident in the responses, reflecting Borg and Burns' comment that teaching grammar is "practical and experiential" (2008:478). A good example of this is Beth. In her second interview, Beth responded to a prompt that stated "Teaching grammar does not help children write better" with a clear assertion that knowledge about grammar will have a demonstrable effect on the quality of students' writing:

*Them knowing the rules of grammar will help them to be able to structure better sentences, will help their writing be clear and read well.*

She continued with a comment that "I don't actually see the harm if you can do it in a fun way...I can't see it as being a problem, ever, I really can't see it as being a problem, ever."

However, her experience of teaching the third scheme of work threw up some unexpected issues which altered this view. When discussing one particular student's reaction to learning about word classes in the third interview, she began to explore some of the potential 'problems' caused by teaching grammar which she had not earlier showed awareness of:

*I do understand what, and to a certain degree what he's saying is, that all of that kind of curbs his creativity, and I think that it does, it sort of clouds it, because they're thinking so much about that I don't think they've got the freedom then to be expressive or creative.*

This experience did not cause Beth to wholly revise her belief that grammar is useful, but it did cause her to reflect that it can be difficult for teachers to communicate its value to their students. She noted that “trying to explain that to a twelve year old is very difficult,” and that “teaching it in a fun way,” as she advocated earlier, “is complicated”.

This indicates how the experience of teaching causes teachers to modify their beliefs over time. It also again demonstrates the importance of context: the difference between talking about grammar in general terms, as in the second interview, and talking about specific incidents and students in the third interview.

#### 4.11 Summary

Participants espoused a wide range of nuanced beliefs about grammar; however, this analysis does indicate clear trends, areas which tend towards agreement and areas which tend towards dissent. Trends within their ontological beliefs about the nature of ‘grammar teaching’ indicate a tendency towards a prescriptive or deficit focus of grammar, while evaluative beliefs regarding how the teaching of grammar might benefit students’ writing development tended to draw from concepts more closely aligned to a rhetorical model of grammar (Lefstein 2009) such as the conscious shaping of linguistic structures and the deliberate creation of effects. There is also evidence that the different uses or associations of the term are related to apparent inconsistencies in the way in which teachers respond to grammar affectively and evaluatively.

Teachers’ reported experiences of learning grammar confirm the findings of previous studies (e.g. Cajkler and Hislam 2002) that they have largely not been taught grammar explicitly themselves, and the impact of this is evident in the anxiety which many of them expressed about teaching it. Even teachers who reported a degree of confidence in their linguistic subject knowledge tended to express a lack of confidence in their understanding of effective pedagogical approaches to grammar, and while there was a strong consensus that grammar teaching should be ‘contextualised’ and ‘cumulative’, a view which reflects current thinking in research

(e.g. Weaver 1996; Kolln 1996; Rimmer 2008; Myhill *et al.* 2012), teachers indicated little confidence in their understanding of how to apply these principles.

A particular source of uncertainty in many teachers' evaluative beliefs about grammar was the role of grammatical terminology. Participants indicated that the use of metalinguistic terms would facilitate discussion about writing with students and assist in the analysis of texts; however, the episodic influences evident in teachers' reports of the difficulties they face in using terminology, particularly in helping their students to remember and apply the different terms correctly, coupled with the prevailing evaluative belief that developing declarative knowledge of grammatical terms is a low priority compared to developing procedural facility with writing, meant that the explicit teaching of terminology arose as a major point of contention within the study. Ongoing uncertainty was particularly evident in the predominance of comments relating to terminology in teachers' responses to their belief profiles. A further contentious issue concerned the necessity of teaching grammar explicitly, particularly to higher-ability students who many teachers felt are able to absorb and use sophisticated linguistic structures instinctively from their reading. Again, this appeared to have been influenced by episodic factors, particularly in those teachers who identified themselves as able writers who had never been taught grammar explicitly. These trends are discussed in more detail in chapter six.

## Chapter 5: Relating Beliefs to Practice

This chapter presents the findings of the case studies designed to explore the relationship between teachers' espoused beliefs and their pedagogical practice. Each case study is presented individually, and a cross-case analysis follows.

### 5.1 Case Study 1: Jane

#### 5.1.1 Background

I visited Jane in the summer term of her seventh year of teaching. She works at a large 11-18 rural mixed-comprehensive which was visited by OFSTED and rated Outstanding just at the end of my visiting period. The school has above average attainment at GCSE, below average ethnic diversity, and roughly average percentages of students with free school meals and special educational needs (OFSTED 2010).

Jane has had a fairly conventional route into her teaching career. She studied English and American Literature with Modern European Philosophy for her undergraduate degree, and this was followed by some time spent as a Learning Support Assistant before she completed a PGCE (Secondary English) and took up the position of Teacher of English at this school. She currently has additional responsibility as Key Stage 5 coordinator, and teaches across key stages 3-5.

Jane was a member of the intervention group in the phase one study.

#### 5.1.2 Data

Three data sources from the phase one project were used for this analysis: the *LSK test*, annotated *belief profile*, and *phase one observations*.

Three new major data sources were added during phase two: *case study observations*, the *stimulated recall interview* and the *think-aloud protocol*.

I watched Jane teaching a scheme of work to two year eight classes, set 2 and set 5. The scheme, entitled 'Healthy Body, Healthy Mind: Writing to Analyse, Review,



Comment,' was written by Jane for use across the department. It was created under a Sports specialism cross-curricular agenda, with funding from the P.E. department providing time for Jane to write the scheme off-timetable; in return she was asked to incorporate material relating to sport, fitness and healthy living. The scheme was written some years ago under the original *Framework for teaching English: Years 7, 8 and 9* (DfES 2001), and was updated in 2008/9 to include the newer objectives from the revised *Framework for Secondary English* (DCSF 2008) in the medium term plan.

In Jane's school, key stage three students have three lessons of English a week, each lesson being one hour long. Over a period of three weeks, I watched six lessons from the twelve lesson scheme, three of which I saw being taught to both set 2 and set 5 (I observed 9 lessons in total). I was also given the details of the full scheme of work, with individual lesson plans and resources. The lesson objectives in the lessons observed are outlined in table 1.

Other data sources used for this case study were the *stimulated recall interview* which took place on the day of my last visit, and the *think-aloud protocol* which Jane recorded in her own time between my third and fourth visits. Brief *field notes* were also kept to record other conversations between Jane and myself along with general observations about the lessons, department and school. Jane's *feedback* on my initial analysis has also been used to modify and extend the case study.

	Set 2 Objectives ( <i>as written on the board at the start of the lesson</i> )	Set 5 Objectives ( <i>as written on the board at the start of the lesson</i> )
Lesson one of scheme	<ul style="list-style-type: none"> <li>• Understanding the writer's viewpoint</li> <li>• Identifying fact and opinion</li> <li>• Analysing language and structure in a text</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding the difference between fiction and non-fiction</li> <li>• Identifying fact and opinion</li> <li>• Understanding the writer's viewpoint</li> </ul>
Lesson two of scheme	<ul style="list-style-type: none"> <li>• Use of adjectives and abstract nouns to present a point of view</li> <li>• Structure your writing to present a point of view</li> </ul>	<ul style="list-style-type: none"> <li>• Using adjectives and abstract nouns to show a point of view</li> </ul>
Lesson three of scheme	<ul style="list-style-type: none"> <li>• Using negative prefixes</li> <li>• Using adjectives and abstract nouns to develop a viewpoint and voice in your own writing</li> <li>• (<i>Written in red as an assessment objective</i>) select appropriate and effective vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>• Using negative prefixes</li> <li>• Using adjectives and abstract nouns to develop a viewpoint and voice in your own writing</li> <li>• (<i>Written in red as an assessment objective</i>) select appropriate and effective vocabulary</li> </ul>
Lesson four of scheme	<ul style="list-style-type: none"> <li>• Analysing the writer's organisation (the order of ideas) and structure (how the ideas are put together to make a point)</li> <li>• Developing discussion skills</li> </ul>	<i>Not observed</i>
Lesson five of scheme	<ul style="list-style-type: none"> <li>• Analysing the writer's organisation (the order of ideas) and structure (how the ideas are put together)</li> <li>• Developing discussion skills</li> </ul>	<i>Not observed</i>
Lesson six of scheme	<i>Not observed</i>	<ul style="list-style-type: none"> <li>• Understanding how to use topic sentences &amp; discourse connectives</li> <li>• Planning your own writing</li> </ul>

Table 5.1: Lesson aims / objectives

### 5.1.3 Pedagogical approach

The approach to teaching writing shown in this scheme of work is firmly embedded in genre. As the title of the scheme of work indicates, Jane explicitly focused on the conventions of writing to analyse, review and comment.

Conventions identified included:

Lesson	Convention
Lesson 1	The use of fact and opinion, particularly opinions presented as facts: "understand how writers can present things as facts when they're really opinions" (Set 5)
Lessons 2, 4 & 5	The use of reported speech and features of textual organisation such as subheadings: "I want you to look at the way they use headings, the way they use inverted commas or speech marks in order to present an opinion, and the order in which they do that and the effect that it has on you" (Set 2)
Lesson 2 & 3	Vocabulary choices, particularly adjectives and abstract nouns, and "how writers use them in order to present a point of view or an opinion" (Set 5)
Lesson 3	Use of words with negative prefixes "in a way that shows that ... you're presenting an opinion that somehow can't be challenged" (Set 2)
Lesson 4	Use of pronouns to "create a sense that we're all on the same side" (Set 2)
Lesson 5	Use of short sentences "to hammer home a point" (Set 2)
Lesson 6	Use of topic sentences and discourse connectives to structure analyses and "suggest that another point of view is going to be introduced" (Set 5)

Table 5.2: Generic conventions taught

Jane's approach was also characterised by the following pedagogical features (evident both in the observed lessons and the lesson plans provided for the rest of the scheme of work):

Pedagogical Feature	Lesson/s
Classroom time spent predominantly on analysis of texts rather than on writing activities in the earlier lessons of the scheme; extended writing was set as a homework activity in lessons 5&6, and later lessons contained more time devoted to teaching about the writing process, extended writing, and self and peer assessment of progress	All observed lessons
Analysis of text models before writing or planning	All observed lessons
Wide-ranging discussion of the effects of particular textual features, linguistic and literary, relating to specific examples of writing, set within a genre framework	All observed lessons
Explicit teaching of metalinguistic terminology, often with definitions written into books: "adjective" and "abstract noun" in lesson 2 (written definitions); "prefix" in lesson 3 (written definition); "colloquial language", "pronoun", "superlative and comparative adjectives" in lesson 4; "discourse connectives" and "topic sentence" (written definitions) in lesson 6	Lessons 2, 3, 4, 6

Table 5.3: Pedagogical features

A typical lesson pattern was as follows:

1. Introduction of the focus of the lesson with direct explanation of any new terminology (e.g. lesson 1: fact/opinion, bias/objectivity). This sometimes took the form of a decontextualised exercise or game (e.g. lesson 2: holding up mini-whiteboards when an 'abstract noun' is read out; lesson 3: adding prefixes to a list of root-words).
2. Whole class reading of and response to a text model. Teacher models some analysis, or uses questioning to highlight focus features (e.g. lesson 2: whole class highlighting abstract nouns in newspaper extracts).
3. Individual analysis of a text model looking for both meaning and examples of the focus features (e.g. lesson 3: underline negative prefixes and adjectives in a newspaper article about David Beckham).
4. Whole class discussion of the effects of specific features picked out from the text model (e.g. lesson 5: the impact of sentence lengths in a magazine article about the smoking ban).
5. Short burst (up to 10 minutes) of writing in the style of the model analysed (lessons 2 & 3) or of planning writing based on the topic of the model texts (lessons 5 & 6).

There was some variation on this pattern, particularly in lesson 5 where there was a more extensive focus on exploratory talk, with a whole-class dialogic discussion about the smoking ban leading into planning writing (although the discussion was still preceded by analysis of a text). This pattern was also particularly evident in the first half of the scheme of work: later, more time was given to extended writing and self/peer assessment.

#### 5.1.4 Grammar Pedagogy

Close explicit attention to grammar was evident throughout the scheme of work. Explicit teaching of grammatical terminology was woven into the scheme (see tables 5.2 and 5.3 above). While these terms were often introduced in decontextualised starter activities, Jane's extensive use of text models allowed her to follow this with analysis of specific examples of language in use, creating opportunities for open

discussion about how authors shape their texts to create meaning with her students. In this respect, Jane's teaching included elements of both a prescriptive, rule-focused approach, and a contextualised, rhetorical approach.

#### 5.1.5 Thematic analysis

This analysis focuses on the explanations Jane gave for the decisions she made in the planning and delivery of her lessons. In doing so, it illustrates how her beliefs have influenced her pedagogy, and unpicks some of the factors which impede or complicate the relationship between the two. All quotations are taken from the phase two stimulated recall interview, unless otherwise identified.

##### *5.1.5a External factors*

Many of Jane's justifications arose from what I have labelled 'external factors,' chiefly the demands of her department and the curriculum. These were expressed as external impetuses, expectations imposed on her from elsewhere, rather than reflections of her own beliefs about best practice, in comments such as "I would never have done this, but that's what I was told, or asked to do." However, reflecting the complex layering inherent in belief-systems (Rokeach 1968), Jane's compliance with the external demands she outlines could be interpreted as implying her (unarticulated) belief that her role as a teacher requires her to be a collaborative member of a departmental team.

##### *5.1.5ai The department*

Jane's explanations were characterised by the use of "we," implying that she identifies herself as part of a departmental team. This team approach was implicit both in reference to *what* is taught "we do it at GCSE" and *how* it is taught, "generally we would teach it much the same way" (*poetry interview*).

The influence of the department was seen chiefly in the content of the scheme rather than the selection of pedagogy: the focus was predetermined by the head of department "I was asked to write a non-fiction writing scheme, developing students ability to analyse, review and comment, so I was given those three", and the theme

was driven by the funding from the cross-curricular project, “we were given money by the PE department... so it had to be with a sport focus.” The content of individual lessons was also partly dictated by the fact that Jane was “given the old-style objectives” which she had to cover, some of which she indicated were not in keeping with her own preferences:

*Annabel: I was just wondering why you were looking at adjectives and abstract nouns?*

*Jane: I think, probably because that was the objective. It wouldn't have been my natural choice.*

However, this is a particular feature of this scheme and is not necessarily the case for all of Jane's teaching. As she explained in her feedback on my initial analysis, this scheme is not “typical of her work,” partly due to her relative lack of confidence in “teaching non-fiction” and because of the constraints she was under when writing the scheme. Elsewhere in her teaching, Jane is far more individualistic, for example Jane also mentioned what she feels to be a very successful year 7 scheme based on the Jim Henson film *Labyrinth* which she wrote because of her own love of the film (*Field notes*, appendix I.iii.f).

### *5.1.5aii Curriculum and examinations*

A second driving factor behind the scheme of work is the curriculum. The categorisation of writing into generic “triplets” in the *Framework for teaching English: Years 7, 8 and 9* (DfES 2001) and GCSE exam syllabi has strongly influenced the structure of this scheme. It was structured around the “old-style [learning] objectives” from the original Framework and revised “in line with the new objectives in 2008.” National Strategy assessment objectives (DCSF and QCA 2008) were also used to guide the revision of the scheme, and Jane referred to these to explain her predominant focus on word and text level, “the focus was on looking at word choices and text level rather than sentence level assessment objectives.”

Linked to the curriculum is the requirement to prepare students for exams, another reason given for the choice of topic and approach. Jane explained how the scheme was “the last writing scheme before students went into year 9, so there was a focus

on preparing them somehow for SATs” which has been retained despite the withdrawal of these external exams. She also stated that, in its focus on genre and conventions, it was designed to “give some students preparation” for GCSE. An explicit hangover from the Standard Assessment Tests [SATs] remained in the form of a planning sheet for use with the final assessment task, something which Jane “wouldn’t have chosen to do” had it not been an integral part of the SATs writing exam, and which she now ignores in favour of asking students to produce their own plans.

#### *5.1.5aiii Resources*

A final external driving factor was the textual resources which Jane sourced for the scheme. While not playing such a large role in determining the learning objectives, particular resources did drive some decisions as Jane’s own initial analysis of the texts revealed particular features which were then taught as conventions of the genre: “I think looking at this resource encouraged me to choose adjectives and abstract nouns.”

#### *5.1.5b Internal Factors*

In counterpoint to the external influences described by Jane, there are also a number of ‘internal’ factors which influence her teaching, those which appear to arise directly from her own beliefs.

#### *5.1.5bi Use of models / focus on genre*

While the scheme’s overall focus on genre was determined by the department head, Jane’s approach was focused by her own belief in the importance of students learning the conventions of particular text types. This drove her dominant use of text models and close analysis before writing, indicating that her main intention was to develop students’ ability to write in a “particular” style: “I couldn’t expect a student to write in a particular style if they hadn’t had any experience of it.” The lesson observations record many examples of discussion both of what the genre is, “Do any of you know what the word analyse means?” and of how specific linguistic features can act as generic conventions, “we’re gonna have a look at an example of how to



use a negative prefix to convey an opinion that you wouldn't want to argue with." Jane explained that she felt it was of particular importance in this scheme to include "as many different text types as possible that I could use as models, because I wasn't sure they'd really be aware of it [the genre]." However, it was clear that the genre-approach drives other writing schemes too: Jane also discussed focusing on conventions, in this case, "persuasive devices" when teaching "argue, persuade, advise" in preparation for GCSE examinations, and in her response to the think-aloud protocol (a 'recount' of a memory, a genre not present in the NLS triplets and therefore less clearly defined in pedagogical support materials), Jane demonstrated a similarly strong focus on genre, referring to purpose and "appropriate" stylistic features. This would suggest that Jane is motivated by a belief that students should be taught to write in particular conventional genres, a view which corresponds closely to how students are assessed in external examinations. However, despite the evidence of the genre approach in this scheme of work, Jane is critical of the original English Framework triplets (DfES 2001), remembering "debating with the HoD" about the logic of grouping 'analyse, review, comment' together and noting in her response to my initial analysis that she doesn't really "believe in the old GCSE generic triplets, certainly not in teaching them as a triplet." This therefore represents a tension within Jane's practice and beliefs caused by various competing contextual factors such as the expectation that she would use the English Framework (DfES 2001) in her planning, the need to prepare students for GCSE examinations which use the triplets and her own beliefs about the limitations or inconsistencies of the triplets.

#### *5.1.5bii Use of models / focus on patterns*

Jane's regular use of text models was also justified by her belief in the usefulness of attention to 'patterns' for expanding students' writing repertoire. Attention to patterns of language in texts was evident in annotation activities which required students, for example, to identify discourse connectives in an analytical magazine article (lesson 6), or to highlight superlative adjectives in a newspaper opinion-piece (lesson 3). These activities formed the basis of discussions concerning effects (see next section), and then provided models for students' own writing. Jane explained

this approach as a way to activate students' ability to use particular word types or sentence patterns without needing declarative knowledge of grammar, "some of them that hadn't understood the word classes could still do the task at the end... by just looking at the model." She believes that drawing attention to patterns, such as the tricolonic repetition of 'most+*adjective*' in an article about David Beckham (lesson 3), can prompt students to try out similar sequences in their own writing "some of them in their writing did use that and I wonder if they would have used it if I hadn't pointed it out." Analysis of text models was frequently followed by opportunities for students to write in a similar style, justified by Jane's belief that "they need to then have an opportunity to consolidate it by writing themselves, otherwise I think their knowledge just gets lost a bit." This again reflects her underlying aim of teaching students how to write in a particular genre or style.

#### *5.1.5biii Use of discussion / focus on effects*

Another consistent pedagogical approach was whole class discussion of the effects of language and devices. Jane explained this as an essential element in students' understanding of language, "part of understanding is being able to talk about the effect that it produces." Every lesson displayed examples of Jane's attempts to enable students to articulate their understanding of how writing constructs meaning and has an impact on the reader. There was more generalised statement of effects from the teacher with set 5, for example in her explanation of discourse connectives in lesson 6, "they're used at the beginning of a paragraph to introduce a further point and they're also used within the topic sentence." However, discussions with set 2 tended to be very exploratory, as in this example from lesson five:

*Jane: What does the short sentence do there then?*

*Student 1: It kind of suddenly blabs information at you.*

...

*Student 2: I was also going to say it gives a bit more impact at the beginning because if you have a long sentence that goes on and on and on you can get, eventually you just forget what it just said, but with a short sentence like that...*

*Jane: Yes. It stops and it makes you reflect.*

These discussions were set within a frame of reference which described features, including grammatical features, as conventions of a genre with fixed effects (e.g. the use of pronouns “creates a sense that we’re all on the same side”) but were also focused on the particular use in the text model analysed:

*Jane: she uses lots of pronouns like we, us and our, ... this paragraph in particular I want you to have a look at. Why do you think she does that? What effect does that have? J?*

*Student 1: I thought it was implying that it’s not just her opinion, it’s the opinion of like 95%of the people.*

*Jane: Exactly, it’s all of us, isn’t it. These are collective pronouns because they’re, it kind of includes everybody together. If you do that it creates a sense that we’re all on the same side.*

*Student 2: It’s like she’s speaking for the people.*

Jane perceives this kind of discussion as a fundamental part of students’ learning about language, believing in the importance of students “not just being able to identify,” linguistic and literary features, but also “being able to explain” how they are used by writers.

#### *5.1.5biv Use of personal response / focus on personal enjoyment and expression*

In her comments on my initial analysis, Jane added a motivation behind her teaching which we had not explicitly discussed before. This was a desire to balance the need for students to achieve well in examinations with an enjoyment of learning and the ability “ to perfect the art and craft of writing and to enable them to use it as an emotional (personal) mode of expression along with the social/academic.” This personal aspect was particularly evident in the scheme’s use of open, exploratory discussion, a feature which allowed students to express their own views not only about how writers create meaning and effects, but also about the topics of the writing (e.g. describing their own sporting heroes in lesson one; giving their opinions of the smoking ban in lesson five). This was then linked to reflection on their ability to craft their own writing, putting into practice the ideas they had gained from their analysis of texts to “perfect the art” and express their own thoughts and ideas.

### *5.1.5c Constraints*

The constraints that Jane identified, with the exception of linguistic subject knowledge, were generally minor practical issues. Interestingly, while curricular and departmental demands were expressed as *reasons* for Jane's pedagogical decisions, they were not identified explicitly as *constraints* on her teaching, perhaps suggesting that Jane feels comfortable in working in line with school and departmental expectations (very differently to both of the other two case study participants).

### *5.1.5ci Technology / resources*

When discussing the resources she found or created for the scheme, Jane mentioned that she had limited access to computers and that her own "technical skills" were a limiting factor, meaning that the scheme "isn't really technically whizzy or interactive in that way." She also found that her ability to annotate texts was hindered by the lack of an over-head projector or interactive whiteboard (her classroom has a projector and pull-down screen, and separate traditional whiteboard). Jane also commented that teachers had been asked not to instruct students to annotate extracts to save on photocopying costs which was a technique she liked to use "because it encourages them to look closely at the text and the devices that have been used"; in fact, in lessons 1-4 and 6 annotation, underlining or highlighting of texts formed part of students' textual analysis.

### *5.1.5cii Time*

Time, both inside and outside the classroom, was also raised as a significant constraint. Within the classroom, Jane's discursive approach to analysing texts meant that timings had to be flexible: students came up with wide-ranging and different ideas which demanded time for discussion and reflection. This meant that she did not always have time to spend picking out all of the details she had planned to analyse, as indicated in the lesson transcripts "Right everyone, I'm going to have to cut this short," as well as in the interview.

Outside the classroom, the pressure of time and need to juggle competing demands influenced Jane's decisions when revising the scheme of work in 2008, making her

“loathe just to chop stuff out” because of the time and effort already put into the planning: “because I’d written the lesson plan I didn’t overhaul all of it. I was rewriting A-Level stuff at the time.” This is an important factor to explain the fact that the scheme still has many hangovers from the original English Framework objectives and SATs demands. Lack of time also prevented her from changing the lesson plans while teaching the scheme, for example when Jane felt that she needed to change the introductory activity in lesson two before teaching her set 5 class after seeing how set 2 struggled: “I should have rewritten the activity but I just didn’t have time to do that, I just, I tried to alter it and make it more effective.” Time was also cited as a factor which influenced Jane’s ability to scrutinise her own teaching, “school life doesn’t allow you time to reflect as much as you’d like to really.” Indeed, the fact that the stimulated recall interview forced space for reflection into Jane’s timetable meant that she decided to make a number of changes to her pedagogy, particularly in relation to the grammatical aspects of the scheme (see section 5.1.5d).

#### *5.1.5ciii Behaviour*

Behaviour was referred to once as a constraint related to time, “it was a case of afternoon lessons, they were noisy, running out of time, so I didn’t say the things that I wanted to.” This seems to have been a relatively minor concern, however, as behavioural issues were not evident in any of the lesson observations, nor were they mentioned elsewhere.

#### *5.1.5civ Linguistic and pedagogical knowledge*

Jane scored 9 on the linguistic subject knowledge test which preceded the phase one study, slightly above the average score of 8.6. Her subject knowledge was initially raised as a potential constraint in the phase one interviews, where she expressed a lack of confidence in her ability to teach grammar “because of my own lack of teaching and my own lack of learning” (*fiction interview*). Her position shifted slightly over the three interviews, as she later expressed the view that her knowledge, if not wholly confident, is adequate: “I’d just teach them what I feel comfortable with and I think that is enough” (*poetry interview*). In her comments on her belief profile, Jane stated that her “involvement in the project had made me realise that my own

subject knowledge is important in raising the students' attainment and ability in writing," demonstrating how the project influenced her perception of the importance her own knowledge about language.

The phase one and two observations highlighted examples of "clear and helpful" explanations of linguistic terms (*argument observation*). They also highlighted some problems, not so much with linguistic knowledge as with pedagogical knowledge relating to teaching grammar. In tackling the grammar objectives in lessons 2 and 3 of her 'Healthy Body, Healthy Mind' scheme, Jane made valiant attempts to communicate her understanding of adjectives and abstract nouns to students. Problems arose when students were asked to identify the word classes from decontextualised examples such as 'field,' 'Germany,' or 'music.' The application of the rule 'it's a concrete noun if you can touch it' lead to some confusion in both phase one and phase two, as this poetry scheme observation note of a snippet of student conversation shows:

*Student 1: Is floor an object?*

*Student 2: Well it's a noun.*

*Student 1: It's a noun but you can't really get hold of it can you?*

This was echoed in the case study observation, although here it arose with one particular mischievous student who seemed to be playfully challenging Jane's definition so that it was unclear how far he was really struggling to grasp the idea:

*You can touch music though, like when you play it.*

*If you're in Germany, then you're touching Germany, aren't you?*

When explaining nouns and adjectives, the use of compound nouns such as "football" alongside nouns used as premodifying adjectives such as "tennis ball" also created confusion. There appeared to be more problems for the set two than the set five, possibly because their own burgeoning knowledge prompted them to analyse and question more closely. This wasn't an issue when the students were able to articulate their questions clearly, as Jane understood the importance of context and was able to clarify accordingly:

*Student: Isn't tennis a sort of tricky one because if it's on it's own it's a noun?*

*Jane: Yes, absolutely. So the word class will vary according to its position*

*within a sentence or how it's used.*

It did cause some confusion, however, when students were unable to express their tentative ideas, as in this example where a student begins to pick up on the fact that sportsman is a compound noun, where 'sports' could be seen as a premodifying adjective to 'man,'

*Student: The sports bit, of sportsman, because it's like a whole word, or not, I don't know, is it?*

*Jane: The whole word, that's the noun.*

A similar issue arose later in a contextual example in relation to the word "superstar," used in a newspaper article as an adjective to premodify the noun "lifestyle." Here, however, the teacher was able to point to the context to explain the word class (although the issue of compounds was not addressed):

*Student: About superstar, is that? Cos it could be a star.*

*Jane: If you look at what's being described, what's being described is a lifestyle, so these words are adjectives because they're describing the lifestyle.*

The identification of adjectives as 'describing' also caused problems (despite Jane's clarification that they describe a noun). For example, when a student identified "footballer" as an adjective used to "describe" David Beckham, Jane struggled to clarify the error, "footballer describes what kind of a person he is, doesn't it, so footballer is a noun."

These examples highlight some of the problems that teachers face in teaching grammatical terms explicitly, even when their own knowledge about language is good. Jane grappled with grammar throughout these lessons, trying to find explanations which are not over-complicated, but which are also not so simplistic as to lead to misunderstandings. She also found some quick and simple ways to adapt her teaching quickly in response to students' problems, for example, when set 5 struggled to identify the adjectives in a passage in lesson three, Jane helped them by highlighting the nouns. When discussion of grammar was contextualised by reference to particular texts, Jane was largely successful in her approach. However, she remained uncertain about the benefits of teaching grammatical terminology (see next section).

### *5.1.5d Uncertainty, developing beliefs and practice*

In her response to my initial analysis, Jane made it clear that she always sees her lesson plans not as “blueprints” but as “works in progress,” there to be tried out and then adapted, noting that she has already “rewritten significant chunks and will continue to do so when I teach it next.” Her beliefs about what and how to teach are constantly evolving in response the feedback she gains from her experiences of teaching, reflecting the “practical and experiential” nature of the process (Borg and Burns 2008: 478).

From a ‘grammar’ perspective, one of the most interesting features of Jane’s lessons was her explicit teaching of metalinguistic terminology. She described this as driven by external factors, the fact that the objective “understand key terms that help to describe and analyse language, e.g. word classes” was “given” to her when she was writing the scheme of work. When discussing her own opinions about what is important to learn, Jane expressed a significant degree of uncertainty regarding the terminology.

This doubt was evident in the phase one interviews, when Jane began by trying to pin down the extent of the terminology which she believes to be helpful:

*It has been useful in my teaching for students to understand word classes and things like that and also to understand how to, how to compose a sentence because I think otherwise it’s quite hard for students how to use punctuation effectively, particularly commas, but I, I don’t think that it’s necessary for them necessarily to know all the different names of the different types of verbs and the different types of nouns. [Poetry Interview]*

She went on to explain that she believes terminology is helpful when teachers want to talk about writing, “you have to make it explicit to them sometimes and you need to have words in order to explain what it is you’re trying to say,” but that it can cause students to get “bogged down,” and this leads her to attach simplified explanations when using word classes, for example, “sometimes when I talk about adverbs and I



know that they don't remember what that means ... I'll just say usually it's an ly word to help them a little bit."

At this stage, without recourse to convincing and consistent advice about teaching grammatical terminology, Jane was relying on feedback from her teaching experience to direct her pedagogical decisions, gauging the extent to which pupils understood and retained terminology, and modifying her use and explanations accordingly. This changed slightly when she attended the phase one project dissemination conference: she deferred to the authority of the research team in her comments on her belief profile, interpreting our results as an indication that she should use teach metalanguage more consistently (albeit with still tentative phrasing),

*Researcher's comment: You select the terminology you think is appropriate, and don't always use it.*

*Jane added: But I probably would now though!*

However, the case study research indicated that her direct experience of student outcomes outweighed this message. Jane retained a belief that the terminology can be useful, particularly to help teachers communicate with students when they "want to talk about a piece of writing"; however, the fact that students were able to "just copy the pattern" in model texts to produce effective pieces of writing without being able to articulate metalinguistic knowledge explicitly did lead her to reflect that "it's not essential." The influence of these developing beliefs on her pedagogy was evident when Jane began to speculate about ways to draw attention to language without foregrounding terminology, suggesting that she "wouldn't teach it in the same way" again:

*what might even be a better way of doing it is looking at a piece of writing and saying something to students like, 'what words are really effective there to describe this particular person' and then coming at it from that particular angle.*

This is a clear example of what Poulson *et al.* refer to as the "dialectal relationship" (2001:273) between beliefs and practice. Evidence from the outcomes of Jane's lessons (students' writing) prompted her to modify her opinion of the importance of

using metalanguage, which in turn provoked pedagogical changes. This was facilitated by the case study itself, which provided time and space for reflection,

*It's been really useful you being here because you've forced me to be much more reflective than I would normally be, not that I'm naturally unreflective, but school life doesn't allow you time to reflect as much as you'd like to really.*

## 5.2 Case Study 2: Clare

### 5.2.1 Background

Clare had been teaching for ten years when I visited her in the autumn term. She was employed as an Advanced Skills teacher working across three different academies, and was coming to the end of a year spent at one school and preparing to move to another. I visited her at an 11-18 urban mixed academy which was rated outstanding by OFSTED in 2009. The school has above average attainment at GCSE, above average ethnic diversity, average numbers of students with free school meals, and lower than average numbers of students with special educational needs.

Clare has held a variety of teaching posts since completing her undergraduate Art degree. She initially worked at a Further Education [FE] college teaching Art, before moving to a secondary school to teach Drama. It was at this school that she gained qualified teacher status under the Graduate Teaching Programme [GTP], following her Head Teacher's advice by training in English as Drama was not available as a GTP option. After her GTP she worked in two other schools teaching English, Drama and Psychology (including a time as Head of Psychology), before taking up her current Advanced Skills English Teacher post. Her teaching of English has mainly focused on Key Stages 3 and 4. Clare was a member of the control group in the phase one study.

### 5.2.2 Data

Three data sources from the phase one project were used for this analysis: the *LSK test*, annotated *belief profile*, and *phase one observations*.

Three new major data sources were added during phase two: *case study observations*, the *stimulated recall interview* and the *think-aloud protocol*.

I watched Clare teaching a scheme of work called 'Inspirational Writing' to a year eight mixed ability class. She had written the scheme of work with my visit in mind, using it as "a really good excuse to try and challenge myself and do something a little bit off the wall" (*stimulated recall interview*). Key stage three students at her school have one, three-hour lesson of English a week, with a twenty minute break. By

observing three lessons, I watched nine hours of teaching which comprised the full scheme.

The scheme of work was not laid out with specific objectives, but the aims of the lessons were as follows:

	Lesson aims (inferred by researcher)
Lesson one	<ul style="list-style-type: none"> <li>• Respond to music as a stimulus for writing, using your imagination to create descriptions and stories inspired by sound</li> <li>• Experiment with using free writing to generate ideas and then select interesting words or phrases to shape into a story or description</li> </ul>
Lesson two	<ul style="list-style-type: none"> <li>• Respond to pictures as a stimulus for writing, using your imagination to create descriptions, diary entries and poems inspired by the images</li> <li>• Experiment with turning informative writing into descriptive writing</li> </ul>
Lesson three	<ul style="list-style-type: none"> <li>• Experiment with using nonsense or unusual vocabulary to create evocative images</li> <li>• Use deduction and imagination to piece together / invent a story from a 'crime / detective' puzzle</li> </ul>

Table 5.4: Lesson aims / objectives

Other data sources used for this case study include the *stimulated recall interview*. This took place on my third visit to the school when the English lesson was cancelled so that students could take part in a poetry workshop. This was 'topped up' with a short interview straight after the third observation in which Clare talked about the decisions she'd made in the final lesson of the scheme. The *think-aloud protocol* was recorded at the end of my final visit. Brief *field notes* were also kept to record other conversations between Clare and myself along with general observations about the lessons, department and school.

### 5.2.3 Pedagogical approach

Clare's approach to teaching writing in this scheme was embedded in notions of creativity and personal expression. It was characterised by the following pedagogical features:

Pedagogical feature	Lesson/s
Classroom time spent predominantly on pre-writing tasks which stimulate ideas and on writing itself	All observed lessons
Self and peer analysis of writing based on personal preferences (what they 'like')	All observed lessons
Attempts to help students to articulate explanations for their preferences	All observed lessons
Redrafting, often with general criteria for effective writing	Lessons 1&2
Metalinguistic terminology (when used) accompanied by explanation by the teacher, not specifically 'taught'	All observed lessons

Table 5.5: Pedagogical features

A typical lesson pattern was as follows:

1. Introduction of the focus of the lesson
2. Group / whole class reflection on stimulus materials and ideas-generation (e.g. lesson 1 noting words and thoughts in response to a piece of music; lesson 2 discussing the possible story behind a painting; lesson 3 inventing nonsense words)
3. Individual creative writing (e.g. description, story-opening, diary, poem), sometimes with explicit criteria (e.g. lesson 2, criteria for a diary entry included powerful vocabulary, varied sentence structure)
4. Peer-feedback on writing (usually based on personal preference rather than explicit criteria)
5. Redrafting with feedback or criteria in mind (e.g. lesson 1, criteria for a narrative opening given before redrafting included varying sentences, varied sentence openings, use of colour and imagery descriptively)

#### 5.2.4 Grammar pedagogy

Clare included some references to grammar in her writing lessons, although it was never a key focus. Grammar was typically included in what one of the phase one participants referred to as a 'recipe' approach (similarly to Cajkler and Dymoke, 2005:130) at a redrafting stage, when Clare instructed students to include various grammatical 'ingredients' in order to make their writing effective. Clare usually provided brief oral explanations of the grammatical terms she used (noun, verb, adjective, adverb, clause, complex / compound / simple sentence) and did not expect students to remember the terminology. The following examples are from lessons one and two:

(1) *T: What is the best way, in terms of sentences, to grab somebody's attention?*

*S: Short sentences.*

*T: Top banana.*

...

(2) *T: Have you got varied sentences? So have we got simple sentences, 1 clause, maybe at the beginning, which is what I suggested. Complex, has it got loads of commas, maybe semicolons in? Has it got lots of different clauses different things going on? It might even have brackets, I don't know. Have you got some interesting compound sentences, yeah? Which are linked with and or but or some kind of connective? You've got to have some kind of variation of all of them. Have you used varied sentence openings?*

...

(3) *adverbs generally end in ly and they're great for starting sentences because they tell the reader straight away the feelings, thoughts and how people are moving, how they're thinking. 'Slowly, he crept along the' ' Suddenly, from above, the Martian landed.' Okay?*

...

(4) *T: what did I suggest last week that you start with?*

*S: An L word*

*S: An LY word*

*T: And what's an LY word?*

*S: Adverb*

*T: Adverb. Start with an adverb or a very short sentence.*

...

*(5) (On ppt) To gain a great mark, you must bring the personal experiences to life using powerful vocabulary, varied sentence structures, raw emotion and the use of sophisticated imagery techniques such as metaphors.*

Some attention to aspects of grammar (mostly sentence variety) was thus integrated into Clare's teaching, often as part of generalised criteria for effective writing (e.g. 2, 4 & 5 above). Explanation of the effects of different grammatical structures was simplistic and decontextualised, stated by Clare or drawn out through closed questioning, rather than being a focus of exploratory discussion (e.g. 1 above). The references to grammar were most often framed by a general imperative to create a 'variety' of sentence structures (e.g. 2 & 5 above), although example (3) does include a more specific explanation of the purpose of starting a sentence with an adverb.

The notable exception to this pattern was one explicitly language-focused activity in lesson three where students were asked to invent unusual adjectives to describe the wind. Clare began with an open discussion of the meanings imbued by adjectives she had chosen. Her examples were an amalgamation of literary and linguistic play, including both adjectives which are unexpected descriptors of the wind (flinty; feathery; silver) and nouns used metaphorically as adjectives (tambourine; waterfall). She drew this distinction briefly when asking the students to come up with their own adjectives:

*I want you to pick 2 adjectives, and remember an adjective could be a noun, a tambourine is a noun, isn't it, it's a thing, but a tambourine wind we know that it's that noisy kind of wind. I want you to pick 2 adjectives to put in front of the word wind, and then you're gonna explain to me, so don't just pick random things, like Mercedes wind.*

The grammar aspect was downplayed in the later discussion of students' ideas which was focused entirely on the meanings they sought to evoke without any acknowledgement of whether they had used adjectives or nouns as adjectives. While the majority of students struggled to move beyond more usual adjectives (e.g.

roaring, churning, sweeping, piercing), a couple were able to use nouns and explain their intentions effectively: “wall wind...like when you’re going and it hits you”; “milkshake wind...it smells nice.” It’s unclear whether these students had understood Clare’s explanation that “an adjective could be a noun”, or whether they were copying the pattern of her examples instinctively.

Interestingly, a similar interplay of literary and linguistic was present in one of the observed phase one activities. In the poetry scheme, Clare taught students to personify an object by referring to a text model (that she had written) and highlighting the fact that the words which personified were “verbs” and “pronouns.” Students then created a bank of images, paying attention to their use of verbs, which were later shaped into a poem.

Both of these activities indicate that, while attention to grammar is usually introduced at a redrafting stage, Clare does sometimes use it to help students to generate ideas creatively.

#### 5.2.5 Thematic analysis

This analysis focuses on the explanations Clare gave for the decisions she made in the planning and delivery of her lessons. In doing so, it illustrates how her beliefs have influenced her pedagogy, and unpicks some of the factors which impede or complicate the relationship between the two. All quotations are taken from the phase two stimulated recall interview, unless otherwise identified.

##### *5.2.5a Internal factors*

Clare’s justifications were characterised by deep reflection on her own attitudes and beliefs. Unlike the other two case study participants, she referred to external influences only when describing more general constraints she feels on her teaching, not as reasons for her choices in this scheme. This may be due, in part, to the fact that she had written the scheme especially for my visit: unlike Jane and Celia, she was not following a standard departmental scheme of work.



### *5.2.5ai Reflections on self as a teacher of English*

When Clare discussed her pedagogical decisions, she consistently reflected on her own professional identity. She distanced herself from other English teachers, stating that “I’m not one of life’s natural English teachers,” and describing herself as “an art stroke music teacher parading around as an English teacher.” Clare also marked herself out as different, opposing a distinct first person “I” to a homogenous “they”:

*I’m just really bored with the kind of stuff that people do these days in secondary schools... everybody comes in and they’ve got the same powerpoint, and you just think oh my god you’re just regurgitating the same bullshit.*

She articulated her desire to teach in unusual ways, to allow students “to be able to try something that maybe they’ve not tried before” and “to see that English can be taught in a different way.” Clare expressed this in strong, emotive language, stating that she is “raging against the dying of the light” as she perceives most teachers around her to have become boring, “institutionalised” and detached from their work:

*When’s the last time you wrote a scheme of work about something you’re passionate about? Because I’ve probably met about two people from the twenty-two last year.*

It’s clear from this that Clare invests a strong sense of self in her work, and that her pedagogy is driven by an emotionally-rooted desire to be different to other English teachers. This desire was manifested in inventive games seen in both phase observations (such as ‘The Kaytobah Diamond’ detective game (*lesson three*) or ‘The penny-game’ (*fictional narrative observation*)), as well as in the manner in which she spoke about writing, valuing originality, “a brand new crazy word” and urging her students to be “totally random, absolutely random” when inventing nonsense words (*lesson three*).

### *5.2.5aii Use of redrafting / values personal expression*

Clare’s teaching and interviews were also pervaded by her understanding of what it means to be ‘a writer,’ something which she attempted to communicate to her students. Clare drew a distinction between the functional aspects of writing, “you know, employers moaning about graduates coming out and they can’t write a letter

and they can't do this, that and the other," and the personal fulfilment of being able to use writing to capture and explore experiences and ideas, "the writing isn't about letters and newspapers, it's about seeing something or experiencing something and you just wanna get it down on paper, and it's there forever then, isn't it, even if it's just one line." She framed her discussion by referring to her own experiences as a writer, explaining that good writing is not something that can be performed at will, "I can wake up some mornings and I can barely write a thing. I wake up on other mornings and whoosh, I'm doing it." Her image of a writer as a creative agent, rather than someone who is simply functionally literate, was an important drive in her teaching, "I wanna produce writers. I don't want to produce kids that can write a great letter to their MP about the bin situation in their local area." Pedagogically, this was evident in her repeated attempts to engage students with stimulus materials, and particularly in her strong focus on personal response in initial ideas-generation, with concerns about audience, purpose or form removed to a later redrafting stage. She repeatedly instructed her students to use their "imagination" when coming up with ideas, and encouraged them to think of themselves as 'writers':

*And remember, in this, I'm looking for imagination, ok, I'm looking for people that are inspired by music. To be a great writer is to be inspired by everything around you. Yeah, no one wants to read about, I dunno, doing the washing up, unless it's written really well. So be inspirational, be original, be exciting, ok?*

In this respect, there was a consistent match between Clare's espoused desire to foster her students' creativity and sense of themselves as 'writers' and her pedagogical approaches.

### *5.2.5aiii Use of stimulus materials / focus on inspiration*

Linked to Clare's strong expression of her identity as a teacher and concept of the 'writer' are the affective motivations Clare described, "I always think I'm a crap teacher when I haven't got passion" (poetry interview). These manifest in her desire to share the things that she is passionate about and inspire her students, "I just wanted them to see the world and to see its potential." This was evident in the scheme's use of stimulus materials such as famous paintings and music to inspire

writing. The motivation to inspire passion is perhaps obvious in this scheme, given its explicit focus on 'inspiration', but Clare described how this aspiration also drives other aspects of her practice, such as her choice of GCSE texts,

*I'm teaching 'To Kill a Mockingbird' and, you know... I can remember the day I picked up that book. I can actually remember the day. And that's the only thing that really inspired me at school, so when I'm teaching now I'll sit with the kids and I'll say 'this book, in a real sad way, changed my life and I want you to love it like I loved it,' and when you get those kids at the end going 'I love this book as much as you do' you think 'yesss.'*

Clare believes that this is an important way to connect with students,

*I think it's really important that you share with them what you're reading, what you're writing. You're not just some knobhead who comes in and just gets a lesson off the system and just stands there and delivers it. A monkey in a suit can do that.*

Again, there was a strong concurrence between espoused beliefs and practice: the desire to inspire was evident in the fundamental design and overall theme of the scheme of work, and the desire to connect was shown strongly when Clare used her own poem as the only text model in the scheme (lesson 2). Clare's response to the think-aloud protocol also reflected her aim to inspire when she criticised the second piece of writing for being "too formulaic....I'd want a bit more passion."

#### *5.2.5aiv Use of self and peer assessment / values personal opinion*

Clare used peer and self-assessment of writing in all of the observed lessons in phase two. Students were often asked to assess writing not on the basis of any particular set criteria, but rather according to their own opinions and preferences, as in this instruction following a piece of writing based on a painting by Goya:

*It doesn't matter if the facts are wrong, it doesn't matter if it starts going a bit weird and, I don't know, it's like war of the worlds and an alien comes down, ok, it's how it is written. Is it pacy. Is it realistic? Does it come to life for you? Ok?*

Clare justified this approach by referring to her desire for students to see themselves as writers and readers with valid instinctive personal responses to writing, "I wanted them to just focus on the way it made them feel and the way that they appreciated

it, and I wanted it to be instantaneous.” Student “confidence” was given as another reason: she deliberately decided to steer clear of objective “criteria for levelling,” wanting her students “to feel good about what they’d done,” rather than having a level imposed on their work. Clare linked this to her desire to nurture creativity and foster a sense of experimentation, again referring to her own experience as a writer:

*First and foremost is to have confidence in the language that they use and not be afraid of getting it wrong. I said that to you the other week. There’s a fear of getting things wrong. 95% of everything I do is wrong. I don’t care, because that 5% is golden.*

This use of peer and self assessment is therefore another way in which Clare’s teaching reflects the fact that she values and prioritises her students’ personal responses to writing.

#### *5.2.5av Separation of content and form / grammar as a ‘secondary’ feature*

In both phases, Clare initially espoused extremely negative attitudes to grammar, describing it as “dry as a camel’s arse in a sandstorm” (*poetry interview*), or as “grammar crap”. Her view was linked to a conceptualisation of grammar teaching which was firmly rooted in a dichotomy between form and content:

*People’ll say ‘Oh actually the content of what they’ve written is quite good, you know, they can’t spell, they can’t paragraph, they can’t punctuate, they’ve got poor vocabulary, and it’s just lost it, it’s rubbish’ and I don’t agree, personally. That’s what I’d regard grammar to be, all the technical gubbins that goes around.*

She also conceptualised grammar teaching primarily in terms of a focus on mechanical accuracy, “anything to do with creative writing is all based on grammar, they’re taught rigorously how to correctly paragraph and use sentences and what have you,” with a pedagogy based on decontextualised exercises. This latter perception is informed by her experience of having to teach grammar-focused starter activities in both her current and previous schools:

*You have a core starter, which is always something grammar-based like a homophones worksheet or complex compound sentence worksheet or paragraphing worksheet, or whatever, and kids are just bored shitless.*

These attitudes were accompanied by doubt as to the efficacy of teaching grammar

to improve writing, a reservation which seems to have been shaped by her own experience of schooling:

*When I was at school we didn't have any explicit teaching of grammar, that's the way it was back then, and I hate to say and like, well, god I sound like an old Thatcherite going, didn't do us any harm, but, you know, I can put together, I like to think, a pretty good piece of work that is grammatically correct, and no one taught me the flipping subclauses and the 'this is an adverb'...*

She also sees her own belief that grammar is inherently dull reflected in the students that she teaches, "I've yet to find the kid that says 'what's a clause?' And I'm sure there's plenty out there but they're just struck dumb at that point cos they're so bored."

However, in explaining her ideas, she revealed that her beliefs are actually more nuanced than they first appeared, although still chiefly focused on a deficit or prescriptive model of grammar. Clare reflected:

*I might sound like Miss Negativity, I haven't got a problem with grammar if it is taught within the context of something. Cos it's not stand alone. How can it possibly be stand alone. To know where to put a full stop, you need to know what to put in the sentence, and, you know, it does need to be taught explicitly in places.*

Clare further explained that some attention to grammar can be useful in helping students to translate and shape their ideas, and particularly focused on the importance of looking at sentence variety and sentence openings to help students move beyond their tendencies towards simple repetitive structures:

*that's when they let themselves down, when they actually get it down, you see these fantastic brainstorming of the most weird and exotic ideas, but when they come to write it down it's like a shopping list.*

The concept of opposition between content and form was very apparent in Clare's teaching in the scheme, again showing a close match between espoused beliefs and practice. She explained that she thinks, "ideas are in total juxtaposition to the conventions of grammar," and argued that content must come first, with grammar

“secondary to the initial task.” Clare worried that attention to form at an early stage could “stifle the flow” of writing, describing writing as a process in which ideas must be expressed and captured in an initial burst before any organisation of ideas occurs:

*I think grammar is kind of secondary. I think you can, whatever piece of writing you're doing, get it all out, vomit your words upon the page, and then, then is the point to go back and, think right how am I going to structure it, paragraphing, where should it go” (poetry interview).*

Grammar was thus introduced after students had either jotted down initial ideas or produced a first draft of their work, at which point they were instructed to look through their work and check, for example, whether they had varied their sentences and started some with an adverb (lesson 1).

#### *5.2.5avi The ‘recipe’ approach to grammar*

Clare justified her ‘recipe’ approach to grammar as a straightforward way to ensure that students think about syntax in their writing, explaining her instruction to use adverbs to start sentences by stating that “I would so much rather have 30 essays starting with ‘suddenly’ and something interesting rather than ‘Then I did...’” She claimed that “it is foolproof and it’s not pushing them that much, but it’s getting them to understand where to put words in a sentence, cos they do use adverbs but they rarely put them at the beginning.” Clare was sensitive to repetitive sentence patterns in the think-aloud protocol where she commented on “sophistication of the language and of the sentence construction,” advising the writer that “it definitely needs to vary openings.” However, she also related this approach to her lack of confidence in being able to foster open discussion about grammar:

*Clare: if I had been discussing what’s the point of having complex sentences and du-du-du-du, either I’m not sure that I’d get the answers that I’d want, and maybe I wouldn’t be confident enough to say ‘you’re wrong’ or ‘I’m wrong,’*

*Annabel: What sort of answers would you want?*

*Clare: The right ones (laughs). I dunno.*

She also explained her lack of analysis of text models or depth in her teaching about grammar as being partly influenced by her own lack of interest in the subject, and her uncertainty regarding how useful it might be, drawing a distinction between

being able to analyse language and being able to use it effectively:

*I've seen teachers give them a piece of writing and go through it and say that's a complex sentence and that's a semicolon and that's a this.. and that, well, firstly I'd have to go through it myself and I'd probably fall asleep before I got to the end of it, and also what, I dunno, how important is it to see it in situ, why not have a go yourself rather than seeing an existing piece of work, you know, just cos they can spot a complex sentence doesn't mean they can write one.*

This uncertainty and personal lack of interest is borne out in Clare's pedagogy in the fact that she prioritised providing opportunities for students to write over analysis of existing text models; very few exemplar or stimulus texts were used (a poem written by the teacher in lesson two, and nonsense poems by Lewis Carroll and Edward Lear in lesson three) and these were analysed briefly for thematic content with little attention to structural or linguistic features.

The 'recipe' approach does create constraints, encouraging a formulaic response which is in tension with Clare's efforts to foster creativity, spontaneity and originality elsewhere in the scheme. However, by positioning grammar as 'secondary' to the process of idea-generation and including it only in a redrafting stage, Clare effectively separated out these two aspects of writing to avoid the potential conflict between them.

### *5.2.5avii Grammar integrated into ideas-generation*

It must be noted that the adjective-generating activity in lesson three was the one occasion in the 'Inspirational Writing' scheme which broke this pattern, incorporating grammar into an ideas-generating stage and highlighting the role that adjectives can play in creating evocative images. Clare justified this activity by again referring to her emotive and creative aims, "to have fun... to have a real go at nonsense." She also displayed an attitude to language that runs counter to her espoused negative attitude to grammar, stating that she wanted her students "to realise... how fun language can be." This suggests a clear division in Clare's affective perceptions of language and of grammar, with language perceived as "fun" while grammar is "crap" and "boring." In practice, the incorporation of grammatical

terminology into the 'language' activities in both phase one and two blurs this distinction, again suggesting that Clare's beliefs-in-use (Argyris and Schon 1974) are more nuanced than her espoused beliefs in interview suggest: while grammar is usually "secondary" in Clare's teaching, there is evidence that she does occasionally use it to help students to generate words and ideas.

#### *5.2.5b Constraints*

In contrast to Jane, who described both internal and external factors as reasons or justifications for her teaching, Clare positioned all external factors specifically as constraints.

#### *5.2.5bi The school context*

Clare felt that her desire to be an unusual, creative teacher was hampered by the school and departmental context, the need to "toe the line" and follow a "formatted way of teaching things" that she saw as a particular characteristic of the academies in which she was working. While noting that "there's lots of people here who like off the wall teaching and they like doing different things" she described the dishearteningly mechanical teaching that she perceived across the school in general:

*There's schemes in place, especially with Academy schools, generically, you know, every four weeks you have to do a brand new module, you all have to teach the same thing.*

The scheme which I watched was therefore not the norm for Clare, but rather represented a closer reflection of what she wants her teaching to be like. She explained that this scheme is not what she would normally "be allowed to teach," (particularly in the lack of explicit learning objectives and assessment criteria), and she highlighted the demoralising effect of feeling as though "you've just gotta conform," explaining that "you don't rock the boat while you're sitting in it" but that, as a result, she feels she may have "lost my va-va-voom."

#### *5.2.5bii Isolation within the department*

The perception that the academy's teachers mechanically deliver identical lessons was linked to Clare's feeling of being isolated within the department and under-used



in her Advanced Teacher role. This was compounded by the fact that she hadn't been observed in the year that she'd spent at the school:

*I expected to be doing the role of an AST working with student teachers, working with other teachers, working with kids in a sort of intervention way, but actually I come in here and I teach, and I teach and I teach then I piss off, and that's it. Nobody asks me anything, no-one looks, I haven't been observed once since I've been here, and there's this fantastic perception about me, oh I do love it, that I, well Clare's a brilliant teacher. Well who the bloody hell knows that? No-one's watched me! It's a great reputation to have, but it's not one based on any kind of fact or knowledge off anyone, so I'm doing the same job that I've always done, just in a different place and for more money.*

Clare found this isolation de-motivating and frustrating, resulting in a tendency to "just do regular shit that anybody else does really" and thus inhibiting her ability to translate her beliefs into practices.

#### *5.2.5biii Time*

Clare mentioned that time was a constraining factor on her teaching, linking this to the regimented teaching in her school, "you think, oh I've got to be on lesson three of this now, I've got to be on lesson four of this," and the difficulty of "planning for a three hour lesson." Some activities were cut short, most notably the final activity in lesson three, where a detective game was supposed to lead into a written story but ended instead with oral feedback. On the whole, however, the main aims and activities were not significantly affected by lack of time.

#### *5.2.5biv Linguistic subject knowledge*

Clare scored 7 in the linguistic knowledge test at the start of the project, slightly below the average score of 8.6. Clare has never been explicitly taught grammar, describing herself as "self-taught, the Alan Sugar of the English world" in reference to the fact that she doesn't have a degree or A level in English. However, she grew in confidence in the interval between phase one, where she stated that her "understanding of it... is probably not as honed as it should be" and that she can "still panic a little bit about getting it right," (*fictional narrative interview*) and the case

study interview, where she stated that she is “pretty confident” in both her linguistic and pedagogical knowledge relating to grammar. Despite this confidence, Clare was concerned about her ability to foster useful and enthusiastic discussions of grammatical effects, not just because “I’m not sure that I’d get the answers that I’d want, and maybe I wouldn’t be confident enough to say ‘you’re wrong’ or ‘I’m wrong,” but also because of the influence of her attitude on her students,

*I worry that my sort of, it’s not a negativity, but my feeling that it’s so secondary comes across to the kids, and that’s why I’d shy away from it. You know. Oh here we go again another grammar thing, fantastic.*

Because Clare did not focus on grammar in the observed scheme, her linguistic subject knowledge did not seem to be a constraint, although the definitions of terms were often simplistic or misleading, such as the reference to punctuation to explain complex sentences: “Complex, has it got loads of commas, maybe semicolons in?” It is possible that limited pedagogical knowledge relating to grammar, specifically how it can be incorporated in a way which opens up discussion and reflection on effects rather than as a teacher-dictated formula for creating sentence variety, could have lead her towards the latter approach, although Clare did not mention this as a constraint.

### 5.3 Case Study 3: Celia

#### 5.3.1 Background

I visited Celia in the summer term of her fifth year of teaching. She was working at an 11-18 mixed comprehensive which she had moved to at the start of the academic year (a different school from phase one). The school has low ethnic diversity and below average numbers of students with special educational needs, with attainment in line with the national average (OFSTED, 2009). It had been identified as a 'school causing concern' by the LEA a few years prior to this study, and had particularly suffered from high staff turnover. However, the school was rated satisfactory by OFSTED in 2009.

Celia's career in education started when she worked as a teaching assistant at a mixed comprehensive school. During this time, she completed a part-time distance-learning degree in English and Social Science. She then trained to be a teacher on the Graduate Teacher Programme. In phase one of the project, Celia was in her fourth year as a qualified classroom teacher at the same school. When the case study was undertaken (phase two), Celia had moved to a new school and was at the end of her first year there as a Teacher of English.

Celia is a very self-critical teacher. She had moved from a supportive and happy school environment into a department which was suffering from tension between staff and behavioural problems among the students. It is therefore important to say at this stage that, of all of the case study teachers, she suffered most from feeling held-back and unsupported by the context in which she was working. Celia saw my visit as an opportunity to genuinely reflect on and improve her teaching.

Celia teaches Key Stages three and four, and was a member of the intervention group in the phase one study.

#### 5.3.2 Data

Three data sources from the phase one project were used for this analysis: the *LSK Test*, annotated *Belief Profile*, and *Phase One Observations*.

Three new major data sources were added during phase two: *case study observations*, the *stimulated recall interview* and the *think-aloud protocol*; in addition, brief *field notes* were also kept.

I watched Celia teach a scheme of work called 'The Island Project' to a year 7 set 2. I also watched her teach two revision lessons focused on descriptive and persuasive writing to prepare a bottom set year 9 for their end of year exams (part of a GCSE writing test), along with a coursework-focused lesson with the same year 9 class.

In Celia's school, students have three lessons of English per week, each of which is one hour long. Over a period of three weeks, I watched six of the first seven lessons from the year 7 scheme.

This scheme was loosely based on a three page medium term plan and weekly outline provided by the department (with minimal supporting resources). The six week outline was not linked to the English Framework (DfES 2001) or Assessing Pupils' Progress [APP] criteria, but had three specified 'Learning Outcomes':

- Learn to write for specific audiences and purposes
- Learn to structure and use vocabulary effectively to match purpose and audience
- Learn to understand, describe, select or retrieve information, events or ideas from texts.

The year 7 lessons which I observed had the following focuses:

Lesson	Focus
One	<i>(inferred by researcher)</i> Introduction to the topic (being stranded on a desert island). Group discussion / decision-making (in response to survival scenarios)
Two	<i>(on board at the start of the lesson)</i> Writing for different purposes -list -diary entry
Three	<i>(inferred by researcher)</i> Redrafting (diary entries), using descriptive conventions and correcting spelling errors
Four	<i>(on board at the start of the lesson)</i> LO: To produce texts which are appropriate to task, reader and purpose LO: To select appropriate and effective vocabulary
Five	<i>(inferred by researcher)</i> Redrafting (descriptive postcards), addressing common spelling errors
Six (not observed)	<i>(inferred by researcher)</i> Retrieving and selecting information. Compiling information for animal 'fact-files'
Seven	<i>(inferred by researcher)</i> Selecting and organising information. Presenting information in animal 'fact-files'

Table 5.6: Lesson aims / objectives (year 7)

The year 9 revision lessons were focused on discussion of conventional features or devices to include in descriptive and persuasive writing.

Lesson	Focus
One	<i>(inferred by researcher)</i> Conventions of writing to describe, Based on the SOAPAIMS mnemonic
Two	<i>(inferred by researcher)</i> Conventions of writing to persuade Based on the first lesson from the Exeter Writing Project Argument scheme, using an extract from Martin Luther King's 'I have a dream' speech to identify features of persuasive writing

Table 5.7: Lesson aims / objectives (year 9)

The year 9 coursework lesson was based in a computer room and focused on students completing and typing up their media writing coursework (film reviews).

### 5.3.3 Pedagogical Approach

Celia's approach with both year 7 and year 9 was focused primarily on teaching the conventional features of different genres of writing, particularly descriptive and persuasive writing (genres familiar from the English Framework (DfES 2001) and old GCSE specifications). It was not structured explicitly in line with the Framework triplets as Jane's was. Alongside this were frequent activities directed at improving accuracy (particularly of spelling), and word choice.

Conventions	Lesson/s
Features of diary writing, including use of first person, personal content, use of past and present tense	Year 7 lesson 2
SOAPAIMS as a mnemonic to remember features of descriptive writing: Similes; Onomatopoeia; Alliteration; Personification; Adjectives & Adverbs; Imagery; Metaphors; Senses	Year 7 lessons 3 & 4 Year 9 lesson 1
Pronouns, repetition, metaphor, pattern of three, emotive language as features of persuasive writing	Year 9 lesson 2

Table 5.8 Generic conventions taught

Celia's lessons did not have a particular repetitive structure in quite the same way that Jane and Clare's did; however, there were a number of distinctive pedagogical features.

Pedagogical Feature	Lesson/s
Definitions of conventions of genres taught through questioning and direct explanation, once with reference to a text model (year 9 lesson 2). Explanations included (oral) definitions of the word classes adjective, adverb and pronoun alongside literary features such as simile, personification and onomatopoeia	year 7 lessons 2, 3, 4 year 9 lessons 1 & 2
Opportunities for extended writing in different genres (descriptive, persuasive), making use of the conventions defined by the teacher	year 7 lessons 2,3,4,5,7 year 9 lessons 1,2,3
Redrafting activities which focused on improving vocabulary and the inclusion of specified generic features such as 'similes'	year 7 lessons 3 & 5
Redrafting and 'writing up' activities which focused on accuracy and neatness, with the teacher circulating with a highlighter pen to mark errors	year 7 lessons 3 & 5
Use of dictionaries to check spellings and thesauruses to improve vocabulary	year 7 lessons 3, 4 & 5

Table 5.9: Pedagogical features

#### 5.3.4 Grammar Pedagogy

References to grammar were incorporated into lessons when the teacher listed the conventional features of different genres. They were referred to alongside literary devices in a way most clearly exemplified by the SOAPAIMS mnemonic (used with both year 7 and year 9), which includes 'adjective' and 'adverb' alongside devices such as simile, onomatopoeia and personification. A similar combination was present in year 9 lesson 2, when 'pronouns' were included alongside repetition and metaphor in a list of persuasive features.

(1) *Celia:* *Adjectives – what's an adjective?*

*Student 1:* *Describing words?*

*Celia:* *Describing word, yeah. What's an adverb?*

*Student 2: Is it a doing word?*

*Celia: Erm, it's a bit more than a doing, a verb is a doing word, but it's sort of connected to the doing word.*

*Student 3: Does it describe how you did it, like I did it gracefully.*

*Celia: Yeah, well done, gosh that's a really good example, so if you have a look in here that will give you a clue won't it – adverb – I suppose you could think to yourself ooh that adds meaning to my verb, it sort of gives more detail. But it's the –ly words, yeah, so like you said gracefully, peacefully, they're really nice examples.*

(2) *You've got something called pronouns, or you might hear them spoken about as 'personal pronouns,' and those are the things like 'you' 'I' 'We' and people use those ...the idea of using these 'I'm going to ask you today to do something so that together we can do something fantastic,' it's about this idea of trying to develop a close relationship with the people you're talking to. You want to sort of draw them in to your way of thinking, you're wanting to persuade them to listen to your point of view, you want to persuade them over to your argument.*

Celia explained the metalinguistic terminology and outlined how the features might be used as conventions through closed questioning (e.g. 1 above) or direct oral explanation (e.g. 2 above). The explanations given were generally simplistic (adjectives as “describing words”, verbs as “doing words”) and reliant on rules of thumb (adverbs as “–ly words”). The explanation of how pronouns can be used to “develop a close relationship” between reader and writer indicates that Celia sometimes explains the potential functions of such features in more detail, although the activity which followed focused solely on the identification of the features in a model text without discussion of function or effect:

*Celia: What have you got for the pronouns?*

*Student1: I say to you today*

*Celia: Yep, I, say, to you, today, that we hold this to be true, yes, well done*

*Student 2: Let us not*

*Celia: Yes, so the 'us,' yeah*



Students were then asked to write texts which included these features, and were instructed to check that they had included them when revising/redrafting their work, for example in the year 7 descriptive writing lesson they were instructed to “include in your writing most definitely a simile....and also some alliteration...and you can include as many of those others [*from the SOAPAIMS mnemonic*] as you wish.”

### 5.3.5 Thematic Analysis

This analysis focuses on the explanations Celia gave for the decisions she made in the planning and delivery of her lessons. In doing so, it illustrates how her beliefs have influenced her pedagogy, and unpicks some of the factors which impede or complicate the relationship between the two. All quotations are taken from the phase two stimulated recall interview, unless otherwise identified.

#### *5.3.5a External factors*

Celia strongly expressed a number of ways in which she felt that external factors including students and the department hindered her teaching; these are included in the section on ‘constraints’ below. One particular feature which she identified as being driven rather than constrained by departmental practice was her focus on the conventional features of types of writing and her use of mnemonics as memory-aides for students learning these features.

#### *5.3.5ai Focus on conventions / use of mnemonics and lists of conventions*

Celia’s focus on conventions and use of mnemonics was linked to a wider departmental culture which encourages the use of mnemonic devices to help students to remember ‘lists’ of features or devices to include in their writing:

*I’ve just done this because it’s part of the department way of doing it, and it’s used SOAPAIMS. I don’t use 3PIGSRREPS, I used AFOREST and then added bits, but because she used SOAPAIMS ...I can’t not do what they do. Because when they go from class to class, then if I’ve done something totally unconnected then it’s going to make it difficult for the kids in particular -this is a quick way of remembering it.*

Celia felt that it was important that students experienced consistency of approach from their teachers, and so adhered to the pedagogical focus followed by other members of the department.

#### *5.3.5b Internal factors*

The majority of reasons given for Celia's teaching were derived from internal beliefs and values.

#### *5.3.5bi Focus on conventions / use of mnemonics and lists of conventions*

However, Celia's own beliefs appeared to be aligned to the departmental approach outlined above. Her teaching of the particular conventions of different genres of writing was related to her belief that students need to learn to recognise, name and use such conventions:

*It's important that they understand what they mean, the terms mean, because then they need to include those things in their writing, so it's important they know what a simile is, and that similes are used in descriptive writing.*

As well as SOAPAIMS, Celia also indicated in interview that she uses similar mnemonics for other topics, such as 'TOMSRAIL' (tone, onomatopoeia, metre, structure, rhyme, alliteration, imagery, language) for poetry. She explained her view that students need simple reminders to ensure that they include generic features in their writing, "it's something to help them remember the types of things they need to do to do a piece of descriptive writing."

#### *5.3.5bii Focus on product and accuracy / use of drafting, corrections, dictionaries*

In her teaching and her interviews Celia frequently displayed a product-centred orientation to writing, for example by devoting much of year 7 lessons 3 and 5 to students correcting and 'writing up' their work for display.

*These diary entries, once you've written them in your books, I'll have a look at them and do the highlighter pen for things you need to check, and you can write them up in neat then and we'll put them on the Island display board.*

This was matched by her thinking about the year 7 scheme of work as she described its focus and outcome in terms of products, "the main part of this scheme of work

will be their research of an animal that might live on their island and also their, them producing a fact file on their chosen animal.”

The focus on product was combined with a concern with the accuracy of surface features, particularly with the year 7 class. While students redrafted their work, Celia regularly circulated with a highlighter pen to mark errors to be corrected. Many of these were spelling mistakes, which students were asked to correct using dictionaries. When discussing this, Celia linked this to her belief in the importance of functional literacy, displaying her perception that errors in the use of written language can influence how people are judged by others: “when you put in the wrong ‘too’ and the wrong ‘there’ it marks someone out as.... not having really good skills I suppose.” This concern with accuracy was also strongly apparent in the think-aloud protocol. For the first piece of writing, Celia focused entirely on correcting errors:

*One thing that I notice here that the student’s put a capital A at the beginning of around slap bang in the middle of a sentence and also reading on, ‘normally,’ she doesn’t, she hasn’t, she’s not secure in the ending so she doesn’t double l-y.*

Celia’s advice for this student addressed the absence of punctuation in the writing by asking the student to activate their implicit knowledge:

*please read through your writing carefully before you hand it in. You’ve got no punctuation in this... Try to read it all in one go without pausing for breath. Can you do that? That might help you to um punctuate it. Where you think you would stop naturally before you, to take a breath, could you put some punctuation in this part.*

This ties closely to her espoused belief that most students are able to punctuate instinctively if they think about it carefully:

*a lot of the time they put full stops in the wrong place and so when you read it to them they know the meaning’s wrong when you read it back to them, but when they’re reading it themselves they don’t.*

In the second piece of writing, Celia’s comments again initially focused on accuracy, this time noting that “she’s quite secure in her spelling, she’s secure in her tenses.” However, having found far fewer errors, Celia then shifted to a focus on style by

advising the student to improve her use of vocabulary and to vary the openings of her sentences. This evidence suggests that Celia's belief in the importance of accuracy is a particularly dominant influence on her teaching, but that once students achieve technical accuracy in their writing she redirects her attention to other matters of style and effect.

Celia's concern with accuracy may be related to her initial conceptualisation of grammar, one which also foregrounds correctness. In the phase one poetry interview, she defined grammar teaching as "teaching children how to use English properly... using punctuation properly... use their tenses properly..." She did, however, also indicate a broader understanding of grammar when probed more deeply (discussed below).

#### *5.3.5biii Focus on vocabulary / use of thesaurus*

Despite her dominant focus on accuracy, Celia also stated her belief that it is important that students are given opportunities to improve and not just to correct their work, explaining that she wants her students to "redraft and improve" their writing, using feedback from "talk" or "peer review." In the observed lessons, these opportunities for improvement tended to focus on vocabulary, with students encouraged to use thesauruses to find "something that has a similar meaning, a synonym," in order to create more variety or to add "a lot more detail" and "a lot more interest to your writing." A brief shared writing activity with year 9 also focused on improving vocabulary in a descriptive sentence, and Celia focused on word choice when considering the more accurate writing sample in the think-aloud protocol:

*I would say to use a thesaurus so that you vary your vocabulary and I'd probably talk to her actually and say, you know, instead of using 'I was scared I was scared,' I'd look in the thesaurus and pick synonyms, words that are the same, that wouldn't alter the meaning of what she wanted to say, but it would actually make it more interesting and varied for the reader.*

Celia explained that she focused on word level because she "was trying to get them to write more precisely, so instead of doing outside the sky was blue, adding more

detail, more precision, just trying to paint a picture really.” However, she also saw the focus on word level rather than sentence-level work as a feature of the schemes provided by the department, stating that she doesn’t think that “there’s enough built in schemes of work that concentrates on teaching complex sentences.”

### *5.3.5biv Mismatch between beliefs and practice: teaching rhetorical grammar*

While grammar was incorporated into part of a formulaic approach to writing in Celia’s lessons (e.g. the inclusion of adjectives/adverbs in the SOAPAIMS mnemonic), she demonstrated an awareness of the potential of a more nuanced rhetorical understanding of grammar in her interviews. Although her initial definition of grammar in phase one was founded on correctness, she went on to explain her belief that grammar can be used to teach students “to manipulate sentences for full effect,” to “suggest nuances by their verb choice and the way they construct sentences” or to understand the effect that changing the order of clauses in a sentence has “on what it is they’re trying to say or more importantly the atmosphere they’re trying to build.” She also provided an example of this approach in the poetry interview, when she discussed how an activity used to teach adverbs can lead into a consideration of the effect of choosing more specific verbs:

*We talk about you know if you walk somewhere, you know how do you do it because that adds such a lot of meaning to something and that’s an adverb it tells you how somebody is doing the verb, and I sometimes, actually act it out you know so walk slowly or, and then of course that brings you into word choice, so walk slowly, is that ambled, is that sauntered is that loitered.*

The fact that Celia’s teaching in phase two did not show evidence of this understanding is a significant mismatch between her espoused belief and pedagogical practice. As she was able to give an example of an activity using this approach (she also referred to activities from the Exeter Writing Project materials which focus on clause order), the cause of this mismatch is potentially not simply due to a lack of linguistic or pedagogical knowledge, but perhaps related to the constraints outlined in the section below. Celia did not comment on this tension herself.

### 5.3.5c Constraints

Like Clare, Celia frequently discussed what she felt were major constraints on her pedagogical practice throughout the stimulated recall interview.

#### 5.3.5ci Departmental pressure

Celia found her departmental context difficult, particularly because of the pressure she felt to “race through” centralised schemes of work which she weren’t “really satisfactory.” She felt “frustrated” by the poor quality of the schemes and resources she was expected to use: “having to follow a scheme of work that you look at and you think ‘oh my goodness me, I know I could do much better than that,’ I find that a real constraint.” While she attempted to “do my own odd thing if I can,” the lack of time made this difficult. She also explained that the focuses of the schemes are not fully aligned with her own priorities, particularly in the lack of attention to knowledge about sentences and punctuation,

*at the other place we did have literacy lessons ... we did much more complex and compound sentence work ... whereas it doesn't seem to be such a focus here... it's not at the top of what I'm expected to do, though I am conscious that I don't do enough of it, and I don't do enough teaching of punctuation, I am conscious of that here*

Celia explained her frustration that she is unable to tailor the focus of her teaching to her students’ needs, stating that some of the topics and resources are “beyond them. It’s too much. They can’t cope with it.” She explained her view that some students need more support than others, “if they’re a sound level 5 they come up from primary school using, knowing how to use a complex sentence, but the ones coming up with 3.7s and 4s tend not to.” This lack of control over what she taught was a major source of dissatisfaction in her work.

#### 5.3.5cii Managing behaviour

Celia also explained that her pedagogy was significantly constrained by the behaviour of students in her classes. With some groups, she found that a lack of “social skills” meant that students “find it impossible to work with each other,” making it extremely difficult for her to use activities which entailed group discussion

or cooperation.

*It would have been absolutely virtually impossible with the likes of the boy that likes to roll on the desk, this one here wants to get his yoghurt out, these 2 here that I just sent out for standing up sitting down, it's too difficult to do with them...*

*... ask them to do anything remotely connected to group work and they fight and aggravate each other so, for some of the lower ability groups it's the fact that they simply can't work with other people.*

This is an important difference between Celia and the other case study teachers, both of whom have been working in environments with far fewer disruptive students. Celia believed that she had to adapt her teaching to ensure that she maintained control and that her students produced work. This appeared to have a significant impact in shaping a pedagogy which was heavily reliant on direct explanation, closed questioning and individual writing/redrafting, although there were some group activities with the better-behaved year 7 class (particularly in lesson 1).

### *5.3.5ciii Time*

Time-pressure was linked by Celia to the expectation from her Head of Department that she should cover all of the material in the specified schemes of work.

*we're expected to race through these and I think people feel like quite exasperated really, which isn't necessarily about the teaching, it's more about how things are set up here isn't it? ... There's this level of exasperation and a sort of feeling that you have to get through what's here.*

For Celia, this exacerbated the problems outlined above, not allowing her enough time to cover topics that she felt were important, such as punctuation or complex sentences.

### *5.3.5civ Linguistic subject knowledge*

Celia scored 6 in the linguistic subject knowledge test at the start of the Exeter Writing Project, a little below the average of 8.6. Her confidence varied across the phase one and two interviews, and she explained that lack of experience in her own

education affected her confidence initially:

*Because I wasn't taught grammar at school I have always felt less confident in this area. I'm much more confident now but it has taken me a number of years to feel confident about using grammar terminology.*

Celia referred to various activities from the Exeter Writing Project intervention materials, suggesting that she has a grasp of how teaching about grammar can be integrated into writing lessons in a way which foregrounds stylistic choice and rhetorical effect (see above). She explained that she uses simplistic and semantic definitions of metalinguistic terminology (adjective as “describing word”) to tie in with “things they’ve done before,” what “they remember from primary school.” As Celia’s teaching of grammar in the observed lessons was mostly limited to brief definitions of word classes and directions to students to include particular types of word in their writing, with little examination of examples in context, the limitations of such explanations did not visibly affect the lessons.



#### 5.4 Cross-case analysis: The relationship between teachers' beliefs and pedagogical practice in grammar teaching

##### 5.4.1 What different pedagogical approaches do teachers take when teaching grammar?

The three case studies illuminated some of the diverse ways in which teachers incorporate grammar into the teaching of writing. Only Jane included explicit grammar objectives in her lessons, devoting considerable time to the teaching of terminology. Clare and Celia did both include some attention to grammatical features in their lessons, although this occurred in a more opportunistic or ad hoc basis rather than forming a main aim.

In all three cases, the grammar taught was framed by discussion of 'features' of writing. For Jane and Celia, the teaching was framed by discussion of conventional features linked to genres from the triplets of the English Framework (DfES 2001) (analyse, review, comment; explore, imagine, describe) and GCSE specifications (argue, persuade, advise). This clearly indicates the influence of these documents on both content, in the choice of genres and features, and pedagogy, in the overall approach which focused on teaching stylistic conventions and requiring students to use them in their writing. In Clare's lessons, the features were presented as more general conventions of 'good' writing, such as short sentences for impact or adverbs for variety.

For Clare and Celia, this pedagogy formed part of a "recipe" approach (Cajkler and Dymoke 2005:130), one which suggests that writing is reducible to a list of generic features or devices, or even to a broader, generalised list of 'good' features such as "varied sentence openings." This approach saw grammatical terms such as 'adverbs' used alongside literary devices like 'simile' (most evidently in Celia's SOAPAIMS mnemonic) as 'things to include in your writing'. Neither teacher employed this as the sole method of teaching writing: both also used games, stimulus resources and discussion to generate ideas, provided opportunities to spend extended periods of time writing imaginatively, and included self and peer-assessment. However,

grammar predominantly featured in their lessons in this narrow, formulaic way, with grammatical forms described as typical textual or generic features which students should automatically include in their writing, and only the briefest explanations of the effects of different forms.

Despite the difficulties caused by her attempts to introduce grammatical terms in decontextualised starter activities, Jane was the only teacher who routinely went beyond this approach to grammar. By spending time focusing on models, many of which were examples of real texts, she was able to contextualise the discussion of features and allow for more nuanced analytical responses from her students. This was more evident in the higher ability set than with the lower, with more genuine open discussion of effects and purposes with set two than with set five, and was tempered by the difficulties both the teacher and students had in defining and using grammatical terminology. However, by using her own and students' expertise as readers and discussing grammatical features in specific contexts, Jane was able to draw out students' understanding of the effects which can be created by different words and structures. She also drew clear links between reading and writing, preparing her students to try out the same devices and patterns in their own texts and to articulate more precisely what they were trying to achieve by doing so.

The difference in approach between Jane and Clare was particularly evident when they asked their year eight students to do an identical activity: to write a paragraph about someone they admire (Jane lesson two; Clare lesson one). For Jane's students, this activity was preceded by analysis of sample extracts from newspapers which described sporting heroes, including a focus on how writers use adjectives and abstract nouns to describe the individual. For Clare, it was preceded by an activity looking at paintings based on Shakespearean plays, religious events, and historical figures, and a discussion about how artists draw on stories and history for ideas and inspiration. The feedback on the writing similarly exemplified the different priorities of these teachers, with Jane prompting her students to discuss the effects of specific vocabulary choices, and Clare focusing on the personal stories told in students' writing, saying "I'm just interested in where you're coming from, in life."

#### 5.4.2 What are the matches, mismatches and tensions between teachers' beliefs and practice?

The relationship between beliefs and practice was complicated in each case by several factors. Jane described how her relative lack of confidence in teaching non-fiction writing meant that the scheme I observed was driven by external motivations far more than the rest of her teaching. It prompted her to follow the English Framework (DfES 2001) more closely than she would in other schemes, to follow the instructions given by her Head of Department, and to use the GCSE triplets even though she doesn't necessarily believe they are an adequate way to conceptualise types of writing. The lack of personal investment has led to the scheme becoming her "least favourite" of all of her teaching (*response to my initial analysis*). In contrast, Clare exhibited very distinctive and individualistic motivations, drawing strongly on her own values. The scheme which I observed was neatly aligned to her values in that it foregrounded imagination, creativity and personal expression; however, this again is not representative of all of Clare's teaching. Elsewhere, she is demotivated by the conflict between her own values and those she perceived in her wider school context, including the "institutionalised" teachers she works with. In Celia's case, the relationship between beliefs and practice is significantly complicated by the contextual difficulties which she faced within the school. She taught in a way which maintained her precarious control of the classroom and her students, relying on heavily teacher-led class discussion and individual writing activities, and she struggled to plan without departmental support. Some aspects of her teaching suggested a relationship between beliefs and practice, particularly her belief that students will be judged on the accuracy of their use of English in the workplace and the product-focus of many of her comments and her activities, including her concern with correcting errors of spelling and punctuation.

The relationship between beliefs about *grammar teaching* and practice is also complicated in each case. Jane's explicit teaching about grammar was driven by external factors – namely the NLS objectives – although the manner in which she explored grammar in open discussion was directly tied to her beliefs that an essential aspect of understanding language is to be able "to talk about the effect

that it produces." For Clare, the teaching of grammar was complicated by the tension between her desire to foster openness and creativity and the fact that the majority of her references to grammar were, conversely, formulaic. It is possible that this may be linked to her general dislike of 'grammar' and her perception of a dichotomy between form and content. By positioning grammar as 'secondary' to ideas, Clare partly reconciled this tension, imposing a formula on students' writing only after they had had an initial chance to "get it all out," in a way which allowed her to address her concern with the repetitive structures of some students' writing without diminishing the primary focus on ideas. The fact that Clare rarely went beyond this approach may be linked to various elements of her belief system: her strongly negative affective response to the idea of 'grammar,' her lack of conviction that knowledge of grammar will have an impact on students' writing, and her lack of confidence in her ability to guide open discussions about the effects of grammatical structures such as complex sentences. However, when Clare broke out of the main pedagogical pattern, for example in the imaginative adjective activity in lesson three, she revealed an implicit understanding that grammar can be used to support creativity which is absent from her espoused beliefs.

The clearest discrepancy between beliefs and practice in grammar teaching were seen in Celia. While she described teaching grammar in a rhetorical way, using words such as "nuances" and "effect" and discussing the potential of grammar to help students understand the effect that patterns of language have on "what it is they're trying to say," the observed lessons included grammar only to the extent of identifying features, minimally explaining some of their effects in the most general terms, and instructing students to use them in their writing. While it is impossible to say exactly what the cause of this mismatch was, Celia referred to numerous constraints on her practice, particularly student behaviour and lack of good resources, both of which may have influenced the way in which she teaches grammar.

#### 5.4.3 What causes do teachers report for tension / mismatches?

These case studies have raised a number of possible causes of tension or mismatch between espoused beliefs and practice. All of the teachers referred to the 'department' as a motivator or constraint on their practice. All three teachers had centralised schemes of work available, although Clare used my visit as an excuse not to use them. In two cases the influence of departmental expectations or centralised schemes of work was perceived negatively, as a hindrance to their ability to teach in a way they believe to be effective, with Clare lamenting the "boring" "institutionalised" practice seen in the academies she works in, and Celia finding her current department unsupportive and the resources inadequate. These attitudes contrast to Jane, who was happy to defer to the instructions of her Head of Department in a topic which she felt relatively less confident teaching.

Student behaviour was not a significant constraint for either Jane or Clare, but was a major concern for Celia. The mismatch between her stated rhetorical understanding of grammar and her formula-focused teaching may partly have been caused by the competing belief that she needs to maintain pace and control in her lessons, leading to her use of simplistic direct explanation, teacher-led closed questioning and silent independent writing activities, all of which were particularly evident with her behaviourally-challenging year nine class.

Internal factors were also raised by Jane and Clare, who reflected on their own limitations and how these influence their teaching. For Jane, her lack of confidence in teaching non-fiction writing lead her to defer to the instructions of her Head of Department and to the objectives from the NLS when deciding what to teach, particularly the explicit teaching of metalinguistic terminology. This is something which will change over time: she is already beginning to modify the "work in progress," and as these modifications are based on her experience of teaching the scheme, they may be likely to lead to more personal investment and a closer match between pedagogy and beliefs. Clare also indicated a lack of confidence, this time in her ability to discuss grammar rhetorically with students; however, given her negative attitude to grammar and lack of certainty regarding its benefits, she is

perhaps less likely to be motivated to address this. While Celia did not reflect on it explicitly, there also seems to be an internal factor at play in the competition between her belief that grammar can be usefully taught for rhetorical purposes, and her belief in the importance of written accuracy of spelling, grammar and punctuation. The evidence from the lesson observations suggests that the latter belief may be overriding the former.

Finally, in Clare's case, it is possible that the strength of her affective response to 'grammar' may have interfered with her ability to recognise the fact that she does occasionally use grammar in a way which actually supports students' creativity.

These suggestions may just scratch the surface of the complex relationship between beliefs and practice, but they do provide some evidence of the impact of contextual complicating factors on this relationship, and of the inherent internal complexity of belief systems. They are further discussed in chapter six.

## Chapter 6: Discussion

### 6.1 Introduction

While this study has discerned a number of trends in teachers' beliefs which echo the findings of previous research, it has also explored some significant patterns in more depth. It has uncovered continuing professional uncertainty about the place of grammar in the English curriculum and continuing professional anxiety about both linguistic subject knowledge and pedagogical knowledge relating to grammar. This is an important finding as it indicates that, despite the focus on grammar embedded in the primary-level *National Literacy Strategy* (DfEE 1998) and the secondary-level *Framework for teaching English: Years 7, 8 and 9* (DfES 2001) in the first decade of the twenty-first century, and the range of accompanying government publications designed to help teachers to implement the recommendations, grammar remains a contested and emotionally-charged aspect of English for those who teach it. The research also indicates some trends in teachers' conceptualisations of 'grammar teaching'. The findings here echo aspects of Pomphrey and Moger's (1999) research into trainees' perceptions of grammar, but explore in more detail the ways in which teachers use the term 'grammar' with a range of different meanings and associations, even to the point at which individuals appear internally inconsistent or contradictory at times. The influence that this may have on how individual teachers engage with discourse about 'grammar' in public, professional and academic contexts can only be tentatively suggested, but there is important evidence from this research that conceptual confusion may exacerbate some teachers' anxieties, particularly given that many of the negative attitudes expressed relate only to some conceptualisations of 'grammar' and not to others. The study has also made a significant contribution by beginning to explore some of the ways in which beliefs relate to practice within grammar teaching at Secondary level. It has identified key problems reported by teachers in their attempts to address grammar within English lessons as well as their beliefs about successful pedagogy, and, through the case studies, has indicated a tension between some teachers' intentions to promote creativity or to advance a rhetorical model of grammar, and a pedagogy which reduces attention to grammar in the teaching of writing to superficial or formulaic instruction.

## 6.2 Ontological beliefs: how do teachers conceptualise grammar teaching?

The different definitions attributed to the word 'grammar' summarised by Hartwell (1985) have been outlined in chapter two. Given the range of meanings and associations possible, it is perhaps unsurprising that teachers were found to be using the term in varied ways, and this finding replicates that of numerous studies conducted in the UK and US, including those of the QCA (1998), Murdick (1996), Petruzella (1996), and Cajkler and Hislam (1992). However, this research indicates interesting trends in teachers' use of the word when relating it to teaching contexts. There is a similar discrepancy in the way teachers talked about grammar teaching to that discussed by Pomphrey and Moger in their research into trainee teachers' perceptions, where they indicated that English trainees displayed different understandings of the term at different times, tending to express preference for "descriptive" grammar but to use the "language" of "prescriptive" grammar in open comments (1999:232). As this study set out to explore beliefs inductively rather than presupposing fixed, binary models of grammar teaching such as prescriptive / descriptive, inductive / deductive (Andrews 2003), or focus on content / focus on form (Basturkmen *et al.* 2004), a more nuanced analysis of teachers' conceptualisations has been possible.

Teachers' responses to the first question about grammar in interview three, "What do you understand by the term 'grammar teaching?'" tended to provoke responses which characterised grammar teaching as prescriptive or accuracy-focused: based on the learning of rules or on a deficit model (Hancock 2009; Lindblom 2006) aimed at correcting errors and achieving accuracy in written Standard English. Some of these responses displayed an overlap between a prescriptive focus on the learning of 'rules' and what might be termed "usage skills" familiar from Petruzella's research in the US (1996:69). In addition, nearly half of the sample positioned 'terminology' or 'labelling' as central to their understanding of grammar teaching, indicating a strong initial association between grammar and the explicit teaching of metalanguage. Well over half of the sample began by defining grammar teaching in these terms, with



only eight teachers making any reference to the teaching of grammar for rhetorical or stylistic purposes.

This perception of grammar teaching may relate to the way in which it is discussed in public discourse, with an emphasis on rules and error-correction linked to notions of standards of both language-use and, more broadly, social behaviour (Keen 1997; Rimmer 2008). The element of public discourse which positions grammar as reactionary (e.g. Pullman 2005), is particularly echoed by the few teachers who characterised grammar teaching as innately “old-fashioned,” suggesting that some teachers’ beliefs have been shaped by representations of grammar teaching in the media as well as by their own experiences of learning and teaching. This idea was independently raised by the six teachers who discussed the negative associations of the term ‘grammar,’ the “bad word” with a “stigma”. The affective weight of these associations is perhaps best expressed by Lydia’s explanation of why she avoids using the word ‘grammar’ to describe any aspect of her teaching: “in terms of grammar teaching my heart sinks, in terms of teaching the children about language, it doesn’t, and that’s the distinction.”

These prevailing initial conceptualisations of grammar teaching – concerned with labels, rules, accuracy and traditional teaching methods such as drilling or learning by rote – were also those evoked when teachers expressed dislike of grammar. The focus on terminology, in particular, is linked to the fears and anxieties experienced by teachers who find “all the terminology... really scary” or are frightened by “modal verbs.” Similarly, teachers who described grammar as “boring” mentioned decontextualised exercises, referred to grammar as “mechanics” or described the tedium of addressing “rules” or “terminology”.

The findings also suggest that the problem some teachers have in defining ‘grammar teaching’ may also contribute to their lack of confidence. This was particularly evident in Amanda’s explanation of how participation in the project helped to improve her confidence: “I did know a little bit more about grammar than I thought but I didn’t know it was grammar.” As well as reflecting the range of different

meanings 'grammar' can have in academic, professional and public discourse, such difficulty in conceptualising 'grammar' or 'grammar teaching' may also be connected to the fact that almost no teachers were able to relate their pedagogical practice to a personal experience of learning grammar at school. Twenty-one teachers stated that they had not been taught grammar, a continuing problem for the profession (QCA 1998; Cajkler and Hislam 2002). The episodic facet of their beliefs (Nespor 1987; Pajares 1992) is therefore constrained: they have no experiences, memories of events or critical episodes from their own schooling from which to develop conceptual or evaluative beliefs about grammar teaching, only adult experiences. In addition, of the eight teachers who stated that they were taught grammar in school, the majority either described learning through modern foreign languages, or described negative experiences of learning through exercises and drilling, a finding reminiscent of Burgess *et al.*'s suggestion that "half-remembered lessons from childhood can be more confusing than helpful" (2000:8). The impact of this lack of positive experiences of learning about grammar in school reflects the importance teachers' own experiences of schooling for their pedagogical practice (Hadjioannou and Hutchinson 2010). It can be seen not only in the teachers who described feeling unconfident, embarrassed or ashamed of their lack of grammatical knowledge, but also in the fact that even teachers who felt secure in their linguistic subject knowledge expressed low confidence in their ability to incorporate grammar effectively into their teaching of writing, suggesting that they had no effective models from their own school experience upon which to draw.

Conversely, elsewhere in the interviews, teachers expressed very different understandings of 'grammar' and 'grammar teaching.' The inconsistency with which some teachers discussed the place of terminology in grammar teaching was particularly marked. Of the fourteen teachers who initially characterised grammar teaching as 'labelling' or the use of 'terminology,' eight later stated a belief that grammar can be taught without using metalinguistic terms. This apparent contradiction actually highlights the fact that their initial definition of grammar teaching was partial and did not represent their complete understanding of the concept. In fact, when teachers were asked to identify any elements of grammar

teaching which they believed might help students to improve their writing, a rhetorical conceptualisation of grammar (Lefstein 2009) was predominant. Here, an additional ten teachers (on top of the eight who initially espoused a rhetorical or stylistic understanding of grammar) identified grammar teaching with the exploration of “effects” caused by different structures of language, with discussion of the “impact” texts can have on a “reader”, with the “crafting” of writing, and with “choices” and “decisions” as opposed to “rules” and “correctness”. Furthermore, where teachers did discuss the value of ‘rules,’ the emphasis was shifted from a narrow, prescriptive focus on compliance, towards learning about rules in order to experiment with and “break” them. While thirteen teachers focused their initial definitions on accuracy, correctness or being “right or wrong,” only one teacher explicitly claimed at this point that teaching grammar was useful in helping to improve the accuracy of students’ writing, indicating that this is low on the list of considerations when teachers contemplate the potential value of teaching grammar.

This research, therefore, indicates a clear pattern in teachers’ responses to the concept of ‘grammar teaching.’ Initial responses predominantly identify grammar with terminology, prescriptivism, a deficit approach (Hancock 2009) and traditional teaching methods, while discussion of the potential grammar has to benefit students’ writing predominantly evokes conceptualisations much more closely aligned to Kolln’s description of rhetorical grammar in teachers’ focus on choices (1996), to Sharples’ model of writing as design in teachers’ focus on crafting (1999), or to Hartwell’s stylistic grammar in teachers’ focus on effects (1985), although teachers frequently went even further than the latter by suggesting that grammar can be taught for stylistic purposes without the use of terminology. Simply put, what comes to mind when teachers first think about grammar is at odds with what they think is valuable about teaching it. This has important implications.

Firstly, the predominant negative affective responses to the idea of ‘grammar’ or ‘grammar teaching’ are related only to a limited conceptualisation of the terms, and to one which does not encompass the whole of most teachers’ understanding. However, this limited conceptualisation is the one which appears to be most

immediately accessed and articulated by teachers when they are asked to think about and discuss grammar in general terms. There is evidence from this study that the negative emotions evoked by such a prescriptive, terminology-focused or deficit-based conceptualisation can cause some teachers to “shy away” from teaching grammar. Secondly, given that conceptual confusion has persisted despite the intervention of a range of government strategies and materials relating to grammar over the past decade, it seems necessary for academic, professional and policy publications to be more explicit about how they are using the term ‘grammar.’ It may be beneficial to adopt a more nuanced but standardised range of terms that recognises the difference between teaching terminology and teaching patterns, or between teaching students to write with accurate standard English and teaching them to experiment with grammatical structures for effect, the latter having been conflated, for example, in strand 9.2 of the revised English Framework, ‘Using grammar accurately and appropriately’ (DCSF 2008). Thirdly, if greater clarification of the different meanings of ‘grammar teaching’ can be achieved, this may challenge or alleviate some teachers’ dislike of or anxiety about grammar, both of which appear to be linked to particular conceptualisations. This is with the proviso that these teachers are free to adopt an approach suited to their own evaluative beliefs, and this research indicates that these are more likely to be rhetorical or stylistic than prescriptive or based on a deficit model.

### 6.3 Episodic influences on beliefs: what are teachers’ experiences of teaching and learning grammar?

This study did not attempt to correlate teachers’ beliefs to simple demographic or background features. This reflects the fact that the sample was not selected or randomised for factors such as age, length of experience or educational background. It also reflects the fact that the beliefs expressed by teachers were too nuanced to categorise them simply into groups such as those ‘pro’ or ‘anti’ grammar teaching, or even to classify individuals’ views of grammar according to oppositions such as prescriptive or descriptive / inductive or deductive, particularly given the complexity with which teachers used the term according to context, the problems some of them had in defining it, the frequent expressions of uncertainty, and the tentativeness

with which many opinions were espoused. In fact, the statistical analysis of the main *Grammar for Writing?* project did investigate the relationship between years of teaching experience and linguistic subject knowledge but found no strong correlation (Myhill *et al.* 2012), unlike the QCA survey which reported a relationship between the two (1998:28). As even the more clearly measurable subject knowledge was therefore shown to be unrelated to teacher background, it remains “unlikely” that attempts to relate teachers’ beliefs to “discrete demographic variables” will be “productive” (Borg and Burns 2008:477).

There is evidence from teachers’ reflections, however, that their own school experience has influenced their beliefs about the value of teaching grammar. Some indicated that being taught grammar at school has had a direct influence on their evaluative beliefs, “I’m sure that I was taught it so I think it has its place,” while others similarly indicated that the absence of explicit teaching grammar when they were at school provides evidence that it is unnecessary. However, it should be noted that two teachers who were not taught grammar defied this trend by reacting against what they perceived to be a gap in their education. These comments support claims that early life experiences exert influences on beliefs (Smith 2005; Borg 2003), while also indicating that there is unlikely to be a consistent, unidirectional relationship between whether or not teachers were taught grammar at school and the extent to which they now perceive it to be beneficial for their own students.

As well as their experiences as learners, participants also referred to their experiences as teachers when explaining their opinions. There were no specific interview questions which asked teachers to discuss how their students react to learning about grammar, but the wealth of comments on this topic lead to ‘beliefs about student knowledge of grammar’ and ‘beliefs about student attitudes towards grammar’ being analysed as separate, evaluative themes. This again lends support to the argument that knowledge about teaching is “practical and experiential” (Borg and Burns 2008:478; Petraki and Hill 2010).

The research also provided some evidence of changes to espoused beliefs occurring as a result of the teachers' involvement with the *Grammar for Writing?* research project. Changes as a result of participation were evident in the responses of eight participants. Teachers explained that the project had prompted them to reconsider their anxieties about grammar, "to get over my own fear," to change their "approach" and to tackle aspects of grammar which they would previously have "avoided". Even in the comparison group, the interview process changed the opinion of one teacher who has "come to realise" that teaching grammar "is very important," offering a clear example in support of Calderhead's claim that encouraging teachers to reflect on their ideas and attitudes can help them to explore, challenge and consolidate their beliefs (1996:713).

Over a third of teachers discussed the impact of participation on their beliefs about grammar, with responses ranging from one teachers' comment that she has become "more certain" of her prior opinion, to another's assertion that her belief about the importance of grammar has "completely changed". The project also provoked changes in a few teachers' conceptualisation of grammar, prompting one to reflect that he had moved away from a belief that grammar is concerned with accuracy and surface features of writing, towards a belief that grammar "can change the meaning of what you're trying to get across," and another to comment on her belief profile that "One thing that I will take away ... is a secure view that grammar is all about crafting / shaping language." Other teachers claimed that confidence in their subject knowledge had improved as a result of the support given by the project materials, or gave examples of how their pedagogy might change or be extended as a result of the project.

These changes or improvements are evident from participants' espoused feelings only, so it is not yet clear whether they represent superficial or a deep-rooted shifts. Indeed, the evidence from the case studies discussed above suggests that it is likely that many more factors, including school and classroom contexts and feedback from practice, play a role in the consolidation of changes to beliefs or practice. It is worth noting the distinction drawn by Rokeach between "opinion change," a change in the

expressed belief, and “attitude change,” a more fundamental change in the underlying system of beliefs about an object or situation (1966-67:535), both of which are distinguishable from “behavioural change” (p.536). Given that the studies he examined failed to find a close relationship between change in expressed opinions and changed behaviour (ibid), it must be acknowledge that without evidence of changes being enacted in teachers’ subsequent practice, it is impossible to claim that participation has had long-term consequences for these teachers. However, the statements offered by some participants suggest that working with the project materials and being asked to reflect on their practice has made at least a temporary difference to their espoused beliefs, and these new positions were reiterated and confirmed when teachers validated their belief profiles up to 6 months later. It remains possible that the espoused positive effects on confidence and subject knowledge may have empowered some teachers who would previously “shy away” from teaching grammar to explore the “potential” that Beard posited (2000:121).

#### 6.4 Affective beliefs: what feelings do teachers express about teaching grammar?

While the teachers were never asked directly about their feelings, the influence of affective factors pervaded all of the interviews: this is a topic that provokes great emotion, even undermining professional confidence to the extent that some teachers admit to feeling the need to hide their lack of knowledge. There is also evidence that some teachers’ dislike arises from their perception of themselves as literature specialists, or to the priority that teachers give to literature over language, reflecting the findings of Hudson & Walmsley (2005) and Findlay (2010).

In the light of Cajkler and Hislam’s finding that trainees’ anxieties did not diminish even when subject knowledge grew (2002), along with some teachers’ reflections that their lack of confidence or dislike of grammar has caused them to “shy away” from teaching it, this study suggests that pervasive negative feelings may hinder teachers’ ability to explore the potential that grammar may have to support writing development. This echoes Pomphrey and Moger’s conclusion that emotional responses to grammar can prevent some teachers of English “from engaging

intelligently with questions about language structure and language use" (1999:234), signalling that this problem has not been overcome during the decade of the primary *National Literacy Strategy* and secondary *Framework for teaching English*. More alarmingly, some teachers' comments that negative student attitudes may be related to their own dislike of grammar or doubts about its value, that "we don't see the relevance of it, so we are in some ways passing that on," suggest that this could create a legacy of anti-grammar sentiment.

However, a significant minority of teachers espoused very different feelings. It's notable that the most passionate advocates for the explicit teaching of grammar were literature specialists and self-taught. Their positive attitudes arose from the frustration they felt in their lack of knowledge and the sense of empowerment that accompanied their new understanding when they taught themselves about grammar, finding that it's not "the pit of doom" but "where freedom lies." These were also the teachers who reported positive, "buzzy" and "fun" experiences of teaching grammar. The relationship between their values, affect and experience of teaching is therefore tightly intertwined, with positive experiences of and attitudes towards grammar reinforcing each other.

Given Tillema's finding that affect underpins belief change (2008), those who wish to promote the place of grammar within the English curriculum will need to consider how to encourage more teachers to embrace an aspect of the subject which they may find challenging emotionally as well as intellectually (Burgess *et al.* 2000): any attempt to address grammar must take account of the fact that teachers' engagement is mediated by emotions, not just intellectual knowledge.

#### 6.5 Evaluative beliefs: what do teachers believe about the value of teaching grammar?

The varied beliefs expressed by teachers might be characterised as a whole by uncertainty as to the role grammar should have within the English curriculum. This reflects the lack of convincing evidence from research (Andrews *et al.* 2004a; Graham and Perin 2007), but is also interesting in the light of the relatively



consistent school literacy policy in the UK between 2000 and 2010, in which the value of teaching grammar “to extend children’s range and develop more confident and versatile language use” (DfEE 2000:7) was strongly asserted. While the policy may not have had a secure theoretical basis (Myhill 2005) or even have advanced a consistent pedagogy (Lefstein 2009), secondary English teachers working with the widely-adopted English Framework (DfES 2001) have been required to address specific grammatical ‘objectives’ in their teaching at key stage three. A decade of working with these objectives and their revisions has not convinced teachers of their value, even if they began their teaching career with them in place and have no experience of teaching without them.

#### *6.5.1 Explicit vs implicit*

One key area of uncertainty is the extent to which grammar needs to be taught explicitly. Teachers suggested, with varying degrees of conviction, that more able students are able to absorb grammatical structures from their reading, and then instinctively use these in their own writing; this was a strong thread throughout the sample, with eleven teachers stating this point of view. This opinion was explicitly related by six teachers to their own experiences as learners, as they explained that the lack of explicit grammar in their education had not hindered the development of their own writing ability. Many more teachers elsewhere referred to the fact that they had learned “instinctively” or “intuitively” to write effectively, or that they learned by replicating patterns absorbed from private reading. Such experiences therefore seem to provide a strong episodic influence on some teachers’ beliefs about the value of teaching grammar, leading from beliefs such as “I’ve got away with not knowing what a noun phrase is for twenty years” to beliefs such as “reading is always going to help them more to write better than teaching grammar.” Given that the sample seems to reflect the wider trend that most English teachers have not been taught grammar explicitly at school (Findlay 2010; Turner and Turvey 2002), and again recalling the fact that early life experiences have been shown to have a particularly strong influence on belief formation (Smith 2005; Borg 2003), it seems appropriate to suggest that many in the profession will hold evaluative beliefs similarly influenced by the lack of explicit grammar teaching in their own education.

It should be noted, however, that like Turvey's trainees who stated that they had "missed out on something" by not being taught grammar themselves at school, and that this made it "all the more important that their pupils should have it" (2000:143), two teachers explicitly reacted against the lack of grammar in their own education, indicating that they particularly valued the elements which they had learned as adults.

Teachers also claimed that some students *do* require explicit attention to grammar as they are unable to absorb and employ a range of structures instinctively. This still carried an implication that the most *able* writers will find it unnecessary. However, whether grammar teaching is more appropriate for more or less able students appears to be a divisive issue. While the above teachers suggested that it may be unimportant for the able writers and needed rather to bring those who find it harder to "do it naturally" up to a "level playing field," a similar number conversely suggested that grammar is more suitable for higher ability students who are better equipped to handle the terminology and level of abstraction needed to deal with it, echoing the results of Petruzella in the US (1996) and the QCA survey (1998). This dichotomy is particularly interesting given the *Grammar for Writing?* project's finding that the grammar pedagogy implemented in the intervention materials actually had a particularly beneficial effect on the more able students who, in the comparison group, made comparatively little progress over the course of the year (Myhill *et al.* 2012). The espoused beliefs, which highlight the differences in opinion amongst the profession, suggest that this finding runs contrary to the beliefs of many teachers, while at the same time lending evidence to the beliefs of others. This has important implications for the reporting of the statistical data: it must be made clear that the fact that the intervention worked better for the more able may be related to the level at which the intervention materials were pitched, rather than on an absolute fact that this type of grammar pedagogy works better for higher ability students (*ibid*). Teachers who see the statistical finding as further evidence that their beliefs are 'correct' may be inclined to interpret it absolutely in order to add support to their views, while the discordance with other teachers' beliefs may cause them to reject the finding outright (Rokeach 1968).

### 6.5.2 *The role of terminology*

A further particularly contentious issue is the role that metalinguistic terminology might play in developing students' writing ability. As mentioned above, while the dominant definition of grammar was one which identified it with "labels" or "terms," more than half of the sample stated their belief that it is possible to teach students about grammar without using technical language. What such 'grammar teaching' might involve, and how it would relate to the different conceptualisations or models of grammar teaching, was not fully explored by the study. However, teachers did make some suggestions, including talking about word order, noticing patterns without naming them, improving 'boring' sentences, thinking about how to add 'detail' to a sentence, choosing passages from their reading to "mimic and imitate," or using non-technical language such as "starting with an i-n-g word," recalling Yoder's "fake verbs and kid words" (1996). These suggestions resonate with the suggestions made by Myhill *et al.* (2008) and Andrews (2005) that students might be able to learn about grammar without needing to use metalinguistic terminology. They are also interesting in the light of the finding of the *Grammar for Writing?* study that many students tended to use terms such as 'simple' and 'complex' sentences with non-technical meanings such as 'short' and 'long,' and yet while doing so were still able to demonstrate considerable metalinguistic understanding in their discussion of writing (Myhill *et al.* 2011a). While a substantial number of teachers asserted that terminology is "unnecessary," many more saw it as low-priority and potentially harmful in that it can confuse students and "undermine" the primary focus of a writing activity. This would suggest that, from teachers' experience, it may be possible to pursue some of the aims stated in the NLS rationale for teaching grammar, such as making "them aware of key grammatical principles and their effects" (DfEE 2000:7) without actually requiring teachers and students to use technical grammatical language.

However, there was also a strong suggestion (again, from more than half of the sample) that the use of grammatical terminology could potentially have significant benefits for the teaching of writing if only the students could become adequately familiar with it. Teachers outlined the benefits of being able to discuss language

more precisely with their students, both for their ability to analyse texts, and to think and talk about their own writing. These opinions signal that teachers' dislike of terminology comes not necessarily from a conviction that the use of the metalanguage would not improve their teaching of writing, but sometimes from the problems they face in attempting to teach it or use it effectively.

When considering the role of terminology in the teaching of English more widely, it is interesting to note that the teachers in our study took for granted the use of literary terminology such as metaphor or alliteration. While a number of teachers speculated about why students respond better to literary than linguistic metalanguage, there was no clear trend in the responses, indicating that this is an area of particular uncertainty. Given the predominance of negative affective responses to grammar in the sample, it is notable that a few teachers identified teacher attitudes or expectations as the root of students' different reactions. It is possible that, in some cases, this may be an example of how teachers' beliefs about grammar can exert a negative influence on their students' attitudes. It is equally possible, however, that there may be some innate differences between the two types of metalanguage, as some teachers suggested.

Finally, it is important to note that the uncertainty concerning the role of terminology appeared to be particularly enduring, as shown by the fact that it was the main theme which teachers chose to expand upon and qualify when responding to their belief profiles. This indicates that terminology might be a particularly fruitful area for two avenues of further research: investigating how terminology might or might not be used effectively to support metalinguistic understanding, and investigating in more depth the relationship between teachers' beliefs about literary and linguistic terminology and how their beliefs influence their practice.

### *6.5.3 A rhetorical model*

While teachers involved in this study did not indicate that they could identify or name particular models of grammar teaching, when asked what they value, the majority clearly espoused some of the principles of a rhetorical model. Eighteen

teachers explained the benefits of grammar in terms of 'effects,' 'crafting,' 'decisions' or 'choices,' their explanations echoing Kolln's description of rhetorical grammar as "grammar knowledge as a tool that enables the writer to make effective choices" (Kolln 1996:29). This is also, however, the language used in *The National Literacy Strategy* and its accompanying documents, which assert the intention to focus on "exploring the decisions that writers make" (DfEE 2000:12) and which also advance a "'building blocks' model of language" (Lefstein 2009:396), another recurring metaphor used by some teachers to describe grammar. In this respect, therefore, recent policy seems to have exerted a degree of influence on teachers' beliefs, although this was often not the model of grammar teaching which came immediately to their minds when they were asked to define it. Within the responses relating to a rhetorical conception of grammar, teachers particularly valued teaching students about sentence variety. This was a very dominant trend, with twenty-five teachers emphasising the importance of teaching students to vary and craft their sentences, with a focus on the manipulation of syntax for effect rather than on teaching students to write accurate sentences. Again, this may indicate the influence of policy, given the strong focus on sentence variety in the English Framework (DfES 2001), and the fact that one of eight assessment strands in the Assessing Pupils' Progress criteria for writing (Assessment Focus [AF] 5) focuses on students ability to "vary sentences for clarity, purpose and effect" (DCSF and QCA 2008). It may also reflect the influence of GCSE mark schemes, where separate marks are given for 'spelling, punctuation and sentence structure' in the assessment of writing tasks in GCSE examinations (Myhill 2010a:170). This latter influence is also echoed in teachers' belief that it is valuable to teach students about punctuation, the second most common response.

However, while teachers were able to espouse values which related to a model of rhetorical grammar, they demonstrated far less confidence in their ability to put these values into practice, as is discussed in the section below.

6.6 Pedagogy: What causes do teachers report for tension / mismatches between beliefs and practice?

Where an unusual degree of consistency across teachers' beliefs existed, it was in their opinions about how grammar should best be taught. Teachers explained that grammar should be "drip fed" "little and often," that the teaching should be "contextualised" and that terminology should be used consistently throughout students' schooling. Beliefs about poor pedagogical approaches were also consistent, referring to decontextualised approaches including rote learning, drilling and exercises. However, descriptions of these pedagogical principles remained largely at a generalised and superficial level.

Even teachers who were confident that they understood grammar themselves explained that they struggle to teach it effectively, and fifteen teachers explicitly identified grammar as an aspect of English that is particularly difficult to teach. While eleven teachers expressed some degree of confidence in their linguistic subject knowledge, only four teachers expressed confidence in their pedagogical knowledge. This reflects the findings of Myhill *et al.* at secondary level, that teachers have problems "in identifying precisely how effective complex expression is achieved" (2008:16), and echoes similar findings by Lefstein (2009) and Cajkler and Hislam (2002) at primary level.

If research has thus far failed to provide robust evidence of effective approaches to the teaching of grammar to improve writing ability, this is perhaps inevitable. The ongoing problem facing teachers who do not have adequate explicit knowledge of grammar has long been recognised (Beard 2000; Kelly and Safford 2009; Findlay 2010). However, evidence from participants in this study suggests that, providing that a particular "type of grammar" is chosen (Vavra 2003:86), many teachers are able to independently develop their linguistic knowledge, as is indicated by the number of teachers who described themselves as "self-taught," and particularly in the success reported by teachers who "had to do a lot of reading and learning" in preparation for teaching A-Level English Language. The more pressing problem appears to be teachers' struggle to identify an effective way to teach grammar to

students, a finding which builds on Hislam and Cajkler's similar conclusion that primary trainees experienced more significant difficulties in scaffolding linguistic subject knowledge for pupils than in developing their own understanding of grammar (2004).

The difficulties faced by those who attempt to teach grammar are explored in more depth in the findings relating to children's knowledge of grammar. Two-thirds of the sample identified problems with the use of grammatical terminology in the classroom, explaining that students struggle to understand and retain the metalanguage, and a third of the sample highlighted the problem of students being unable to transfer their declarative knowledge of grammar into procedural understanding in their writing. They also highlighted the difficulty of explaining grammatical metalanguage when "you've got to have the ability to explain it in four different ways," of dealing with questions from pupils or analyses of texts which they have not had time to plan in advance, and, like the L2 teachers in Andrews' study (2001), of trying to discuss "effects" with pupils. This latter point is crucial as discussion of effects is a key principle in the rhetorical model outlined above. While most teachers also provided examples of successful learning, these tended to be tentative and partial, and in the majority of cases related directly to experiences of using the *Grammar for Writing?* intervention materials, rather than to teachers' prior successes.

Concerns about students' attitudes towards grammar are also related to teachers' uncertainty about how to tackle it effectively in the classroom. Many teachers reported responses which echoed their own anxieties, dislike or boredom, recalling Elley *et al.*'s finding that students in their 'grammar' group displayed less positive attitudes to English than the other cohorts (1976). Teachers' comments that they find it hard to teach grammar "in a fun way" and struggle to explain the value of learning about grammar to their students also suggest that they struggle to find pedagogical approaches which are appealing and engaging.

The conceptual confusion that arises from the term 'grammar teaching,' discussed above, may be linked to teachers' uncertainty about how to teach it. While some Strategy documents attempted to position grammar within a rhetorical model, this was complicated by the "mixed messages in NLS materials and structure," (Lefstein 2009:396), particularly in the fact that while the materials espouse a rhetorical rationale, "the Strategy structure is based upon and projects a contrary theory of language" (p.379). As outlined in the literature review, the Strategy has been criticised for inconsistencies and errors (Cajkler 2004), for its lack of coherent theoretical underpinnings (Myhill 2005) and for its failure to "define an appropriate body of terminology" (Gregory 2003:17). Indeed, the decision not to advance a consistent and coherent model of grammar, let alone to identify a particular pedagogical model, was a deliberate one, explained in *The Grammar Papers*:

*No one single model of grammar is proposed in the English order... Teachers may choose for themselves their preferred model(s) of grammar (or literary theory), bearing in mind that pupils do not necessarily need to be taught a full systematic model of grammar. (QCA 1998:17).*

It seems, therefore, that while some teachers have adopted some of the language and values espoused within the Strategy, the fact that these values are not enacted consistently within the materials may have exacerbated the difficulties teachers have in translating them into effective pedagogical practice.

Teachers' lack of confidence in their understanding of pedagogical approaches to grammar is also related to the fact that many existing models of grammar teaching are not part of the tradition of L1 English teaching in the UK. Approaches which have been clearly defined in research and professional literature in L2 teaching, such as inductive and deductive approaches (Andrews 2003), or focus on form and focus on content (Ellis 1998) were not identified by teachers, nor did they ever use such language when discussing grammar. Similarly, teachers did not show any familiarity with pedagogical models which have taken root in the US, such as Weaver's 'Contextualised Grammar' (1996), Noden's 'Image Grammar' (1999) or Kolln and Gray's 'Rhetorical Grammar' (2010). Only one teacher explicitly identified a specific model of grammar, explaining that his first degree had incorporated attention to



systemic functional linguistics, and this was not linked to any pedagogical knowledge as he described it as being entirely unrelated to his teaching. Although teachers used some of the language of rhetorical grammar, as discussed above, they did not name the approach or indicate that they recognise it as being a particular, defined pedagogical model. Similarly, while they did use the word 'contextualisation,' to describe what they believed to be a good way to teach grammar, this was used with a variety of meanings rather than in reference to a particular pedagogy, or even to a particular pedagogical principle (as indeed it has been in much of the research literature, as outlined in chapter two). The fact that teachers demonstrate neither a consistent conceptualisation of grammar, nor a clear understanding of pedagogical approaches, means that the problems identified by the OCA survey have persisted: teachers still lack confidence in defining grammar and in situating it within the wider study of language, and still continue to associate it with prescriptivism and old-fashioned teaching methods (1998:26).

#### 6.7 Case studies: what are the matches, mismatches and tensions between teachers' beliefs and practice?

The case studies have provided more detailed examples of some of the difficulties faced by teachers who attempt to address grammar in their teaching of writing. Two of the three teachers included grammar chiefly in formulaic terms, adopting a "recipe approach" (Cajkler and Dymoke, 2005:130) which reflects the "procedural pedagogical model" described by Lefstein, in which knowledge about writing is broken into discrete skills which are then each "presented as a component ... of effective writing" (2009:397). In both cases, this approach was in tension with some of their espoused beliefs: for Clare, the desire to help students to experiment with language creatively, to "be inspirational, be original, be exciting," and for Celia, the belief that grammar can help students to manipulate language "for effect". This ties closely to the findings of Lefstein's research at key stage two, where his analysis of a year three lesson argued that while "policy advances a broadly rhetorical approach to grammar and its instruction, the enacted lesson retained a number of features characteristic of the formal, rule-based grammar instruction that the policy sought to replace" (2009:378). The case studies indicate that what he identified as a problem

for primary-stage teachers continues to cause difficulties for some secondary-level teachers.

The reasons for the formulaic approach to grammar are complex. Celia's case is particularly interesting, as, while she was able to articulate some understanding of the principles of teaching grammar for rhetorical purposes in the phase one interviews, there was no evidence of this in her teaching during the case study period, despite the fact that she was one of the three teachers who stated that her pedagogical range had been extended by participation in the project. In fact, the lack of principles fundamental to the rhetorical model such as open discussion and exploration of effects (Lefstein 2009) was evident even when Celia used teaching activities taken directly from the *Grammar for Writing?* intervention materials; for example, she used the argument scheme resource in her year 9 revision lesson only as a means of helping the students to identify and name persuasive devices, rather than following this with the exploration of rhetorical effects that was the main focus of the activity in the original lesson plan. This was also the only activity in which her ongoing attention to 'features' of text types was linked to an authentic model text.

#### 6.8 Case studies: What causes do teachers report for tension / mismatches?

There are a range of potential reasons for this mismatch between espoused beliefs and practice. It seems particularly likely, given the predominance of Celia's focus on accuracy in both lessons and the think-aloud protocol, that her belief that students need to learn to write with accurate spelling and grammar in order to progress in life, as "when you put in the wrong 'too' and the wrong 'there' it marks someone out as.... not having really good skills," overrode her concern with the "effects" of language, reflecting Phipps and Borg's finding that mismatches between espoused beliefs and practice can be caused by competing beliefs (2007). This concern with accuracy was paralleled by her product-focused discussion of writing, and her belief that students need to learn conventions as discrete features to include: to "remember the types of things they need to do, to do a piece of descriptive writing." Equally, given that Celia spent much of the stimulated recall interview discussing the constraints on her teaching, she may have been hindered in her ability to put

rhetorical principles into practice by her school and classroom context. Celia justified her focus on learning formulaic lists of devices by explaining that this is “part of the department way of doing it” and “I can’t not do what they do.” She also related it to the pressure of time, the need to “race through” schemes of work. She referred to the constraints of her classroom context by explaining the need to maintain control of difficult students, particularly justifying the predominance of teacher talk and limited use of open discussion or group activities by referring to the fact that students in “some of the lower ability groups ... simply can’t work with other people.” It is important to remember that Celia’s case study took place in a different school to her phase one involvement, and that she found teaching in her new school more challenging, particularly in terms of student behaviour. When working with a supportive department and better-behaved students, Celia espoused belief in some of the principles of rhetorical grammar teaching. When working in an uncomfortable departmental context, with poorly behaved students, Celia focused rather on accuracy, conventions, and on maintaining classroom control. This supports Andrews’ finding that teachers’ beliefs are related to their school contexts (2003) as well as the claim from a wide range of studies that teachers can be constrained in their ability to practice their espoused beliefs by the contexts in which they operate: at classroom, school, and national levels (e.g. Borg 2006; Miller and Smith 2004; Olafson and Schraw 2006; Lee 2009). It also recalls the finding of Lam and Kember (2006) that teachers of more senior age groups tended to demonstrate more significant mismatches between beliefs and practice, due to the constraints of the curriculum and need to prepare students for external examinations (Celia’s year 9 group were preparing to take GCSE English). From Celia’s justifications of her teaching, it appears likely that a combination of the above factors, both competing beliefs and contextual constraints, is behind the tension between some of her espoused beliefs and her pedagogical practice.

It is also possible, however, that while Celia had declarative knowledge of rhetorical principles, she did not have the procedural understanding to put them into practice when working with schemes of work outside those provided by the *Grammar for Writing?* project, or that she lacked sufficient pedagogical understanding to be able

to adapt the principles appropriately for the more challenging pupils in her second school. It is also impossible to completely discount the idea that Celia may have been espousing rhetorical principles in the phase one interviews in order to please me and that she did not really value them (Wellington 2000:144).

For Clare, who used my visit as an opportunity to operate outside the usual constraints of departmental practice, the reasons behind the formulaic approach to grammar appeared to be more closely tied to her own evaluative beliefs, affect, and conceptualisation of grammar as separate and secondary to the creative elements of writing. It is interesting that while Clare expressed abhorrence of elements of the “grammar of schooling” (Lefstein 2009) in her rejection of a fixed pattern of lessons in which “everybody comes in and they’ve got the same powerpoint, and you just think oh my god you’re just regurgitating the same bullshit”, her references to grammar in lessons reflected the decontextualised, discrete-skills-based approach, for example in her instruction to include “varied sentences” and her simplistic explanations of effects. Clare handled this tension by separating out the creative, imaginative elements of the writing process from the skills elements, incorporating grammar in the redrafting stage. In doing so, she reflected the dichotomy in her own beliefs between content and form: “ideas are in total juxtaposition to the conventions of grammar.” This is reminiscent of the comments made by six teachers in the phase one study that a focus on grammar can inhibit creativity or self-expression, indicating that some other teachers share similar views.

Only Jane expressed clear pedagogical principles for grammar which tied to her observed teaching, particularly in the use of text models from which students can copy patterns, and in the open discussion of the effects of grammar in authentic texts. Her practice did reveal a degree of insecurity in translating principles into practice, particularly when dealing with explanations of grammatical terminology, as evidenced in the problems she faced when asking her students to identify the class of decontextualised words in the first activity of lesson 2. However, her reflections in her stimulated recall interview suggested that her pedagogical understanding was developing, and she indicated that she would modify this activity in the future. This

is an important contrast to both Clare and Celia, demonstrating that some teachers have found a degree of success in incorporating rhetorical grammar into their teaching.

The case studies also provide evidence of how affect and conceptual confusion can interfere with teachers' ability to recognise that they sometimes do use grammar to support creativity. Clare's strongly espoused dislike of grammar and the opposition that she drew between the creative and grammatical elements of the writing process were belied in part by the adjective activity in lesson 3, where the grammar (although not necessarily the grammatical terminology) was integral to the imaginative generation of ideas. This was also reflected in some of the comments made in the phase one study, where teachers, considering what they understood grammar to mean in relation to their own teaching of writing, reflected that they were teaching about sentences or patterns of language and their effects while "not [being] aware of teaching grammar" or "calling this grammar". This reiterates the consequences of the fact that many teachers have trouble defining grammar teaching, as well as the relationship between different conceptualisations of grammar (Clare's deficit concept) and teachers' feelings about it (her dislike).

There is also interesting evidence from the case studies that even after a coherent pedagogy is adopted (as in the intervention materials from the *Grammar for Writing?* project), educating teachers to the point at which they are able to integrate it into their own classroom practice, or indeed convincing them that it is worthwhile to do so, may be a difficult process. It is notable that Jane and Celia, both members of the intervention group in the *Grammar for Writing?* project and both able to attend the end of project conference where rhetorical grammar was discussed and the project findings were disseminated, were able to espouse some of the principles that underpinned the project pedagogy. Clare, in contrast, was a member of comparison group and unable to attend the conference, and, unlike Jane and Celia, continued to assert a prescriptive, deficit-focused view of grammar which she positioned in opposition to her own values and priorities. However, while they demonstrated some understanding of rhetorical approaches to grammar, there was

no evidence that Jane and Celia's pedagogical practice had been influenced by involvement in the project. Rhetorical principles such as discussion and exploration of effects in authentic texts were already embedded into Jane's teaching as the case study scheme was written some years earlier and had only briefly been updated. Celia, on the other hand, showed no evidence in the case study phase of successful implementation of rhetorical pedagogy, as discussed above. There is also specific evidence from Jane that her ongoing classroom experience might outweigh input from research or training, discussed in chapter five in relation to her continuing uncertainty about the role of terminology. Any attempts to advance a particular pedagogy for grammar must therefore take account of the dialectical relationship between beliefs and practice (Poulson *et al.* 2001:273): the findings of this study lend support to the argument that teachers' behaviour (and indeed their underlying beliefs) will be influenced as much, if not more, by feedback from their practice as by any attempts to challenge or change their beliefs through research evidence or teacher education programmes.

This does not contradict the earlier argument that teachers would benefit from being presented with a coherent, theoretically-underpinned pedagogy for teaching grammar, but it does indicate that doing so will not inevitably prompt or enable teachers to implement it. Indeed, the strength of the negative affective responses to 'grammar' may well provoke some teachers to reject any approach to explicit grammar teaching because they perceive the very word and its associations to be at odds with their values or priorities (Rokeach 1968).

Therefore, while researchers have recommended comprehensive in-service training in order to tackle deficiencies in teacher linguistic subject knowledge (e.g. Vavra 1996, Hudson and Walmsley 2005, Kolln and Hancock 2005), the results of this investigation suggest that any such training will need to go further than simply tackling subject knowledge and using the simplistic "demonstration and imitation model" adopted by *The National Literacy Strategy* (Lefstein 2009:397) to address pedagogy. It will need to take account of the influence of affective responses, of teachers' own experiences as learners and teachers, and of the legitimate doubts

teachers express about the value of teaching grammar. It will also need to provide a clearly conceptualised and consistent pedagogical model, along with opportunities for teachers to try a range of activities tailored for use in their own classrooms in order to construct their own “top down... bottom up” approach (Andrews 2005:70), recognising that knowledge and confidence can grow as much through the process of “teaching and preparing for teaching” as by “explicitly learning about grammar” (Cajkler and Hislam 2002:175).

#### 6.9 Developing theory of beliefs and practice

The model of belief used in this study has proven a useful way to analyse and explore different facets of teacher thinking about ‘grammar’; however, it must be noted that any such model is an artificial abstraction, and that the distinction between such elements is blurred. The findings of this study are particularly significant in providing strong evidence of how evaluative and affective elements of belief are shaped by ontological aspects: the beliefs about and attitudes towards grammar which participants espoused were contingent upon their different understandings of the term. Equally, the study is significant in showing how espoused beliefs are shaped by context: conceptualisations of grammar altered at different points in the interviews, particularly when the participants were asked whether it is possible to teach grammar *without* using terminology.

The case study findings echo those of Sahin *et al.* (2006), that teachers do not always show awareness of the full range of pedagogical approaches and activities which they employ (particularly in Clare’s adjective activity), and also confirm the many studies outlined in the literature review which indicate that teachers’ espoused beliefs are not always closely matched to their classroom practice. By eliciting teachers’ justifications for their practice, the study has also explored some of the contextual factors which influence teachers’ ability to practice in accordance with their beliefs, showing that a disconnection between school or departmental values and those of an individual teacher can result in feelings of disaffection and powerlessness (Clare), while problems with classroom management and low expectations of students can lead to a functional, accuracy-focused understanding of

grammar (Celia), a similar result to that reported in Miller and Satchwell's study of beliefs and practice related to literacy (2006). The findings indicate that mismatches are caused by both "external constraints" and "internal mismatch between thinking and behaving" (Olafson and Schraw 2006:80), and that internal and external factors operate with differing degrees of influence and tension depending on the alignment between teachers' beliefs and those inherent in their departmental, school and curricular contexts. The study is particularly significant in indicating how limited conceptualisations and strong negative affective responses to an aspect of the curriculum, evident throughout Clare's interviews, can hinder practice. Findings also offer tentative evidence that changes in espoused beliefs may not necessarily translate into long-term alteration to practice, as indicated by Jane's continuing uncertainty regarding the role of grammatical terminology.

#### 6.10 Conclusions

The findings of this investigation suggest that grammar is still a significantly problematic area of English for secondary level teachers. While there is evidence that teachers believe there may be a role for explicit teaching of grammar, they continue to express doubt, conceptual confusion and negative feelings about it. There is also a strong trend within the phase one sample and the case studies which suggests that teachers particularly struggle to identify effective pedagogical approaches to grammar.

Teachers appear to have been hindered in developing their own effective pedagogy for grammar by a range of factors. Some of these were explicitly discussed by participants. These included a lack of experience of learning about grammar in their own schooling, a situation created by the changes in educational policy in the second half of the twentieth century. Many teachers have become expert writers without explicit knowledge of grammatical principles, and so lack any evidence from their own experience that grammar is necessary. Teachers also referred to inadequate attention to grammar in their initial or ongoing teacher education. Some teachers reflected that they have been deterred from tackling grammar by their affective responses to the term; some perceived a dichotomy between grammar and



creativity, or displayed anxiety about or dislike of metalinguistic terminology. Findlay's finding that teachers were "unanimous in their assertion that Literature is at the heart of English" (2010:5) is also echoed in the responses of some teachers, indicating that many in the profession may value and prioritise the study of literature above explicit learning about language or grammar.

Other factors were not explicitly discussed by participants, but may still be related to the difficulties which teachers face. These include the lack of convincing research evidence that could guide grammar policy more clearly, and the inconsistencies within the National Strategy, which fails to advance and exemplify a coherent model of grammar teaching. In addition, teachers are unfamiliar with particular models of grammar teaching which have been defined in L2 research or other national contexts, and so cannot use these as foundations for developing their own practice.

The shifting associations and conceptualisations of 'grammar teaching' also appear problematic for teachers. This is particularly important in the light of the fact that resistance to the idea of grammar was most often related to a partial conceptualisation of grammar teaching as traditional, prescriptive, or accuracy-focused, while teachers valued the potential of a rhetorical approach to help students to explore texts and experiment with the range of 'choices' open to them as writers.

However, it should also be recognised that English teachers are not a homogenous group, and that exceptions and alternative trends also exist. A significant minority of teachers expressed excitement and enthusiasm when discussing grammar. Teachers indicated that they are able to improve their linguistic subject knowledge, and to develop effective pedagogical strategies. The first case study, in particular, revealed the ongoing development of beliefs and pedagogical knowledge that occurs as part of teachers' daily professional practice. The challenge for those involved in research, policy and teacher training is to identify the best way to support this process.

The implications of these issues for research and policy are explored further in the next chapter.

## Chapter 7: Conclusions

### Implications for Research, Policy and Teacher Development

The findings of this study have important implications for research, curricular policy and teacher development. What participants say about the nature and value of teaching grammar and their attitudes towards it point the way towards areas which require further research. Their comments also indicate problems with the way in which the English Strategy has filtered into schools, and, for policy-makers and teacher-educators, give a useful indication of trends in the ways in which teachers think about grammar, providing a starting point for policy and training which can take account of teachers' personal practical knowledge, beliefs and values (Clandinin 1985; Poulson *et al.* 2001; Crawford 2003). Conclusions regarding the relationship between beliefs and practice similarly indicate areas requiring further research, particularly in pointing to the problems many teachers have in translating their espoused belief in a rhetorical model of grammar into effective pedagogical practice, and in indicating the influence that affective and conceptual factors can have. These findings also emphasize the crucial role which teachers play in mediating curricular policy, clearly highlighting the need for policy and teacher development which connects with teachers' views and experiences.

## 7.1 What teachers tell us about teaching grammar

### 7.1.1 Conceptual ambiguity

Conclusion	There is conceptual ambiguity in teachers' definitions of 'grammar teaching'.
Implications for Research	Further conceptual clarification of the different ways in which 'grammar teaching' is labelled and investigated, and particularly further clarification of the relationships between concepts such as Rhetorical grammar, Contextualised grammar, and Stylistic grammar.
Implications for Policy	More nuanced use of the terms 'grammar' and 'grammar teaching', clearer explanations of how the term is being used in policy documents.
Implications for Teacher Development	Training must address understanding of different conceptualisations of 'grammar teaching'.

Table 7.1 Conceptual Ambiguity

Within the sample of this study, there is little evidence that policy documents, including the grammar strand of the *Framework for teaching English* (DfES 2001), have provided teachers with a coherent and consistent concept of 'grammar teaching.' Nor does the implementation of the Framework and its revised version (DfE 2008) seem to have engendered positive attitudes towards grammar across the profession. Indeed, it is remarkable how little has changed in teachers' attitudes when the findings of the QCA survey (1998) are considered. Teachers have not been educated about the different meanings or uses of the word grammar, nor do they show much awareness of different approaches to teaching grammar other than the broad concept of 'traditional' grammar teaching which they associate with decontextualised exercises such as parsing.

There is, therefore, a pressing need for more precision and consistency in policy and research documents – and particularly those research publications which target professional audiences – in the use of the term 'grammar' as it relates to the teaching of English. A more nuanced use of language which draws clear distinctions

for teachers would be helpful, for example, in making them more aware of the distinctions between the conventions of linguistic etiquette and the genuine patterns which underlie language, descriptive and prescriptive grammars, grammar taught to broaden the range of stylistic choices open to writers and grammar taught to improve accuracy in the use of standard written English. Discriminating clearly between such uses of the term 'grammar' may even allow teachers to set aside some of the negative attitudes they have towards the word, as they would be better able to see how some conceptualisations or pedagogical focuses may align with their own values and priorities. In this respect, we may go even further than Myhill's call for a "reconceptualization of grammar at both policy and professional level," (2010a:178), and aim instead for recognition at policy and professional level of multiple 'grammars' or 'grammar pedagogies' which relate to the teaching of English. This also requires clear theorisation of different approaches to grammar teaching from the research community: further conceptual clarification of the meanings of and relationships between, for example, 'rhetorical grammar teaching' and 'contextualised grammar teaching,' would assist policy-makers in ensuring that their policies and guidance are consistent. In addition, teacher training and development must recognise the conceptual confusion surrounding the concept of 'grammar' in order to provide teachers with a clearer understanding of the different meanings of 'grammar teaching'.

### 7.1.2 Uncertainty about the value of grammar

Conclusion	Teachers are uncertain about the value of teaching grammar.
Implications for Research	Further research into how the teaching of grammar can support writing development.
Implications for Policy	Acknowledge the limited range of evidence that supports the teaching of grammar. Teachers allowed to judge what grammar knowledge may be useful for their own students.
Implications for Teacher Development	Facilitate critical understanding of research, encourage teachers to question policy assumptions, encourage teachers to get involved in grammar research.

Table 7.2 Uncertainty about the value of grammar

The role that grammar might play in assisting children's writing development is, according to teachers, still unclear. Doubt about its value, and particularly uncertainty as to whether it is necessary to teach grammar explicitly, was pervasive throughout the sample. The feeling of "unfulfilled potential" characterised by Beard (2000:121) was clearly evident, particularly in teachers' comments that the precision afforded by the use of metalinguistic terminology when discussing writing and close attention to the crafting of language can benefit students. However, this was tempered by participants' concerns about students becoming 'bogged down' in grammar, fears that it can have detrimental effect on student attitudes, and a lack of confidence that they can teach it effectively: many perceived it to be a particularly difficult aspect of the subject to tackle. In this respect, teachers are echoing (knowingly or unknowingly) the research reviews that found no evidence of a clear benefit to students' writing development from the teaching of grammar (Braddock *et al.* 1963; Hillocks 1984; Andrews *et al.* 2004a; Graham and Perin 2007). This uncertainty reflects the need for further research focused on how grammar might support writing development. It may also suggest that, at this point, knowledge about grammar "might best be positioned as a requirement for teachers' academic and professional knowledge, not as something to *teach* to young people" (Andrews

2010:94). Professional development programmes can assist teachers in dealing with this area of uncertainty by fostering a critical understanding of current research and policy, educating teachers about current developments, and encouraging them to participate themselves in further research projects.

### 7.1.3 Who might it benefit?

Conclusion	Teachers are uncertain about which students might benefit from grammar teaching.
Implications for Research	Investigate how students of different levels of attainment and different dispositions respond to grammar; take more account of differences between students when researching grammar.
Implications for Policy	Acknowledge the limitations of current evidence for teaching grammar. Allow teachers to judge what is appropriate and helpful for their own students.

Table 7.3 Who might it benefit?

The question of which students might benefit most from being taught grammar explicitly was a key area of disagreement between teachers, indicating that this may be a particularly fruitful area for further research. While some believed that students needed a higher level of ability to be able to cope with the abstraction inherent in analysing language grammatically, others believed that the more able writers found grammar unnecessary as they have the instinctive ability to write well. This is not a straightforward opposition as students with high cognitive abilities may not necessarily always be the best writers, although the results of the *Grammar for Writing?* project found that the students with the highest pre-test writing scores did benefit the most from the intervention (Myhill *et al.* 2012). Teachers also suggested that grammar is more appealing to different types of students, with a few identifying particular benefits for autistic students, and one identifying “boys” in particular. More research is needed to determine whether grammar teaching is indeed better targeted at higher-ability students, or whether it has particular benefits for particular groups of students. Research into grammar teaching should also take more account of other differences between students, including their dispositions towards grammar

and writing. In fact, just as I have argued that the notion of ‘grammar teaching’ needs further nuance in its definition, it is possible that different approaches to grammar teaching might be more suitable for different ‘types’ of student. This may also relate to the role of terminology, as some participants suggested that grammatical metalanguage could be a barrier to accessibility for some students. Again, the uncertainty regarding which students might benefit from being taught grammar should be acknowledged in curricular policy, and teachers should be allowed to use their professional judgement in order to tailor their teaching to their own students: policy should allow teachers “to deploy their knowledge *as they see fit* in the service of the teaching and learning of more accurate and better-quality writing” (Andrews 2010:94).

#### 7.1.4 The role of terminology

Conclusion	Teachers are uncertain about the value of using metalinguistic terminology.
Implications for Research	Further research and theoretical clarification of the concept of teaching grammar without terminology. Research into the impact of ‘implicit’ grammar teaching in comparison to ‘explicit’ teaching.
Implications for Policy	Acknowledge that while it may be useful for teachers, terminology is not necessarily useful for students. Avoid prescribing a set ‘bank’ of terms for students to learn, although a common and consistent set of terms for teachers may be useful.
Implications for Teacher Development	Focus training on how to explore and explain how linguistic structures create meaning and effect, not on learning terminology.

Table 7.4 The role of terminology

Participants’ comments indicated that the function of teaching grammatical terminology should also be more closely investigated. More than half of the sample espoused a belief that grammar can be taught without using technical language by



using approaches which focus on drawing attention to patterns and structures of language and discussing their effects, then encouraging students to imitate and experiment with such patterns in their own writing. This idea has been tentatively advanced in the research literature (Van Gelderen 2006; Myhill *et al.* 2008) but not yet fully explored. What this sort of ‘grammar teaching’ might involve and how it might relate to other pedagogical models (including sentence-combining) are both questions requiring further research. Indeed, given that this study provided self-reported evidence of participants doing this kind of teaching and “not calling it grammar,” and given the strong negative associations teachers have with the term, there is also a question as to whether such teaching should be labelled as ‘grammar’ at all, although the focus on close attention to linguistic structures positions it as something more specific than broad ‘language study.’ Until the relative efficacy of implicit and explicit approaches have been determined, policy which focuses on requiring students to learn and use grammatical metalanguage is likely to be rejected by many teachers. Similarly, teacher development programmes should focus more on the difficulties of exploring and explaining the meanings and effects of different linguistic structures, rather than on improving teachers’ knowledge of how to analyse texts using grammatical terminology.

#### 7.1.5. Valuing a rhetorical model

Conclusion	Teachers value grammar which is positioned within a rhetorical model.
Implications for Research	Further research into rhetorical approaches.
Implications for Policy	Position grammar clearly and consistently within a rhetorical model throughout all publications and training materials.
Implications for Teacher Development	Provide more guidance about how to implement rhetorical approaches to grammar teaching.

Table 7.5 Valuing a rhetorical model

Participants did, however, show some trends in their identification of features of effective grammar teaching, and showed a strong trend towards positioning the value of grammar within a rhetorical model. They emphasised the need for grammar to be contextualised (albeit with different implications in their use of the term), and highlighted the potential of rhetorical approaches to encourage students to think critically about writing, making them aware of the decisions that they make as writers. In this they may, as noted in chapter six, have been influenced by the strategy materials; nevertheless, there is a clear dismissal of traditional approaches to grammar such as parsing, and a converse focus on using grammar to make links between the texts which students read and the decisions which they make as writers. This suggests that one avenue for future research is to continue develop rhetorical approaches to teaching grammar and to assess their benefits for students, building on the work of the larger *Grammar for Writing?* project. Such research would need to focus on whether, as participants claimed, such approaches can promote critical metalinguistic awareness, and on whether and how such understanding might translate into improvements in students' writing. The implication of this for policy is particularly stark: reverting to a traditional, prescriptive or accuracy-focused view of grammar is likely to meet with strong opposition from teachers, while a policy which conversely builds on and clarifies a rhetorical approach is likely to be easily accommodated into teachers' belief systems. Similarly, this finding also suggests that teacher development which positions grammar within a rhetorical model is more likely to be appreciated by teachers.

#### 7.1.6 Negative attitudes

Conclusion	Many teachers display negative feelings and attitudes towards grammar.
Implications for Policy	Position grammar within a rhetorical model.
Implications for Teacher Development	Acknowledge the public 'deficit' discourse and empower teachers to resist this by exploring different conceptualisations of grammar.

Table 7.6 Negative attitudes

The predominance of negative affective responses to 'grammar' amongst participants may appear alarming. However, many teachers were enthusiastic about the potential rhetorical grammar may have for improving their students' understanding of writing. The strength of some affective responses, particularly those of shame or fear, suggest that curricular policy and teacher development programmes must be sensitive to the fact that teachers feel unprepared by their own education to teach grammar. Jones has highlighted the significance of affect and the way "we cling to feelings and associations" for shaping the values of newly qualified teachers, and has asserted the importance of professional development which provides "the scope and support required to allow them to reappraise their personal beliefs and modify their original assumptions in line with the values underpinning professional practice" (2003:397). This study suggests that such an approach to ongoing professional development is equally important for experienced teachers.

Given that dislike and anxiety was often related to teachers' conceptualisations of grammar as 'right or wrong,' 'different' to other aspects of English and focused on terminology or 'putting labels on things', it is likely that the approach taken to grammar in the new English curriculum will have an impact on their attitudes. A prescriptive, terminology-focused, decontextualised approach is likely to exacerbate negative attitudes; a descriptive, effects-focused and contextualised approach may alleviate some concerns, provided that teachers are given adequate guidance in how to transfer the curricular principles into effective teaching approaches.

Teacher educators have an important role to play in empowering teachers to resist the "deficit" discourse that characterises much public discourse about grammar (Hancock 2009). Teachers need to recognise "the national psyche of anxiety about grammar and punctuation" (Myhill 2010a:170), an anxiety which was clearly evident in some of their reactions to the term, in order to set this aside and consider the potential that teaching grammar might have for their own students.

### 7.1.7 The place of grammar in the English curriculum

Conclusion	Teachers are uncomfortable with how grammar integrates with the rest of the English curriculum.
Implications for Research	Explore how grammar can be integrated across both reading and writing activities. Further clarification of how grammar can be 'contextualised'.
Implications for Policy	Foreground contextualisation of grammar within the curriculum. Make clearer links between reading and writing.
Implications for Teacher Development	Training should focus on contextualised approaches which integrate grammar within reading and writing.

Table 7.7 Grammar in the English curriculum

Further consideration also needs to be paid to how grammar is integrated into the English curriculum as a whole. Teachers' tendency to express negative attitudes made it clear that many find grammar an uncomfortable aspect of English to teach, and participants also characterised it as separate or different to other aspects, describing it as "right or wrong," more akin to "maths" or "science," seeing it in opposition to their love of literature (cf Findlay 2010) or to creativity. This contrasts with what participants emphasised about the need to contextualise the teaching of grammar by making links between reading and writing rather than focusing on isolated, declarative knowledge. Unless the forthcoming new National Curriculum for English can make clear how the study of grammar relates to and coheres with other areas of English, grammar is therefore likely to remain a separate and disconnected element for some teachers. These teachers will continue to struggle to teach grammar contextually, and this is likely to continue to reinforce negative attitudes towards the concept of 'grammar teaching.' Policy documents must therefore foreground the contextualisation of grammar within the curriculum for English as a whole, providing better articulation of how grammar can be integrated with other aspects of the subject. Equally, it would be helpful for research to consider how to situate grammar within both reading and writing activities, exploring how the relationship between the two can best be exploited in order to enhance

metalinguistic and writing development. Teacher development programmes should also focus on contextualised approaches which use grammar to support reading and writing activities.

## 7.2 Teachers' beliefs and practice

### 7.2.1 Pedagogical difficulties

Conclusion	Teachers lack pedagogical understanding of how grammar can support the teaching of writing.
Implications for Research	Research closely with classroom teachers to explore different pedagogical approaches in real contexts and to evaluate their effectiveness.
Implications for Policy	Acknowledge the limitations of research. Adopt a coherent pedagogical model and support teachers in experimenting with it.
Implications for Teacher Development	Focus on pedagogy not just linguistic subject knowledge.

Table 7.8 Pedagogical difficulties

As Fives and Buehl argue, "effective teachers possess more than vast amounts of content knowledge. They also understand the processes, contexts, and theories that influence teaching practice." (2008:135). One of the most significant findings of this study is that teachers are equally or more anxious about their lack of pedagogical understanding relating to grammar than they are about their linguistic subject knowledge. The beliefs expressed by teachers in this study reflect the fact that recent curricular policy has not been built on a coherent and consistent pedagogy for grammar (Lefstein 2009), let alone one founded on clear evidence from research into effective approaches to grammar teaching. While the success of the intervention materials used in the *Grammar for Writing?* project is a sign of progress in the development of an effective model of grammar teaching, participants raised a number of pedagogical problems which require further investigation: the difficulty of explaining grammatical terminology to students in a coherent, accessible manner; the problem of helping students to retain their knowledge; and the difficulty

experienced by both students and teachers in their attempts to discuss linguistic “effects” in a precise, non-formulaic way. While there is evidence from case study 1 (Jane) and from practitioner articles from the US (e.g. Yoder 1996; Brown 1996) that individual teachers can develop what they feel are effective approaches to grammar on their own, the fact that participants identified “consistency” across teachers as a fundamental necessity for effective grammar teaching suggests that there is a critical need for coherent, research-informed pedagogies to be made accessible to teachers. The research needed to underpin such pedagogies must consider the potential and tackle the difficulties highlighted by participants in this study.

There have been calls for in-service teacher education which focuses on improving linguistic subject knowledge (Vavra 1996, Hudson and Walmsley 2005, Kolln and Hancock 2005). However, the findings of this study echo those of trainee teachers (Turvey 2000; Cajkler and Hislam 2002) in that participants indicated that they are able to develop their subject knowledge independently. Pedagogical confidence is a different matter: while the majority of participants valued the potential of a rhetorical approach to grammar, they lacked confidence in knowing how to fulfil this potential in the classroom. The more pressing need, therefore, is for teacher education which focuses on pedagogical approaches to grammar alongside subject knowledge: helping teachers to understand how they can use their linguistic knowledge to inform their teaching. For this to occur, further research into effective grammar teaching is needed (as outlined above).

To support teacher development, policy must attempt to ensure that the chosen rationale for teaching grammar is clearly stated in the new National Curriculum for English, and that it is consistently enacted in the accompanying guidance and materials. The suggestion in *The Grammar Papers* that “teachers may choose for themselves their preferred model(s) of grammar” (OCA 1998:17) relies on a degree of knowledge and confidence across the profession which, this study suggests, does not yet exist. Teaching grammar is hard – as participants claimed – so teachers cannot be expected to select their own ‘grammar’ and construct their own effective approach to teaching it without some support. They rather need to be provided with

a coherent model of grammar, accompanied by a conceptually-consistent pedagogy which has explicit principles underpinned by a clear theoretical basis.

Given that some participants found their confidence growing as a result of their participation in the *Grammar for Writing?* project, it would also be useful for research to investigate whether projects in which teachers are actively involved in developing ways to translate pedagogical principles into classroom practice might have a more beneficial effect on teacher attitudes and student outcomes than situations where teachers are simply provided with teaching objectives and materials such as lesson plans and resources.

#### 7.2.2 The relationship between beliefs and practice: teachers mediating policy

Conclusion	Teachers play an important role in mediating policy.
Implications for Research	Further research into the factors which affect the relationship between beliefs and practice in grammar teaching, particularly conceptual and affective elements. Research into how teachers mediate the grammar element of the new curriculum when it arrives.
Implications for Policy	Take account of teachers' beliefs about grammar when planning and disseminating policy.
Implications for Teacher Development	Encourage teachers to reflect on their beliefs and practice.

Table 7.9 Beliefs and practice

This study has been significant in starting to explore some of the ways in which the beliefs of secondary-level English teachers relate to their practice in the teaching of grammar. One of the most interesting findings arises from case study three, where there was a mismatch between espoused rhetorical principles and deficit-focused and formulaic teaching. A range of reasons have been suggested for this tension, including competing beliefs (that achieving accuracy in the use of standard English is more important than exploring the effects of linguistic structures), and contextual constraints (the need to manage behaviour). Case study two (Clare) has also

provided evidence that affective and conceptual factors can play a strong role in determining the relationship between espoused evaluative beliefs and practice. Considering the important role which teachers play in mediating policy, outlined below, it would be valuable to conduct further research into the network of factors which influence pedagogical practice in this contested area.

The findings of this study reflect the fact that teachers play a vital role in mediating curricular policy. The beliefs espoused by phase one participants indicate that teachers can choose to limit or expand their teaching of grammar, based on their confidence or attitudes towards it. The results from the case studies indicate some of the different approaches teachers can take to grammar according to their beliefs and classroom contexts, particularly highlighting the difference between using grammar to discuss the effect of specific linguistic features in real texts (case study one), or taking a formulaic approach which advocates the use of, for example, 'adverbs' (case study three; Celia) or 'short sentences' (case study two) with limited contextualisation and simplistic explanation of effects. The findings show how teachers are responsible for interpreting the curriculum, indicating how the judgements teachers make about what is important and valuable, such as creativity (case study two), or functional skills and accuracy (case study three) can exert a strong influence on their teaching, despite the intervention of a range of contextual constraints. In fact, only one of the three case study teachers referred to the curriculum as a justification for their teaching, pointing to the objectives in the original and revised English Framework (DfES 2001; DCSF 2008). With the growing list of schools given 'Academy' status which are given freedom from the National Curriculum, the role that teachers play in deciding what is taught and is likely to be increased.

This has far-reaching implications for policy. While this study has not attempted to classify the efficacy of teachers' approaches, research has indicated that both effective and ineffective practice can be linked to certain beliefs (Poulson *et al.*: 2001; Rubie-Davies *et al.* 2004; Miller and Satchwell 2006). Heeding Clandinin's warning that teachers must not be "inadequately accounted for" in curriculum innovation



(1985:364), this research indicates that if an effective approach to teaching grammar is identified by research, attempts to enact this in policy will need to take account of the affective responses, episodic influences and evaluative beliefs that teachers hold in relation to grammar. According to the findings, many teachers remain unconvinced about the value of teaching grammar. Affective and episodic factors influence both perceptions of its value, and the way that teachers incorporate it into their lessons. Particular conceptualisations of the term evoke negative responses from teachers. It is therefore possible that teachers may reject any attempt to advocate “grammar” based on their affective associations with the term, their lack of subject or pedagogical confidence, their perception that it is reactionary, the fact that it was not valued in their own education, or the fact that feedback from their own practice suggests that it is unnecessary. As one teacher commented, they can “shy away” from teaching it.

In order to “win hearts and minds” (Crawford 2003:71), particularly the hearts and minds of teachers who have had little experience of grammar in their own education, who have been teaching for a number of years without seeing a need for explicit grammar teaching, or who have been struggling to incorporate grammar into their lessons with limited success, it is essential that policy and research shows how grammar can be aligned to teachers’ values: what they enjoy, and what they consider to be important.

The vital role that teachers play in mediating policy must also be acknowledged in teacher development programmes. Encouraging teachers to reflect on their beliefs and how these influence their classroom practice is essential for developing their independence and judgement (Calderhead 1996; Wyatt-Smith and Castleton 2004), and programmes advocating change in practice must particularly look for ways to encourage teachers to “accommodate” or “adjust to” new developments by relating them to their existing beliefs (Poulson *et al.* 2001:290).

### 7.2.3 Belief change

Conclusion	Teachers are resistant to belief change.
Implications for Research	More longitudinal research to investigate how beliefs develop and change in this domain.
Implications for Policy	Encourage professional experimentation and judgement.
Implications for Teacher Development	Development programmes should provide opportunities for teachers to experiment with grammar in their own classrooms and to analyse and share their experiences.

Table 7.10 Belief change

A further avenue for investigation, one particularly important given the prevalence of doubt and negative attitudes, is belief change. This is likely to require longitudinal research: this study found evidence of self-reported changes in beliefs, attitudes and even practice from participant teachers, but not of longer-term change in beliefs or practice in the case studies. There may be a role for researchers and teacher educators in helping teachers to reflect on, prioritise and modify their beliefs, as suggested by Wyatt-Smith and Castleton (2004), and Basturkmen (2007:8). However, any attempt to change or to influence teacher beliefs about grammar will have to contend with the strength of episodic influences, both from their own education (Smith 2005; Borg 2003) and from their own experience as teachers (Borg and Burns 2008; Petraki and Hill 2010), both of which have been highlighted by this study. It will also have to overcome the strength of some teachers' dislike of or anxiety about grammar, particularly as Tillema suggests that affect underpins belief change (2008).

The findings of this study suggest that having an impact on long-term "theories-in-use" may be considerably more difficult than influencing teachers' short-term "espoused theories" (Argyris & Schon 1974). Therefore, if teacher development programmes are put in place to promote the teaching of grammar, evaluation of their effectiveness will need to look beyond immediate changes to espoused beliefs, towards more embedded changes to teachers' classroom practice. This is likely to occur through a programme of development which acknowledges the "practical and experiential" nature of teaching (Borg and Burns 2008:478), incorporating

opportunities for teachers to actively experiment with grammar in their classrooms, to reflect on and share their findings. This should be supported by policies which encourage teachers to be active researchers in their own classrooms, and which give credit to their professional judgement.

### 7.3 Summary: giving teachers control

The participants in this study were all enthusiastic professionals, keen to invest in their own professional development and to assist research which might benefit their future teaching. They were prepared to try out unfamiliar approaches to the teaching of writing and willing to work with the pedagogical principles and teaching materials provided by the *Grammar for Writing?* project. They provide clear evidence that even those teachers who admit to feeling “bored” by grammar, to “hating” it or to feeling “panic” when faced with it, can be willing to set aside or overcome their personal feelings and doubts, so long as they are given suitable support.

The participants recognised the range of factors which made many of them poorly prepared to teach grammar effectively: that many have simply not ever been taught grammar; that there is insufficient time to resolve gaps in linguistic and pedagogical knowledge during initial teacher training; that the perception that grammar is unnecessary means that some teachers have little incentive to improve their knowledge, particularly given the range of other demands on their time. However, the danger of the public discourse of “standards” (Keen 1997; Rimmer 2008) is that teachers are criticised for their lack of explicit declarative knowledge of metalinguistic terminology. Myhill has recalled the media “scare reports about teachers’ understanding of grammar” (2010a:170) which greeted the publication of a review of research on writing (Myhill *et al.* 2008), citing the *Times Educational Supplement* headline “Syntax is too taxing for many teachers” (Stewart, 2008) as typical of the tone of such reports.

Research, policy and teacher development professionals must therefore be extremely sensitive to the danger that teachers may be blamed, or feel blame, for

the problems they face teaching grammar. If we want teachers to teach grammar effectively, we need to make teachers feel empowered rather than bullied or inadequate. Providing teachers with a clearer understanding of the different meanings of grammar and different ways in which it can be taught may be one step towards achieving this. Creating a coherent, integrated curriculum which is based on a clear conceptualisation of grammar and supported by consistent pedagogical materials may be another. Exploring approaches to research and teacher development which place the responsibility for developing pedagogical activities and materials into teachers' hands is another possibility, so long as they have adequate support and a clear understanding of the pedagogical principles which they need to embed. Micciche has called for teachers of writing to "seek avenues from which to revitalize practice, positioning rhetorical grammar as a necessary component of rhetorical education" (2004:733). If teachers are to rise to this challenge, research, policy and teacher training needs to move in support. If this can be achieved, then many more teachers may begin to understand the sentiment expressed by Sophie when she explained her feelings about grammar:

*There seems to be this concept in people's imagination that you say the word grammar and its ... like the pit of doom you've just thrown them into and it's hell and it's not, actually to me, that's where freedom lies.*

## Appendix I: Audit Trail

This appendix includes an audit trail for one participant in order to show a sample of the stages involved in the research process. The participant is the first case study teacher. She has been selected as the only participant to have data for every aspect of the study (the second case study having declined to comment on her belief profile, and the third having declined to comment on her case report).

Date	Action	Associated attachments
June 2008	School selected by random sampling and Head Teacher contacted to request participation.	
	Observation and interview schedules piloted at two schools, one by D.M and A.W., one by S.J. and H.L. Schedules refined.	Pilot obs. schedule Pilot int. schedule Revised obs. schedule Revised int. schedule
	Participating teacher selected by the school. Memorandum of Understanding signed by the Head Teacher.	Memorandum of Understanding
	Visit to the school by H. L. Project explained, administrative documents exchanged. Teachers take a linguistic subject knowledge test (disguised as part of a wider English subject-knowledge audit).	Research briefing Teacher questionnaire and Isk test
September 2008	Participant attends a project training day at Exeter University.	Training day powerpoint
October 2008 – June 2009	3 visits to the participant by H. L. Each time observing one lesson from one of the G4W schemes of work, and following the observation with a semi-structured interview.	3 completed observation schedules 3 semi-structured interview transcripts
June -Sept 2009	Immersion in the interview data and trial coding of four interviews.	
Sept 2009	Meeting of the G4W team to discuss and compare coding.	
Sept –Dec 2009	Top level coding of the interview data. Creation of belief profiles.	Belief profile (annotated by participant)
Dec 2009	Participant attends project dissemination conference. Annotates belief profile with comments. [Non-attending participants are emailed belief profiles and invited to comment / annotate and return.]	Belief profile (annotated by participant)
Jan 2010	Participant is invited to participate as a case study. Responds positively. Administrative documents relating to the case study exchanged. Memorandum of Understanding signed by the participant.	Research briefing Memorandum of Understanding
Jan -Feb 2010	Bottom-level coding of the interviews and of the comments on the belief profiles.	

Feb 2010	Coding presented to a group of PhD researchers and supervisors.	Interim codes
March 2010	Rationalisation of coding structure.	Final coding frame
April 2010	Initial findings from the phase one interviews presented at BERA SIG writing conference.	
April 2010	Piloting of the think-aloud protocol	Think-aloud protocol instrument
May 2010	Three week Case Study visit. Lessons are observed, recorded and transcribed. Think-aloud protocol is recorded in week two. Stimulated recall interview occurs after all of the observations, in week three.	Case study lesson transcripts Stimulated recall transcript Think-aloud transcript Field notes
June 2010	(Case Study two visit.)	
Sept 2010	Findings from the phase one interviews presented at EARLI SIG writing conference.	
Dec 2010	(Case Study three visit.)	
Jan 2011	Analysis of case studies one and two.	Completed case study analysis framework Description of pedagogical practice
Feb 2011	Presentation of interim case study findings at WRAB conference.	
March 2011- June 2011	Analysis of case study three. Writing of draft case reports.	Draft report of case study one
July 2011	Draft case report emailed to participant.	
Sept 2011	Participant comments on case report. Case report revised.	Participant's response to draft case study report (emailed) Response to participant sent with revised case study report (emailed) (Final case study report is given in chapter five)

Documents Attached:

I.i Administrative Documents

- Phase one: I.i.a Research briefing (given to participants)
- I.i.b Memorandum of understanding
- I.i.c Training day powerpoint
- Phase two: I.i.d Research briefing (given to participants)
- I.i.e Memorandum of understanding

I.ii Data Collection Instruments

- Phase one: I.ii.a Original (pilot) observation schedule
- I.ii.b Original (pilot) interview schedule
- I.ii.c Revised observation schedule
- I.ii.d Revised interview schedule
- I.ii.e Teacher linguistic subject knowledge test
- Phase two: I.ii.f Think-aloud protocol

I.iii Raw Data

- Phase one: I.iii.a Three completed observation schedules
- I.iii.b Three semi-structured interview transcripts
- Phase two: I.iii.c Case study lesson transcripts
- I.iii.d Stimulated recall interview transcript
- I.iii.e Think-aloud protocol transcript
- I.iii.f Field notes
- I.iii.g Participant's response to draft case study report (email)

I.iv Data Reduction and Analysis Products

- Phase one: I.iv.a Belief Profile (annotated by the participant)
- I.iv.b Interim codes
- Phase two: I.iv.c Completed case study analysis framework
- I.iv.d Summary of pedagogical practice

I.v Data Reconstruction and Synthesis Products

- Phase one: I.v.a Final coding frame
- Phase two: I.v.b Draft case report (as emailed to the participant)
- I.v.c Response to participant sent with revised case report (email)
- I.v.d Cross-case analysis notes



THE EXETER WRITING PROJECT



**What is it?**

This a major national study, funded by the ESRC to the tune of £1/4 million, looking at the teaching of writing in secondary schools. We are interested in what teachers and students think about writing, and what teachers and writers do in the classroom. In order not to bias the outcomes of the project, you would not be told the precise focus until the end of the project, but attitudes to and practices in writing are the broad focus.

**What will the project do?**

The project will focus on one year 8 class for a whole year. Before the project starts, we would like you to complete a questionnaire about your views on writing and once in each term you would be asked to teach a 2-3 week Scheme of Work on a specific theme addressing specified objectives from the National Strategy. You would also need to be prepared to be observed teaching a lesson, followed by an interview discussing your teaching decisions; and to allow two students to be interviewed about their writing. In addition, we would need you to set aside one lesson in September so that the class can complete a baseline piece of writing, set by the project team, and to devote a further lesson in July to another piece of writing. We would also need performance data at the start about the students in your class.

September 2008	Provide performance data about the year 8 class Allocate one lesson so that students can complete a baseline writing task
Autumn Term	Attend a project training day Teach a 2-3 week SoW on <b>Fictional Narrative</b> addressing specified objectives Allow us to observe one lesson and be interviewed about this lesson Allow us to interview a child about their writing Provide us with copies of the final piece of writing from this SoW
Spring Term	Teach a 2-3 week SoW on <b>Argument Writing</b> addressing specified objectives Allow us to observe one lesson and be interviewed about this lesson Allow us to interview a child about their writing Provide us with copies of the final piece of writing from this SoW
Summer Term	Teach a 2-3 week SoW on <b>Writing Poetry</b> addressing specified objectives Allow us to observe one lesson and be interviewed about this lesson Allow us to interview a child about their writing Provide us with copies of the final piece of writing from this SoW
July 2009	Allocate one lesson so that students can complete a post-project writing task.

We will pay supply cover for attendance at the project training day (plus overnight accommodation for the Midlands teachers). In addition, you will receive a nominal £100 fee to acknowledge the additional burden of giving up time to be interviewed and providing us with student data.

**What's in it for me?**

We hope you will enjoy being involved in a high-profile national project and we know that many English teachers enjoy the chance to be interviewed and talk about their professional views. As a 'thank you' for your commitment to the project, all participant teachers will be invited to a day conference in 2010, with supply cover paid, where the practical implications of the project will be disseminated and any resources from the project distributed.

**We need full commitment for the whole year of the project.**





THE EXETER WRITING PROJECT  
MEMORANDUM OF  
UNDERSTANDING



**About the Project**

This a major national study, funded by the ESRC to the tune of £1/4 million, looking at the teaching of writing in secondary schools. We are interested in what teachers and students think about writing, and what teachers and writers do in the classroom. It is likely that the findings of this research will be of high significance at a policy and practice level and we hope that participation will be of direct benefit to our project schools. We know from experience that to be successful research partnerships like this require not only the enthusiasm of the participating teacher but the full support of the headteacher. Thus we have written this Memorandum of Understanding to clarify and cement this partnership.

- 1 This Memorandum of Understanding is between xxx School and the University of Exeter in respect of the Exeter Writing Project.
- 2 The Memorandum is designed to ensure clear understanding of the commitment involved in participation in this research project and to clarify the responsibilities of each party involved.

**3 The University's responsibilities in the research partnership with schools.**

The University will:

- guarantee that all research is conducted with full ethical consideration, complying with the highest expectations of the British Educational Research Association Ethical guidelines. This will ensure confidentiality and anonymity of all schools, teachers and students involved in the project. It will also seek informed consent for participation from teachers and students.
- ensure that all university staff visiting schools have been subject to an enhanced CRB check.
- pay supply cover for attendance at the Project Day in 2008 and the Project Dissemination Conference in 2010.
- guarantee that all participating schools benefit from the outcomes of the research through feedback provided during the study and a specifically written 'Good Practice' document provided at the end of the study.

**4 The School's responsibilities in the research partnership with the university.**

The school will:

- support the year 8 teacher in fulfilling the requirements of the project as outlined on the Project Briefing Sheet
- release the year 8 teacher for the Project Training Day in 2008 and the Project Dissemination Conference in 2010
- encourage the teacher involved to share project outcomes within the English department to inform subsequent departmental policy and practice
- assure commitment to the project for the duration of the research – from September 2008 until July 2009.

I understand the commitment involved in this research partnership and I am happy to support it.

Signed: ..... (Headteacher) Date: .....

SLIDE 1



# Exeter Writing Project

SLIDE 2

What are we investigating?

- What do teachers believe about the teaching of writing?
- About what children find easy/difficult?
- About different text types?
- About the writing process?
- About ways of teaching writing?
- About what needs explicit teaching?
- About what makes good writing?

SLIDE 3

What do students think about writing?

- What writing do they like/dislike?
- What teaching strategies do they find helpful?
- Can they articulate the language choices they make?
- Can they discuss ways to improve their writing?

#### SLIDE 4

##### Ethical Issues

- We have not told you the main focus of this study because it would bias the research
- This raises an ethical issue
- Resolution:
- The focus will be explained at the end of the year
- All research results shared with you at the end of the project
- Post hoc informed consent sought at the end of the project
- You are invited to an end of project conference to share findings and resources

#### SLIDE 5

##### Ethical issues

- Student being interviewed: informed written consent required from student and from parents.
- All students involved need to consent to us using their writing in future publications. All students will be given the option to ask us not to use their writing.

#### SLIDE 6

##### Writing: the biggest challenge

- We learn to talk naturally through exposure and adult support
- We learn to read and write simultaneously, but reading progresses faster than writing
- Writing is one of the most mentally demanding activities we do (about the same as chess!).
- Expert writers are composing ahead as they write, and are re-reading already written text as they write.
- Less expert student writers are using up a lot of 'brain power' just getting the words on the page

## SLIDE 7

There is no question about it - writing is an enigma.

Why is writing so tricky? Because it requires mastery of two conflicting skills: a creative skill and a critical skill. The former is of the imagination, the latter of the intellect, and they come from different brain hemispheres. To write well, we have to employ both to maximum effect.

## SLIDE 8

What will make this good writing?

- using the stimulus extract in an unusual way
- evoking a mood, or a scene, or reader curiosity
- creating something that is complete in 200-400 words
- choosing words carefully to create the effect you want

BUT....

Great writers experiment and take risks; we want you to try to do something new and different - and it might not work.

Great writers also have very full waste paper bins!

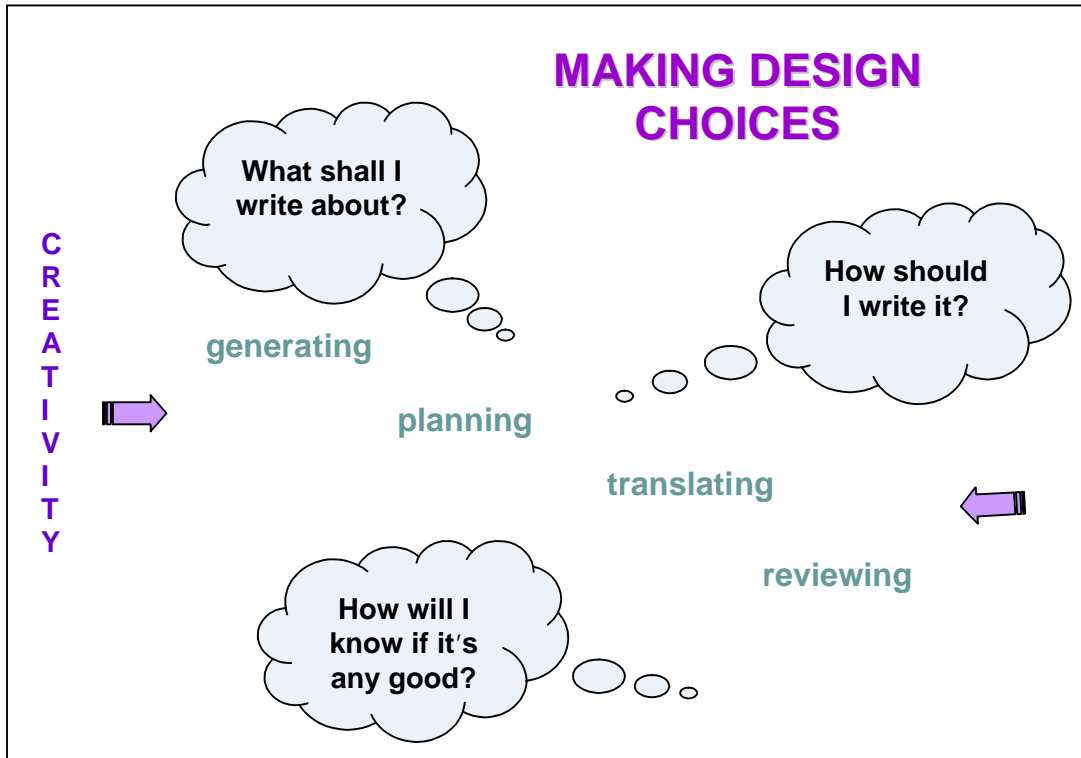
## SLIDE 9

Task Instructions

You have to use every word of the Macbeth extract, in order, and you cannot use more than two of the words consecutively. You can write about anything at all, no restriction: it might be a topic or scene or person inspired by the extract, or something completely different. Let your imagination go wild!

The finished piece must be between 200 and 400 words – no more, no less.

SLIDE 10



SLIDE 11

Writers as Designers

- 💡 What do I want to communicate?
- ✍️ What effects do I want to achieve?
- ✍️ What is the best way to say this?
- 📄 How do I want it to look?
- 👁️ Have I designed this for my intended reader?
- 😊 Does it work – is it any good?

## Appendix I.i.d Research briefing (phase two)



### THE EXETER WRITING PROJECT: Follow-on Case Studies



#### What is it?

This small-scale follow-on study is an extension of the Exeter Writing Project, and is also funded by the ESRC. Unlike the parent project, this research is focused entirely on teachers: what they believe about teaching writing, and how they teach it. This study aims to investigate what teachers do when they teach writing, and to explore how they explain or justify their pedagogical decisions. It will also make links between teachers' stated beliefs (in interviews) and their classroom practices.

#### What will the project do?

The project will take 3 teachers as 'case studies,' all of whom will have been participants in the parent project.

The research is planned to take place over a two-week period with each teacher, although, with the teacher's consent, it may be extended into a third week where possible.

Week One	<ul style="list-style-type: none"> <li>○ I will observe you teaching a scheme of work focused on writing to one or more KS3 or KS4 class. I may take field notes, and I will ask you whether you will consent lessons being recorded on a digital voice recorder to capture your talking. If you do not wish to do this, I will make notes instead. Any recordings may be transcribed. While I will be making notes, I need not be a passive observer: I can act as a classroom assistant if you wish, supporting individual students, or helping in any other way that we agree is appropriate.</li> <li>○ I will also give you two pieces of writing by students, and ask you to record a 'think-aloud' protocol at some point during the first two weeks, talking through what you think about each one and about what advice you'd give each student to improve as you mark them (I will provide the digital recorder for this).</li> </ul>
Week Two	<ul style="list-style-type: none"> <li>○ I will continue to observe you, as outlined above.</li> <li>○ I will also interview you for approx. one hour (at a time you find convenient). This interview will use notes or transcriptions from the lessons observed in week one/two, and will ask you to reflect on and explain your pedagogical thinking / classroom decisions.</li> </ul>
Week Three	<ul style="list-style-type: none"> <li>○ (Optional) I can continue the observations and have a final interview where we discuss your classroom decisions.</li> </ul>

#### After the initial research period

You have already seen an initial 'Belief Profile' from your involvement in the Exeter Writing Project. When the data from the case studies has been assembled and analysed, I would like to send you an updated 'belief profile' and a 'practice profile' to comment on, and I may invite you to reflect on the relationship between your beliefs and practice. You do not need to respond to this request, but you may well find it interesting to do so.

#### What's in it for me?

I hope you will enjoy continuing your research partnership with Exeter University, and that your involvement will give you the chance to reflect on your teaching, along with some of the issues that have arisen from your participation in the parent 'Grammar, for Writing?' project.



THE EXETER WRITING PROJECT  
Follow-on case studies:  
Teachers' Beliefs and Practice  
MEMORANDUM OF UNDERSTANDING



**About the Project**

These case-studies form an extension of The Exeter Writing Project, a major national study, funded by the ESRC to the tune of £1/4 million, looking at the teaching of writing in secondary schools. The case-studies aim to extend our investigation into teachers' beliefs about the role and value of teaching grammar for writing, and to provide evidence of pedagogical practice in the teaching of writing beyond the confines of the schemes of work provided by the main project. It is likely that the findings of this research will be of high significance at a policy and practice level and we hope that participation will be of direct benefit to our project schools. This Memorandum of Understanding is designed to clarify the aims and commitments of the research partnership.

1 This Memorandum of Understanding is between Jane XXX of XXX School (the Teacher) and Annabel Watson of the Graduate School of Education (the Researcher) at the University of Exeter in respect of the Exeter Writing Project: Case Studies.

2 The Memorandum is designed to ensure clear understanding of the commitment involved in participation in this research project and to clarify the responsibilities of each party involved.

**3 The Researcher's responsibilities in the research partnership with schools.**

The Researcher will:

- o guarantee that all research is conducted with full ethical consideration, complying with the highest expectations of the British Educational Research Association Ethical guidelines. This will ensure confidentiality and anonymity of all schools, teachers and students involved in the project. It will also seek informed consent for participation from teachers and students.
- o guarantee that all participating schools benefit from the outcomes of the research through feedback provided during the study and a specifically written 'Good Practice' document provided at the end of the study (this may be incorporated into the original Exeter Writing Project 'Good Practice' document).

**4 The Teacher's responsibilities in the research partnership with the university.**

The Teacher will:

- o Fulfil, to the best of her ability, the requirements of the study according to the project briefing sheet (attached).

**5 Right to withdraw and Informed Consent**

- o The teacher retains the right to withdraw from the study at any time, and to request that all documents or information pertaining to her involvement are destroyed.
- o The teacher should enter into this agreement with confidence that they understand the purposes, methods and outcomes of the research project. Further information can be provided by the researcher:

[aw260@ex.ac.uk](mailto:aw260@ex.ac.uk) / 07989 541765

I understand the commitment involved in this research partnership and I am happy to support it.

Signed: ..... Date: .....

## Appendix I.ii.a Pilot observation schedule

LESSON OBSERVATION SCHEDULE					
SCHOOL:		OBSERVATION	1	2	3
Scheme of Work	Fictional Narrative	Argument	Poetry		
Learning Focus of lesson:					
Grammatical terminology used:					
Teacher-led activities Note broad episodes of lessons and nature eg explanation; modelling; questioning etc					
Teacher interaction Note what the teacher says and does; examples provided; nature of questioning and explanation etc					
Student-led activities Note student activities – nature of task and whether individual, pair, group etc					
Student responses Note student responses and non-responses; evidence of understanding, misunderstanding, confusion; evidence of learning etc					
Student interviewee: observations of responses Note responses and interactions with peers or teacher					
Free observations related to research focus Contextualised grammar teaching; metalinguistic understanding; teacher practices (which might indicate teacher beliefs); use of pedagogical support materials, if appropriate etc					



TEACHER INTERVIEW SCHEDULE

What is the impact of teacher linguistic subject knowledge on the teaching of grammar?  
What is the impact of pedagogical support materials on the teaching of grammar?  
What are teachers' pedagogical beliefs about teaching grammar in the context of writing?

SECTION 1:

Main construct: Pedagogical Thinking (about support/own teaching materials)

Related Constructs:

Planning: Lesson structure/choice of activity/grouping/ terminology

Learning: Learning objective/teacher input/pupil activities

Assessment: Assessment of learning in lesson/pupil response/follow up lessons

1. The lesson observed.

- Invite the teacher to reflect on the lesson observed, probing each of the three constructs – planning, learning, assessment.
- Follow up anything which occurred in the lesson which merits further discussion.

2. The scheme of work so far

- Control group: discuss the choices made in the MTP
- Intervention group: discuss effectiveness of MTP thus far and any changes made

SECTION 2:

Main construct: Linguistic subject knowledge

1. How confident do you feel teaching fictional narrative/argument/poetry?
2. Is there anything you feel you need to know more about?
3. What are the key text level features you want writers to understand about fictional narrative/argument/poetry?
4. What are the key sentence level features you want writers to understand about fictional narrative/argument/poetry?
5. What are the key word level features you want writers to understand about fictional narrative/argument/poetry?

### SECTION 3

Main construct: Teachers' beliefs about writing and about grammar teaching

Term 1 Interview:

Introduce the construct we are seeking to explore and display the set of labels for that construct. Invite teachers to talk about and reflect on what those labels mean in terms of their own teaching of writing.

1. The big picture: (red words)
2. Teaching strategies: (blue words)
3. The writing process: (green words)

Closing questions:

- What do you think makes 'good' writing?
- What do you think makes a good teacher of writing?

Term 2 Interview:

Introduce the construct we are seeking to explore and display the set of belief statements. Taking each statement in turn, invite the teacher to Strongly Agree, Agree, Uncertain, Disagree, Strongly Disagree and then explore the reasons for that decision.

Closing questions:

- What criteria would you use to describe 'good' writing?
- Do the assessment criteria at KS3 and GCSE effectively capture 'good' writing?

Term 3 Interview:

Introduce the construct we are seeking to explore – teachers' beliefs about grammar teaching.

1. Can you tell me about how you normally teach or do not teach grammar in the context of writing?
2. What is your personal view about the role of grammar in writing lessons?
3. Are there some elements of grammar which you feel help children become better writers?
4. Are there some elements of grammar which hinder or do not help children become better writers?
5. Is it necessary to teach grammar terminology or can children learn about grammar without the terminology?
6. How confident do you feel in your own subject knowledge of grammar? Probe for confidence in 'naming' and identifying grammatical constructions.
7. How confident do you feel in applying your grammatical knowledge to writing contexts? I.e. In what context and why would you, for example, teach about simple and complex sentences or noun phrases?

Closing questions:

- What are you looking for as indicators of quality in writing?
- Do you think KS3 tests and GCSE reward those qualities?

## Labels for beliefs

spontaneity   creativity   testing   motivation   self-expression   accuracy

teacher modelling   use of text models   scaffolds   use of talk to support writing

stimulus activities   direct explanation   practising/exercising

planning

drafting

editing

revising

generating ideas

evaluating

## Belief statements

Learning about the process of writing is more important than the finished piece of writing.

It is crucial to teach children explicitly about how to write well.

Children learn to write by reading and writing.

Teaching grammar does not help children write better.

It is important to teach children how to plan and draft and edit their writing.

Understanding the characteristics of different genres is an important part of teaching writing.

Appendix I.ii.c Revised lesson observation schedule

LESSON OBSERVATION SCHEDULE				
SCHOOL:	OBSERVATION	1	2	3
Scheme of Work	Fictional Narrative	Argument	Poetry	
Learning Focus of lesson:				
Grammatical terminology used:				
Activity	Teacher Interaction Note what the teacher says and does; examples provided; nature of questioning and explanation etc	Student Responses Note student responses and non-responses; evidence of understanding, misunderstanding, confusion; evidence of learning etc	Comment Contextualised grammar teaching; metalinguistic understanding; teacher practices (which might indicate teacher beliefs); use of pedagogical support materials, if appropriate etc	

## Appendix I.ii.d Revised teacher interview schedule

### TEACHER INTERVIEW SCHEDULE

What is the impact of teacher linguistic subject knowledge on the teaching of grammar?  
What is the impact of pedagogical support materials on the teaching of grammar?  
What are teachers' pedagogical beliefs about teaching grammar in the context of writing?

#### SECTION 1:

Main construct: Pedagogical Thinking (about support/own teaching materials)

Related Constructs:

Planning: Lesson structure/choice of activity/grouping/ terminology

Learning: Learning objective/teacher input/pupil activities

Assessment: Assessment of learning in lesson/pupil response/follow up lessons

1. The lesson observed.

Invite the teacher to reflect on the lesson observed, probing each of the three constructs – planning, learning, assessment.

Follow up anything which occurred in the lesson which merits further discussion.

2. The scheme of work so far

Control group: discuss the choices made in the MTP

Intervention group: discuss effectiveness of MTP thus far and any changes made

#### SECTION 2:

Main construct: Linguistic subject knowledge

1. How confident do you feel teaching fictional narrative/argument/poetry?

2. Is there anything you feel you need to know more about?

3. Explain that we are now going to think about writing at word, sentence and text level.

4. What are the key features of texts that you want writers to understand about fictional narrative/argument/poetry?

5. What are the key features about sentences that you want writers to understand about fictional narrative/argument/poetry?

6. What are the key features about words and vocabulary that you want writers to understand about fictional narrative/argument/poetry?

### SECTION 3

Main construct: Teachers' beliefs about writing

Term 1 Interview: Introduce the construct we are seeking to explore and display the set of labels for that construct. Invite teachers to talk about and reflect on what those labels mean in terms of their own teaching of writing.

1. The big picture: (red words)
2. Teaching strategies: (blue words)
3. The writing process: (green words)

Closing questions:

- What do you think makes 'good' writing?
- What do you think makes a good teacher of writing?

Term 2 Interview: Introduce the construct we are seeking to explore and display the set of belief statements. Taking each statement in turn, invite the teacher to Strongly Agree, Agree, Uncertain, Disagree, Strongly Disagree and then explore the reasons for that decision.

Closing questions:

- What criteria would you use to describe 'good' writing?
- Do the assessment criteria at KS3 and GCSE effectively capture 'good' writing?

Term 3 Interview: Introduce the construct we are seeking to explore – teachers' beliefs about grammar teaching.

1. What do you understand by the term 'grammar teaching'?
2. Can you tell me about how you normally teach or do not teach grammar in the context of writing?
3. What is your personal view about the role of grammar in writing lessons?
4. Are there some elements of grammar which you feel help children become better writers?
5. Are there some elements of grammar which hinder or do not help children become better writers?
6. Is it necessary to teach grammar terminology or can children learn about grammar without the terminology?
7. How confident do you feel in your own subject knowledge of grammar? Probe for confidence in 'naming' and identifying grammatical constructions.
8. How confident do you feel in applying your grammatical knowledge to writing contexts? In what context and why would you, for example, teach about simple and complex sentences or noun phrases?

Closing questions:

- What are you looking for as indicators of quality in writing?
- Do you think KS3 tests and GCSE reward those qualities?

## Labels for beliefs

spontaneity      creativity      testing      motivation      self-expression      accuracy

teacher modelling      use of text models      scaffolds      use of talk to support writing

stimulus activities      direct explanation      practising/exercising

planning

drafting

editing

revising

generating ideas

evaluating

## Belief statements

Learning about the process of writing is more important than the finished piece of writing.

It is crucial to teach children explicitly about how to write well.

Children learn to write by reading and writing.

Teaching grammar does not help children write better.

It is important to teach children how to plan and draft and edit their writing.

Understanding the characteristics of different genres is an important part of teaching writing.

Appendix I.ii.e Teacher questionnaire / linguistic subject knowledge test

QUESTIONNAIRE – YOU AS A TEACHER OF WRITING

BACKGROUND INFORMATION

Name:

Gender:

School:

Degree Subject:

How long have you been teaching?

Did you train as an English teacher YES/NO

YOUR PERSONAL EXPERIENCES AS A WRITER	
Do you write for pleasure in your own time?	YES/NO
Do you have a personal blog?	YES/NO
Do you enjoy writing?	YES/NO

YOUR SUBJECT KNOWLEDGE OF LITERATURE:				
How would you rate your subject knowledge of each of the areas below:				
KNOWLEDGE ABOUT LITERATURE	Poor	Adequate	Good	Very Good
Shakespeare				
Poetry before 1914				
Prose before 1914				
Poetry after 1914				
Prose after 1914				
Drama after 1914				
Multicultural literature				
Non-fiction texts				
Children's literature				

YOUR SUBJECT KNOWLEDGE ABOUT LANGUAGE.	
Read the extract from <i>Pride and Prejudice</i> below and then answer the questions which follow:	
<p>Mr Bingley was good-looking and gentlemanlike; he had a pleasant countenance and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr Hurst, merely looked the gentleman; but his friend, Mr Darcy, soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes of his entrance, of his having ten thousand a year.</p>	
What word class is decided in 'air of decided fashion' ?	
What word class is merely in 'merely looked the gentleman'?	
What word class is attention in 'the attention of the room'?	
What word class is of in 'of his entrance'?	
What word class is he in 'he had a pleasant countenance'?	
Which of the following are noun phrases?	
'having ten thousand a year'	YES/NO



'a pleasant countenance'	YES/NO
'the report which was in general circulation within five minutes of his entrance of his having ten thousand a year'	YES/NO
'His brother-in-law, Mr Hurst'	YES/NO
merely looked the gentleman'	YES/NO
His sisters were fine women, with an air of decided fashion	Simple/compound/complex sentence
Circle a co-ordinating conjunction in the extract – if you think there is one present	
Underline a relative clause in the extract – if you think there is one present	
Put a dotted line under a non-finite clause in the extract – if you think there is one present	
Cross out a subordinating conjunction – if you think there is one present	

Can you give a subject-specific context or a reason why you might choose to teach the following aspects of writing?	
Metaphor	
complex sentences	
triple emphasis (patterns of three)	
Adjectives	
Alliteration	
expanded noun phrases	
the use of the passive	
topic sentences	

YOUR VIEWS ON THE TEACHING OF WRITING	
How important do you think it is for students to be able to write literary critical essays?	Very Important/Moderately Important/Unimportant
How important is it for writers to know metalinguistic terminology (eg metaphor; pronoun)	Very Important/Moderately Important/Unimportant
How valuable do you think knowledge of grammar is for teaching writing?	Very Valuable/Moderately Valuable/Irrelevant
What kinds of writing do your students tend to enjoy?	
Beyond accuracy, is there anything your students find particularly difficult about writing?	
Is there any aspect of writing you find particularly hard to teach?	
<u>Open Response:</u> We are interested in any of your thoughts, concerns, enthusiasms, reflections on the teaching of writing.	

## Appendix I.ii.f Think-aloud protocol

### 'Think-Aloud'

Below are two pieces of writing by year 8 students responding to the theme 'Childhood Fears'.

Please assess the writing as you would normally do for your own class, and offer feedback for each student.

\*You do not need to decide on a National Curriculum level for each piece.

As you go through the writing, please try to speak aloud what you're thinking about.

#### 1. Learning to dance!

I always wanted to become a dancer. Everytime I danced in the house, the steps I put together didn't seem to go. I wanted to get someone's opinion but I was too embarrassed to dance infront of anyone.

My mum suggested that I go to a—dance classes to learn more and to teacher me where I was going wrong. I said to my mum that evening to ring up and ask for when the dates and times were. After my mum booked me to show up on one of the nights it was on to see what it was like.

I showed up and the minute I saw the dancing I fell in love with the styles. I then signed up for it. I had my first dance lesson and it was great! Then the woman who runs the lessons asked me to show everyone my routine I said to her I ~~wouldn't~~ wouldn't do it because I was scared incase people would laugh!

In the end I stood up and when the music came on I couldn't stop dancing. It was the best feeling ever!

I can now dance infront of loads of people and not be scared! I love dancing even more than what I used to.

## 2. When I first got my wolf timber

Ever since I was born I have always had dog's Around and I loved them loads but one day my dad was reading the paper like ~~they~~ he normally does and He was looking at the pet secshon and the back and he saw a picher of a puppy and he read the writing by the side of it and it said it was a picher of a wolf so he phond up the number wich was for the wold and He really wanted this wolf so he had a talk to my mum and so we all got in to the car and we went to go and have a look at the pupps and my dad did not not puppy a puppy a puppy picked him so my mum and dad bourt a wolf and on the way home ~~home~~ my mum and dad was thinking of a name for this wolf and first look I gust thort it was a dog with fury markings on it's furr but lising to my mum and dad talking in the frount of the car I heard them say that it is a wolf and I remembered about all the storys that it had heard and not one story had a nice wolf in it and then I was realy scard of the wolf.

Appendix I.iii.a Three completed lesson observation schedules

JLE

SCHOOL: xxx (Intervention)		OBSERVATION		
		1	2	3
Scheme of Work	Fictional Narrative      Argument      Poetry			
Learning Focus of lesson:	Adding descriptive detail to make sentences more interesting (2 <sup>nd</sup> week, 2 <sup>nd</sup> lesson of scheme)			
Grammatical terminology used:	Adverb   adjectives   adverbials   phrase   clause   sentence structure   simple sentences Verb   noun Literary/linguistic terms : metaphor   narrative viewpoint			
Activity	Teacher Interaction	Student Responses		Comment
	Note what the teacher says and does; examples provided; nature of questioning and explanation etc	Note student responses and non-responses; evidence of understanding, misunderstanding, confusion; evidence of learning etc		Contextualised grammar teaching; metalinguistic understanding; teacher practices (which might indicate teacher beliefs); use of pedagogical support materials, if appropriate etc
Teacher shows PPT slides Making Sentences Interesting; Q and A based on them Quick individual writing tasks in relation to slides Students give examples of changed sentences	Explains lesson focus: making sentences more interesting. Using examples on PPT slides, stresses effects of changes to sentences: "Can anyone explain what kind of word has been added?" "How is that sentence different from the one before?" "How could you substitute the verb to make it more interesting?" "Look at this and the way it's been changed...sometimes you can change the structure of the sentence to make it more interesting."	Tendency by some (boys) to add inappropriate adjectives to sentence examples e.g. "blue skinny road"; "the cheesy man strided down the toasty road"		Teacher at ease using terminology. Reminds students what words mean by providing examples. Students comfortable with analysis. Have previously done work on sentence building so some activities in scheme are recap. Teacher reminds of previous work e.g. "Remember when we looked at the picture and made up nouns and verbs?"
Pair work using safari image and instructions for building detail in simple sentences; students write down own examples then exchange them in pairs. Whole class feedback examples of interesting sentences they've written	Comments on students' examples of sentences e.g. "A lot of you are adding adjectives when you could change the noun for a better effect" Checks understanding of terminology: "Who can tell me what a clause is?"	Students in pairs take it in turns to read out instructions on sheet and their examples. Ask clarifying questions of teacher and each other e.g. "We have to write in the third person don't we?" "Is curiously a word?" "How do you spell madly?" "Is a person a thing? Is a person a noun?" Students readily offer examples of changed sentences. Two boys explain "We changed the order of the clauses around and it still made		Teacher explanation of clause not secure: "the bits between the punctuation, really"  Clearly a class that is used to volunteering and discussing examples.

		sense. We thought the second way was better.” C’s answer to clause question: “the main bits of the sentence”	
Shows opening to The Other Side of Truth and reads aloud. Students have own copies.	“We’re going to move on and look at an example of how a writer uses interesting sentences. We’re going to annotate the sheet. How does the writer build up interesting detail and make her sentences really interesting?” “Look at the text. I want you to have a pen in your hand. Look at the writer’s choice of words. Look at how nouns and verbs can create atmosphere in this text. Pick out the nouns, then pick out the verbs. I want you to see how effective they are in creating atmosphere.”	Individually, students annotate for examples of strong nouns and verbs. About 5 minutes given for this.	Class is obviously used to working with text models and annotating effects.
Q and A discussion of effectiveness of word choices.  Individuals annotate more examples of powerful words/images and examples of different kinds of sentences.  Further whole class discussion of extract	Teacher’s questions concentrate on effects/purpose of writer e.g. “What do these nouns tell us about Sade?” “So this noun gives her an identity – it doesn’t just say ‘girl’.” “So what other details do we know about Sade by looking at these nouns?” “What do these nouns tell us about where the scene is set?” “What about verbs? Did anyone pick out ones they thought were interesting?” “We’re looking at this specific choice of verb (curled up). What does it tell us?” Teacher’s questions are clear and precise and often link back to previous learning/shared concepts e.g. “Whose point of view is this? Whose movements are we following?” “Nowhere does it say that mama’s been shot. Which details show you this, not tell you?”	Students answer teacher’s questions confidently e.g. Liam: “She goes to school.” Sam (in response to “What’s an adverb?”: “Says how something’s done, like quickly in hurried quickly” “Scarlet monster..monster’s quite a strong word..” “Spilling books and they’re coming out quickly” C: “She sort of uses dramatic words like splinter” D: “Two sharp cracks are quite moving aren’t they? It’s different..not saying they’re gunshots but giving the idea of loud noises and sudden.”	Close attention paid by students to discussion of text on whiteboard. Teacher’s explanations are very clear and concise e.g. “If you can touch it, it’s a noun”. Teaching is well paced and purposeful. Students are clear about what they should be doing and why. Teacher pushes students to be precise in explaining effects of word choices.  Discussion of sentence variety not lengthy partly because running out of time but also because examples in text aren’t so clear.  Plenary activity in lesson plan not reached – discussion of text took up some time, but students remained attentive and engaged.

LESSON OBSERVATION SCHEDULE			
SCHOOL: xxx (Intervention)		OBSERVATION 1 <u>2</u> 3 Week 2 Lesson 6	
Scheme of Work		Fictional Narrative <u>Argument</u> Poetry	
Learning Focus of lesson:		Using subordinating connectives to link ideas clearly	
Grammatical terminology used:		Modal verb personal pronoun collective pronoun connectives main clause subordinate clause Literary/linguistic terms : rhetorical question triple emphasis	
Activity	Teacher Interaction Note what the teacher says and does; examples provided; nature of questioning and explanation etc	Student Responses Note student responses and non-responses; evidence of understanding, misunderstanding, confusion; evidence of learning etc	Comment Contextualised grammar teaching; metalinguistic understanding; teacher practices (which might indicate teacher beliefs); use of pedagogical support materials, if appropriate etc
Verbal boxing game on subject "boys are better than girls". Class vote on which side had best arguments.	"I've never tried this before, so let's see how it goes." Activity stopped after a few minutes to give encouragement and examples of how to give counter-arguments.	Students' second round arguments are much more thoughtful and clear e.g. "Let me just go through some of the things that great men have achieved in history..." "But if it wasn't for women, you'd go around naked because women are usually the ones to make clothes..." "If women were in charge, the world would be a much more peaceful place...you wouldn't even have been born"	Teacher had been absent for a week and had set work making persuasive leaflets. Picking up on scheme with this lesson.  Clear and detailed instructions given about how to play verbal boxing.  Reminding of previous learning is well- ingrained practice e.g. "Remember when we looked at..."; "What were those things called...modal verbs.."
Gives feedback on previous work (persuasive leaflets) and reminds of previous lesson's focus on subordinating and co-ordinating connectives, giving examples on the board.	"Now the whole point was to see if you can remember some of the persuasive devices we've been looking at...we were looking at counter arguments. What specifically were we looking at – what kind of words...can you remember what those kind of words are called?" (Reads descriptions on whiteboard)	Students readily contribute examples of subordinating connectives: although, despite, while, however, on the other hand and co- ordinating connectives: and, but, or	Makes clear and helpful distinction between subordinating connectives: "may go at the beginning of a sentence or within a sentence to join a subordinate clause to a main clause" and co- ordinating connective: "must go in the middle of a sentence to join the two main clauses."
Displays Resource 6.2a and reads aloud. Whole class Q and A about ways of improving the speech.	"See what you think of this speech and if there are any ways you can think of linking the ideas more clearly."	Students put heading in books: Using subordinating connectives to link ideas and record the 8 connectives on Resource 6.2a.	Emphasis is on different effects available as result of different choices

	<p>"So how could you use some sub connectives to improve it?"</p> <p>"So to make it flow better, to sound more fluent?"</p>	<p>Boy: "You would link it better so the sentences are less short and snappy."</p> <p>Girl: "You could use a co-ordinating connective to link some of them"</p> <p>Girl: "You could use sub connectives to make it have more variety"</p>	<p>Purposeful pace to lessons</p> <p>Very clear instructions and explanations of what is required e.g. "Let's see how well you can use subordinating connectives to improve this speech"</p>
<p>Sets individual task to improve class president speech</p>	<p>"Don't forget that sub connectives can be used in the middle as well as at the start of a sentence but that you'll need to separate the clause with commas."</p> <p>"Like what?"</p> <p>"Yes, OK"</p> <p>"Don't change the full stops into commas unless you're changing the sentence structure around."</p> <p>"If you get stuck, put your hand up and I'll come and help you."</p> <p>"Don't forget to look back in your book in your English book for examples of rhetorical devices, rule of three and so on. Your book has your notes to refer to."</p>	<p>Girl next to me: "I don't know how she expects us to write all this in 10 minutes" (she then sets about it with a will!)</p> <p>Student clarifying question: "Can I add a clause in?"</p> <p>"because I can get things done"</p> <p>(same boy) "Can you change the punctuation, like putting in an exclamation mark?"</p> <p>Students' concentration well maintained for full 10 minutes</p>	<p>Teacher supplements whole class explanations with individual comments.</p> <p>Writing the whole extract out again doesn't really encourage students to experiment with different versions. Some changed very little, maybe worried that they wouldn't get through it in time? Could this exercise be done verbally, or changes made to one paragraph only?</p> <p>An emphasis on the functions of connectives e.g. to give ideas of cause and effect or contrast, might have been helpful. Tendency for students to lose sight of why they were making changes.</p>
<p>Gives extension task: adding extra rhetorical devices to improve speech further</p>			
<p>Students read arguments to a partner</p>		<p>Students are clearly used to sharing work with peers and commenting on it. Criteria for "improving" writing seem to be clear to them though not made explicit.</p>	
<p>Plenary feedback and examples (ran out of time for this)</p>	<p>"What specific changes did your partner make?"</p> <p>"What did F do?"</p> <p>"I want you to be specific about what connectives they used and what the effect was."</p> <p>"So she used subordinating connectives to join sentences for variety."</p> <p>"Can you give any more examples? Any others used?"</p>	<p>"He changed the clauses"</p> <p>"K was good at joining two sentences together: I am a confident speaker who has won prizes for public speaking."</p> <p>"Despite"</p>	<p>Many students seem confident in using terminology to help them explain effects.</p>

LESSON OBSERVATION SCHEDULE			
SCHOOL: xxx (Intervention)		OBSERVATION 1 2 <u>3</u> Week 3 Lesson 2	
Scheme of Work		Fictional Narrative Argument <u>Poetry</u>	
Learning Focus of lesson:		Understanding personification	
Grammatical terminology used:		Linguistic: noun Literary: personification alliteration emotive language metaphor onomatopoeia	
Activity	Teacher Interaction Note what the teacher says and does; examples provided; nature of questioning and explanation etc	Student Responses Note student responses and non-responses; evidence of understanding, misunderstanding, confusion; evidence of learning etc	Comment Contextualised grammar teaching; metalinguistic understanding; teacher practices (which might indicate teacher beliefs); use of pedagogical support materials, if appropriate etc
Introduction to topic	<p>"What is personification?"</p> <p>"Why might a poet use personification?"</p>	<p>"When you give an animal a human personality."</p> <p>"To say something better. You can relate to human characters more easily."</p>	<p>Delightful class: engaged, lively, thoughtful. Strong relationships and calm, quiet control from teacher who checks understanding quickly and often.</p> <p>Explanations explicit and clear.</p> <p>Clear expectations of students working independently and thinking for themselves.</p> <p>Warmth and humour evident.</p>
Pairs discuss and list objects that might be found in school	<p>Teacher types up students' suggestions. Checks on object status e.g. "Is homework an object?"</p> <p>Allocates numbers around class which correspond to items on the list just typed and displayed: "When you've got your object, write it as a title."</p>	<p>Ask questions of each other to clarify e.g. "Is floor an object?"</p> <p>"Well it's a noun"</p> <p>"It's a noun but you can't really get hold of it can you?"</p>	
Displays examples of personification poems Whole class discussion of techniques used	<p>"You can use these as an example of the kind of thing you should be writing. As you read them, see if you can spot any of the techniques we've been looking at that makes the voice or personality of the object."</p>	<p>Students read poems for themselves.</p>	<p>This is not a guessing game – the poems' titles are included. Focus is on how the poems are written.</p>



	<p>"What kind of personality is the coffee mug?          "I'm going to read it again..listen up" (puts on exaggerated "seductive" tone)          "Well, we're on the right lines"</p> <p>"So what other techniques are used?"</p> <p>"School Hut – what kind of voice does the poet create for the school hut?"          Gives analogy of showing parents round this school – what would you not want them to see.          Returns them to techniques – "what obvious kind of techniques are used?"          "So repetition is used, not just of words but also we are. Remember I read that poem to you Men Are..Men Are..?"          Reads Student Planner aloud and asks "What kind of voice is this?"</p> <p>Teacher emphasises through questions that she wants them to look at style e.g.          "What can you notice about the structure?"          "So what words are emphasised here then?"          "What else makes I miss you stand out?"          "Good. And do you remember we said that words at the end of a line might draw attention to themselves by their sound?"          Realises the time.          "As I read this last one, think about techniques you notice. What's the voice?"          "Good, and what else?"</p> <p>"There's a reason for that. What does the</p>	<p>"Sort of confident."          " I don't know but it kind of makes you... (giggles)"          "There's emotive language"          "Like someone in love"          "Like a girl going romantic"          "Oh, what is it we did last week?"          "Is it that thing we did on the PowerPoint? I can't remember what it's called.."</p> <p>"Melancholy..it's like sad, it wants to be better than it is."</p> <p>"It says we"          "Like a chant..they keep saying we are"</p> <p>"Like a small toddler's being lost somewhere"          "someone's lonely"          "could be someone neglected at home and like his tutor sorts him out and looks after him so planner kind of likes his tutor and is trying"</p> <p>"remembered"; "I miss you"</p> <p>"Has a full stop at the end."</p> <p>"Kind of in charge, controlling – <u>my</u> hands mark time"          "Sounds like an old headmaster or something</p>	<p>Teacher seems to be working hard to get them to focus on techniques rather than just meanings. Isn't completely successful about this but class is very engaged in the discussion of the model poems. Students picked up well on tone of voice.</p>
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	<p>rabbit do?"</p> <p>"We're running out of time so I'm going to point out some other things – there's alliteration as well: t-t-t sounds like a ticking noise...also you could use onomatopoeia."</p>	<p>because he says miscreant."</p> <p>"It reminds me of that rabbit in Alice in Wonderland"</p> <p>"Repeats the same words – tick tock, tick tock"</p>	
<p>Gives out "advice" sheets about writing personification poems. Independent planning of personification poems.</p>	<p>"These could help you. There's a list of things for you to think about: male or female, young or old?"</p> <p>I don't want you to rush into starting writing. I want you to brainstorm ideas about your object and list them. Once you've got some ideas together I want you to start writing your poem. The temptation is to want to talk with others but I want you to work it through on your own and we'll share at the end of the lesson."</p> <p>The teacher writes her own poem.</p> <p>"If you are someone whose target was to use punctuation effectively, look at your poem and see if you've used it to enhance meaning. Look also at your use of capital letters. Do you remember most of you had the target to use punctuation not only correctly but also effectively. Another thing I want you to think about is line lengths so use these poems as models. Look at how writers use line length to create rhythm and emphasise certain words."</p>	<p>Absolute silence for 8 minutes. Students quite quickly write down ideas (and some whole lines)</p> <p>Two boys in front of me take a while to start writing but then do so quickly.</p>	
<p>Feedback to partner about work in progress and sharing of examples</p>	<p>"I want you to give feedback about what you think they've done well. Is it the voice, the rhythms? I did one as well, about a rubber, but I don't think it's anywhere near as good as yours."</p> <p>Two chosen. Asks of first example (H's – a pencil): "How would you describe the voice?"</p> <p>"We know we're closer to death but it's kind of more obvious in a pencil."</p> <p>(C's – speakers) "What did he do well?"</p> <p>"So he created a personality"</p>	<p>Attentive listening. Comments on the examples e.g.</p> <p>"A man, kind of depressed about being sharpened all the time."</p> <p>"It's like it's not his fault he's turned up.."</p>	

## Appendix I.iii.b Three semi-structured interview transcripts

### Teacher interview 1: autumn term 2008, fiction scheme (Jane)

Q: So let's get going. In terms of the lesson that you taught today Jane, do you just want to talk me through some of the decisions you made around it – you've made a fair few annotations on your notes. Can you just reflect on having taught it, what was your perception of it and how it went in its different stages?

A: OK. Umm..I went through the lesson yesterday when I was planning and preparing for it and I suppose..umm.. I suppose I'd kind of half-forgotten that the powerpoint presentation was.. and I think when I read it, I thought OK I'm going to do this verbally and when it actually came to teach the lesson and you were watching me I was a bit panicky and I think I decided in my head I was going to do this verbally because you don't say like say how to do this bit and so I thought I'd do it verbally and then they were all sitting there so uncharacteristically quiet that I got them to write it down and that was quite uncharacteristic of me actually because normally what I would have done if it was something I'd created myself that I was doing myself in that way I'd have probably had a discussion about it and got them to do it verbally rather than get them to write it down..write down the sentences. Then moving onto the development, I was a little bit.. I didn't really understand what the sentence game was and what exactly I was supposed to do so what I did was I kind of decided to give them some kind of time to think about it and then write it down before doing it verbally because I thought if I tried to do that with them straight off then they probably wouldn't understand quite what to do so that's why I made that decision to do it that way and again I wasn't quite sure exactly whether you wanted them to each have a go at doing each one of the things.. or whether you wanted..or whether it mattered in fact or whether it was just a case of just experimenting with...you know..you know...adding detail.

Q: I suppose on decisions like that you're back to what you perceive to be the main learning objective and then the best way to do that so what do you think the point of that kind of sentence building..you know the game approach was and what was the main learning that was wanted there?

A: Well I think .. well the whole idea was trying to get them to make better word choices and to increase the length of their sentences and also the structure, vary the structure of their sentences. I think because we'd already done some work on this a few weeks ago they found it very difficult to go in at that bottom level and like what they were trying to do was they were automatically going on at that higher level anyway so for example I know when I did this a few weeks ago they were actually better at it because when I gave them a simple sentence, like, "The man went down the road" and I said OK so let's change the verb and make it more interesting, let's add an adjective to describe the man etcetera, they were able to do it whereas they were a bit more impatient and wanted to kind of leap on and then start saying you know adding adverbs and all the rest of it.

Q: Yep, OK and I suppose for me that's one of the difficulties of teaching at sentence level, that you want to be specific about the changes that they're making and you were really working hard to make that clear to them..you know..well, what's the effect of changing that? You said on a number of occasions things like..err..how is that sentence different to the one before? How could you substitute that word to make it more interesting? And all of those..um..you know what you were stressing for them was reasons really for making those choices.

A: Yeah..and I think..I think.. it was a really useful exercise to do because I think it was encouraging them to experiment quite a lot and also...like.. and L was, L and his partner at the back..they were experimenting with changing the structure of the sentences around so it was rewarding them for doing something they wouldn't normally be doing.

Q: Yes, they were quite specific about that weren't they? It was rather nice. They were saying, yes, we have been changing the order around in the sentences; that's just what we've done. That's just what we told you! Hmm...So how's, how's it been going so far, how has it been going on the scheme? Can you just reflect on how it's gone and any changes you've made?

A: Umm..in the first lesson..umm..I had them after lunch and it was a largely discussion based lesson and I found that there was too much discussion in it and they got quite restless and there wasn't enough for them

to actually do so..what..they were all very keen just to kind of get on and write and unfortunately I suppose because I'd already been doing some writing work with them beforehand they didn't really want to just sit around discussing it for that length of time so I cut the development section short and instead they spent quite a lot of time on the..plenary, doing the plenary and writing the blurbs and you saw in fact they all did...quite a few of them did several blurbs for that story and they really loved doing that and..they really enjoyed doing that and then..and then..then I had almost the opposite experience the following lesson. The starter, when I showed the power point with the man in the lighthouse, they absolutely loved it and they loved the ideas and the idea of narrative viewpoint I think was something that was very new to them and umm.. and we spent ages discussing it but it was a discussion when they were all...they weren't characteristic today at all..they were really animated and really interested in the lighthouse and there was a lot of calling out and that sort of thing and I found that it took..I tried to resolve it but I thought I'll just let it go because it was all good stuff they were doing but the starter basically took half an hour, yes, which was too long. But then consequently..but then I did all this but then I didn't get round to doing the plenary. Umm..they enjoyed they really enjoyed the stuff from Jaws and I think that all worked really well.

Q: Had they cottoned on to this idea of narrative viewpoint because you referred back to that today and you were doing a lot of reminding back of what was learned before the lesson. I think it's quite a hard concept, do you, for youngsters to get their mind around?

A: Really hard. Yeah. They can understand..I mean when I was at university I was taught the term vocalisation but I don't think anyone else uses it but I actually use it with my sixth formers but umm, where we talk about, we talk quite a lot about point of view and how you think even though it's in the third person you see it through different characters' eyes and we were talking about that but I didn't use the term vocalisation.

Q: No, you said, whose movements are we following, in relation to the Sade extract, which I thought was quite helpful, the idea actually of whose movements we are following when we read. But it is quite hard isn't it?

A: Yeah, and it was quite difficult for them to grasp and they kept saying is it first person or third person and I was saying well it's the third person and that was quite hard for them but I still think it was useful.

Q: The bit that's in the teachers' notes about not getting too tied up with the difference between narrative viewpoint and narrative voice, did that come up at all in the classroom, about you know the difference between who was telling and maybe what their voice sounds like, which I suppose is to do more with stylistic choices isn't it?

A: Yeah, no, that hasn't really come up.

Q: But it hasn't caused any problems by the sound of it, any confusion?

A: But they haven't really had any models...oh...they have had models..perhaps...no that hasn't really been a problem.

Q: OK. Is there anything else in the lessons so far that's been noteworthy as it were?

A: The err..the lesson on..lesson three, that was a really long lesson and for them to all to get their point of view heard was quite difficult and they were all really keen but I thought that the development section was really good, a really good lesson and really effective and they'd all..quite a lot of them..they'd all thought about it really carefully and chosen different ways of umm the parts could fit together and that was useful and I'd definitely do that again and we all had quite a good discussion about what worked.

Q: Yes and one thing I noticed in the classroom was that you all seemed quite comfortable with using a fair bit of terminology. Has that been the case from the start I mean for instance when you were discussing effects in the extract you had on the board and you were quite comfortably talking about verbs and nouns and adverbs and so on and about sentence lengths and structures and I wondered what your perception of that had been, having discussions about effects using those terms? They seemed to be quite fluent with it really.

A: Yeah, yeah they are I think. Like there were a few people needed to be reminded what an adverb was but it didn't take much and I think it was just a momentary lapse and I think on the whole like you said they are quite comfortable, quite familiar with using basic (inaudible).

Q: And is it helpful to have that terminology in order to discuss effects?

A: Yes, definitely.

Q: What's an adverb is what you said and then S said it's how something's done, like quickly in hurried quickly and I thought that was really neat wasn't it, a neat observation?

A: Yes I know. I've got something about adverbs up on my wall and they've realised it's there and they keep using it and that was what S was doing, looking at it in the room.

Q: There were a number of times when you were quite specific about using the terms, you know like can anyone say what kind of word has been added or how can you substitute the verb to make it more interesting so there was a definite sense of using a shorthand for what things are called and my perception was that they'd understood or had the courage to say, you know, I've forgotten, what's an adverb or what's a verb. But it didn't seem..yeah..it seemed to enable discussion of effects in a helpful way rather than become some kind of barrier for them.

A: Yes, definitely. I think at this level it's fine. In Year 9 I tried to teach them things like finite verbs and things like that and I found that very confusing and wasn't worth it at all and I think there's probably a much easier way to do it but I think that doing it this way is fine, yes.

Q: What do you think that confusion was around, with the Year 9, you said it got very confusing?

A: I'm not really sure they're interested enough in (inaudible) to make it worth their while, do you know what I mean, remembering, and I think if it's very basic and they're just thinking about very simple word classes and they can see the purpose of it, you know, like you say, use it as a shorthand, but when you're basically, you know, trying to teach them things that are a bit more complex, things that aren't in common usage then I think that's much harder for them.

Q: Just one observation from the lesson in terms of teaching about writing skills, some of their choices of adjectives when they were making changes were a bit inappropriate weren't they and you picked up on that with one or two of the lads didn't you so there was a kind of let's just put any old thing that makes it a bit unusual sounding..so ..umm..it's almost like..ah yes here you are.. down the blue skinny road...the detective or whatever it was walked down the blue skinny road and C put the cheesy man strode down the toasty road and you can kind of see what they're doing playing with words like that and it's rather nice but it comes out a little bit oh..not really what we wanted and I wondered what you think the best way of handling those types of situation are when their examples aren't perhaps what you would have chosen. Has it come up a lot that kind of thing?

A: With that group, yes..and it's a boy thing. D..D is very much centre of attention and he's got a sidekick, J, who was absent today and J is very rarely ever absent and so usually they're a right double act and J and D together are very funny and they command a lot of attention and they're also.. J, J is a very prolific writer so he always does absolutely loads and they both want to read out and what they write is very funny and perhaps a little bit subversive but within the boundaries of acceptability and I think some of the other boys what they're doing is they're trying to be subversive in other ways and I think trying to get laughs and in fact one of the books that I've marked, H, he's written something like blah blah blah and then he died and it was all very silly and I just.. I think I just wrote is this meant to be funny and then the next piece of work he's done he'd actually done it sensibly and then I've praised him a lot and said this is brilliant, well done, and I think I'm just going to try and go down that route of ignoring it and not really saying anything very much but just ignoring it or..I just ..or I don't know..what do you suggest?

Q: Well I was just going to explore that a bit more because I guess we've got a notion of some word choices being more appropriate or better than others which does imply that we've got a notion of kind of you know quality writing, good writing and I guess that how you try and convey that to students while also praising their efforts is a fine balance really because we don't want to be saying oh that doesn't make sense, that's rubbish.

A: Yeah.. well I kind of ...I guess I'm probably a bit harsh and I probably would.. I do say..particularly if..well obviously not if I know that a child's doing their best but if I think they're deliberately not doing their best, I think I would say that doesn't really work...I think I did say actually, that doesn't work.

Q: In terms of the redrafting business, you know redrafting of their work, have you done any of that yet so far in the scheme where they have actually made decisions about what to change about their writing?

A: No I think we'll do, we'll just do the scheme first.

Q: Can I move onto more general questions, just to have a little think more generally about teaching fiction. Generally speaking, how confident are you about teaching about fiction writing?

A: Well, I would have thought pretty confident..umm..at... (inaudible).

Q: Is there anything you feel you need to know more about in terms of fiction writing?

A: Umm..Well.... I suppose..I suppose I do realise that my grasp of grammar in terms of being able to teach it is not brilliant so I suppose that would be an area but I've been aware of that since training and I haven't really done a lot about that...I don't know.

Q: Has it come up so far in the scheme, you know, has there been anything you've felt uncomfortable about, any teaching point?

A: Um..clause..yes..clause..yes maybe I'm not so good on...

Q: That was an interesting bit...what did you say.. the bits between the punctuation.

A: Oh, that was me!

Q: The main bits of the sentence I think one of your students said.

A: Is that what they said? I don't remember. I remember the question coming up.

Q: Yes, that's right...I've written.. pregnant pauses (laughs)

A: (laughs) Because I couldn't say (laughs).

Q: (laughs) And the answer was..umm...ah here it is, yes, it was C actually, er, yes, the main bits of the sentence.

A: OK. The main bits.

Q: Yes, the main bits of the sentence. And I think you then said the bit that makes the main sense and I think you did find yourself saying at one point the bit between the punctuation, didn't you? (laughs).

A: (laughs) That's how I think of it in my own head I suppose, a clause is the bit between the punctuation (laughs). I don't know, so maybe, maybe things like that, I'm not very confident with things like that (laughs).

Q: What other, in terms of the text level features of fiction writing, whole text structure or whatever, what are some of the things you think you need to know about, features that you need to teach?

A: Well, I suppose, arresting openings and effective closings and.. umm.. (inaudible). the links..(inaudible). Perhaps thinking about parallel (inaudible)..flashbacks...(inaudible).

Q: And are there any aspects of that that you think students find difficult?

A: Umm..students of weaker ability find any kind of difficult structure...(inaudible)...narrative sequencing (inaudible)..very difficult...(inaudible). Trying to get them to do a flashback...(inaudible) was quite confusing for them. I think higher ability students don't have any problem with it at all. And also in terms of opening a story, lower ability students have to say..not all the time..they feel they have to say there was and like I always try to encourage them to open in the middle of action of some kind and that's when I've used the extracts, you know, The Other side of Truth, for opening in the...the action. And weaker students do find it difficult to write in short snippets in the style of and maybe one or two words and then set back and write a massive description and they end up writing pages and pages of you know...(inaudible)

Q: And in terms of sentence level features of fiction, what do you want them to understand?

A: Well, I think they need to be able to use full stops and other types of punctuation correctly, effectively and you know there's got to be some variety in sentence structures, yes, that's it really.

Q: And what about word use, what about teaching vocabulary for fiction writing?

A: Umm..well..the kind of things I've done in the past with Year 8, in fact at the beginning of the year, is do things like the synonym game so looking at the kind of text we're going to write then I've taken some of the words we're going to use and then I'll get them to find synonyms and then when we look at the text some of the words will be familiar to them and how the meaning of the text might be altered by using different words.

Q: So vocabulary building. And the aim there is to..what, increase their range?

A: Increase their range and also make them less scared of using a thesaurus. I try and make it fun by making it into a game and then they do actually...It is interesting because I've been doing this with my Year 10, with a different extract by Roald Dahl, when we were looking at description and then they were actually saying, can we go and get a thesaurus and I said can you find synonyms for words you're using so it does make them a bit more..a bit more...it makes them think of a thesaurus as a friendly tool rather than (inaudible).

Q: I've just got some cards here that look a bit more broadly at teaching writing as a whole, so not just teaching fiction, but about you as a teacher of writing. We're interested really in what you think of them. These labels here that I'm just setting out are really to do with what you think is most important in terms of encouraging students' writing. They're really like the big idea or the big picture of writing, aren't they, and I wondered which ones might match your big picture of writing, what you think is important.

A: Well I think it's important for them to be creative and I suppose to some extent I think that, well, you can be creative through self-expression but then on the other hand I honestly don't believe the value of writing (inaudible) as opposed to doing.. umm.. writing without really thinking about what they're writing about and you know just writing for the sake of it. I do think the accuracy is important and something they need to do. Well, if the student is really struggling to write anything down because the idea of technical accuracy is preventing them in their ideas, then I'll say don't worry about your spelling, or whatever, but.. umm...I do you know, I do think they have to think about what to write before they get going...(inaudible). Testing? Testing out ideas?

Q: No, formal testing really...

A: Oh, formal testing..

Q: Assessment testing really. I wonder where that might come in your scheme of what's important in encouraging writing?

A: I think that it's important for students to have a sense of what kind of level they're at, and what kind of grade they're at, but you can do that quite informally, like C might say what about this paragraph, what's good about this, and I might say, well that might be a feature of this level or whatever...yes.

Q: This next set of cards are ...they're ways if you like of describing teaching writing and strategies for teaching writing. Can you just talk me through any of these items really that strike you. Which are the important ones do you think for you?

A: Well, I think I do use text models a lot, to show the difference words made...(inaudible) It gives them a good idea because otherwise they'd probably go, ooh, so how did that work, how do I do that?

I think practising and exercising because you find out what you've learned and what you know by doing it and they don't like sitting and listening for a long period anyway, they like to be getting on with things. We do use talk quite a lot to support writing, in terms of sharing ideas and then working out what works and what doesn't. Umm..we do a lot of sharing of pieces of work and students are generally really supportive of each other and also they usually offer really constructive criticism to each other which is really good. Stimulus activities, I don't tend to use images very much but I certainly will more, but I do use music, I've used music quite a bit. Scaffolds I think I'm less keen on because I think if they've got models then they can use the models instead of the scaffolds and I also think they get a bit too dependent and then they (inaudible).

Q: And this final set of labels is about the process of writing itself and again just to invite you to pick out any that you think are important or you know from your own experience you feel you have something to say about.

A: Umm...well, I think they're all important. Umm..umm.. I think that..I think students are generally quite good at generating ideas and talking about things verbally. They're not...they are normally quite reluctant to go through the planning stage in the way that I try and get them to. They're good at generating ideas but then in terms of planning what they're less good at is structuring their ideas. So they can come up with them all on a great plan but when I'm trying to get them to think about what would work in terms of, you know, narrative viewpoint or argument (inaudible). And then..and then..drafting and revising, I think what's important is that they're quite reluctant to do it.

Q: How do you teach drafting?

A: Well...various ways. I have in the past got students to evaluate their own work through peer assessment but I will find that the other students are really harsh and when I've gone back to look at the work there's been lots of squiggly underlines, this doesn't make sense and things like that and..and..ringed words and put synonyms and things like that and I've thought, oh, that's fine, that's fine, so I'm not sure how helpful that is.

Q: Finally, to wrap it up, a question that probably sounds awful but what makes a good piece of writing do you think, what makes good writing?

A: I can't answer that in one sentence (laughs).

Q: (laughs) No, two will be OK.

A: What makes a good piece of writing? Something that doesn't give me a headache, something that doesn't make me work too hard. Oh, I don't know, that's really....I suppose it has to be something that...what makes good writing?

Q: Yes, a good piece of writing.

A: Well...yeah... something that's interesting and pleasurable to read and perhaps intellectually stimulating.

Q: And a good teacher of writing?

A: Ah..well..I suppose I'd say.. if I look back on my schooldays.. someone who is probably.. someone who is very enthusiastic about writing, so.. and.. and.. reading as well.

### Teacher interview 2: spring term 2009, argument scheme (Jane)

Q: This is XXX school, so Jane do you want to um talk me through um the lesson from this morning and what you were trying to do, how well you thought it went and so on and then we'll reflect about the scheme so far

A: um

Q: what was the main learning focus that you were trying to get across?

A: um trying get students to use a variety of subordinating connectives, to link together ideas within a sentence, or within sentence so that they could um use them in their own writing, I think um, I think that the students um, in terms, in the whole class verbal feedback I think they showed um all the students who volunteered information showed quite a good understanding of how to do that, when I was going round looking at their work they were using them but they weren't using them as frequently or as regularly as I thought they might be, I still, I felt that um there was still cases of, because I suppose we've looked at in the past we've looked at the importance of, when we looked at the previous speeches of politicians we looked at how they sometimes, certainly how they ended or concluded certain points or concluded paragraphs with short snappy sentences and I think that's something that the students were quite reluctant to kind of get rid of, and so although when I was going round and speaking to them on a one to one basis I was trying to encourage them to try and get rid of all of those short snappy sentences and to be linking them all together and to be using as many different kinds of um subordinators as they could but they seemed to be hanging on to perhaps just change, just doing one or two

Q: yeah, I'm not (can't hear)

A: particularly the girls were reluctant I think,

Q: yeah, but I mean that was my perception as well and I did wonder whether actually the physical effort of writing because there's a lot to write

A: yeah

Q: and I did just wonder at one point whether um that might have been better at least part of it done verbally

A: I should have done that verbally

Q: maybe for the first couple of paragraphs and then maybe write the rest

A: yeah ok

Q: because it can become a bit, I mean I don't know it's just a perception oh I wonder whether that's the case, that

A: yeah

Q: you know a bit loathed to make changes as you go along because then you'd have to like re write it or make a mess you know in your book um, yeah but I thought that, did you, how well do you think they're understanding the different functions of subordinate or subordinating connectives as apposed to coordinating connectives, did you get that, you know did you get an impression of that from the lesson when you went round um to see their work?

A: I think there's some confusion there but I think that um well when we drew up the list at the beginning I think that although there was, there was some confusion I think that they generally had quite a



good idea of the differences and when we were going round some of them were talking about um using and as a coordinator rather, so I think they sort of had a reasonable understanding of it

Q: yeah, I mean I certainly thought it, and um you had a bit of a question and answer about um the way of improving that speech you know once you've displayed it, um and they were coming up with things like you could link it better so the sentences are less short and snappy, they were saying you could use a coordinating connective to link some of them, you know they seem quite comfortable with that

A: yeah, the last lesson

Q: (Can't hear)

A: yeah

Q: and oh somebody said you could use subordinating connectives to make it have more variety

A: yeah

Q: you know so they've got the kind of idea of we're doing this for a purpose it seemed to me

A: I think the last, the lesson that went before was very effective in, in helping them to understand I think the PowerPoint was very good and very clear

Q: right

A: and they, so I think and the fact that they then had the practice at the end of that task of writing, I think that was helpful, probably what was less helpful was the fact that they hadn't had that lesson you know as I said to you before it's been a week since I've taught them

Q: yes

A: and if, you know if this lesson had taken place yesterday it probably would have been better because you know it would have been fresher in their mind but

Q: that's right, because you did, I mean you um, were doing quite a bit of really helpful recapping of you know what have we done before, do you remember when kind of thing but it is quite a long way back in a child's memory isn't it a week

A: yeah, that's right, and the interesting thing was when I set them the um, the leaflet activity to do and I was away on Tuesday and um, not, and we'd done all this, they'd spent the lesson on counter arguments and I thought they'd been really good throughout the lesson and we'd talked about how important an, you know counter arguments were and how to use subordinating connectives within them to dismiss your opponents point of view etcetera, um and not one person did it in their leaflets which I thought was really quite interesting, quite revealing I suppose and they'd, as I explained to them they'd used all the other, a lot of the other things that we'd talked about really well, even things like modal verbs which we'd only spent one lesson on and hadn't really revisited, yet they hadn't done that, so

Q: yes, um, and I mean maybe this is um, one of those ideas we were talking about when we went to get a cup of tea about you know sort of um implicit explicit knowledge I guess because um, C was um, he was trying to say about those sentences that start with a subordinating clause, something about the effect it had on the balance of a sentence, so if you start off

A: yeah

Q: but he was trying to, he was expressing it in terms of it's like an argument and a counter argument, you know so they kind of they helped to construct the writer's point of view and then to sort of balance it with what the other person might think, and I tried to paraphrase how he was explaining it to himself, so he was aware of, um the subordinators having a different function and effect on the kind of sentence that you've got, you know and therefore the kind of argument you've got so it was like anticipating how the other person might reply, that's what he was saying, and you can see can't you where he's coming from, um

A: that's what we talked about in the last lesson

Q: yeah, right, well you certainly, you know you've got that idea and then we talked about um this other piece of writing about oh the keeping the exotic pet, you know he was able to show at least a couple of examples, things like despite, although, where he thought that that kind of good balancing and this is what I think balancing it up with what other people might think, you know where he'd done that, so it's kind of you know it's learning to me that seems in that lesson that the majority are with, and it's um, yes it's getting um, a kind of understanding and maybe it was just that kind of physical (can't hear)

A: do you think I needed to go over that again at the beginning?

Q: well I don't know I mean what do you think on these things? it's sort of, is it new learning, and if not new learning it's quite (can't hear) learning isn't it, it's quite technical learning and they're certainly up for that I mean this is a classroom where, that they seem fine with the technical terms and the understanding, I mean, I don't know what do you, is it a little and often sort of idea here?

A: I think I felt that I'd spent, um, I think it probably would have been useful but it's a question of how long do you spend recapping at the beginning of a lesson isn't it and I felt I had done quite a little bit of recapping already but um, yeah, um

Q: I don't know, I mean something in there about, which, you do really clearly about stressing the purpose of these things and the function of them, um so I thought that was really well understood you know what kind of a sentence you get if you join with and or but, or what kind of a thing happens if you start with although and it was just that, that didn't quite get translated into their independent work that they were, they seemed unwilling to make that number of changes really or

A: have other teacher then, have they, have they not done this as a written, because it doesn't, it will just say rewrite, I assumed it meant literally, so have other teachers done it verbally then, has that worked better?

Q: um, I don't know the answer to that question, and I mean really all I'm passing on, I'm not saying it's done sort of right or wrong I'm just passing on the perception that something seemed to happen (can't hear)

A: yeah I agree because I was surprised when I went round

Q: they're talking about things, they've definitely got, and sort of few changes they made in their writing and I was just puzzling about that really

A: yeah

Q: um, yeah, but you're, I mean you were pleased I think at the end, I mean the feedback from the plenary when you were wanted them to talk about specific changes, um and did you get what you wanted, um, from that when they were talking about um actually what changes they had made on the speech

A: do you know what I can't remember what they said, when they said, oh when I was, we were in the staff room and I was talking about M and, or

Q: no

A: or just based on the

Q: yes at the end of the lesson

A: I can't remember what

Q: in the plenary section, well, well you were, you were pushing them to be specific really so you said well what did F do, I want you to be specific about what connectives they used and what they (cant hear)

A: oh yeah, oh yes it got cut short didn't it

Q: yeah

A: um, yeah I think they were getting there, as I said before I think they have a tendency to be a bit vague in the their responses but I think they were, I don't think they always know quite what I'm after, it's one of those situations, but I think they were getting there and I think, I think S would probably was you know going to come up with something quite good

Q: yeah, and it's maybe on a new-ish language point thought that, are we expecting it to get fully absorbed form everybody and into independent writers straight away, I mean, (can't hear) longer than that

A: yeah, I, I looked as J's when we went round, T is probably one of the weakest in the group so it would be interesting to see what she did but T, T goes off in daydream land a lot of the time and she tends not to do very much, she's very slow, she's actually dyslexic, um I wonder what she's done, ... ok yeah, she's used some but, ... the other thing I think is sometimes when, I think it can be quite hard and I did mention it in class when you say to students things like I want you to come up with a list of subordinating, I think I think it's really hard when they're put on the spot to kind of just do that so I was quite pleased that they were able to remember so many at the beginning

Q: yeah, they did that really quickly

A: because I know that I, if someone sort of said to me right I want you to come up with blah, and I probably just think, because I think they did their, I was quite pleased with that, um, but then on the other

hand I think sometimes when you give them a list of things like this it can, it can be restricting as well because I think they can kind of hang on it as well rather than, because I'm not sure how many I think I did encourage them to use other ones as well that they could think of, and she has used also but, ... I think maybe with some of the girls it is a lack of confidence to, to branch out and

Q: yeah and I guess it's quite a formal style of writing actually when you use those words isn't it, and C again was certainly aware of um speeches that you talk being much less formal than you know when you wrote them down, and other kinds of things that made a difference then, yeah anyway, so that was just a perception really about you know well something happened that they didn't use quite the range that maybe we were expecting when it got to do that individual writing

A: yeah

Q: um, you said you're a bit nervous about the verbal boxing at the start because you hadn't done it before, how do you think it went?

A: um, I think there were too many coaches, it was a bit crowded at the front, and um I don't think it worked very well

Q: did you see their arguments get better, from round to round?

A: yes, D is very confident normally, and um he may have been very tongue tied because you were there watching them, um, but they did get a little bit better but I think, yeah he kind of wasn't, he wasn't as articulate as usual, um, yeah, I think they would be better if we did it again, I think they would know what to expect

Q: I was going to say is that sort of you know a thing worth trying again to sort of

A: I think I might try it again

Q: (can't hear) they'd be slicker at it wouldn't they

A: yeah

Q: once they understand the rules (can't hear)

A: the other things that we've played at the beginning they've been much better at, F did the bouncer game with, no the yes but game

Q: yes

A: that worked so well, it really did and he had no preparation for that but do you know F he's the one with aspergers

Q: (can't hear) because he figured quite prominently in this lesson didn't he

A: yeah he's got aspergers so I have to just be, I'm always telling him to put things away, and he always comes in with his, carrying his lunchbox and usually that's a source of distraction

Q: yeah, that's right, but he said at one, can I add a clause in, you know it's not everyday you get that question

A: no

Q: (can't hear) because, because I can get things done, yes ok, (can't hear) he understands what the clause is

A: yeah, yeah he does, bless him, but he did that game with me and that worked really, he was a really good person to model with so maybe it would have been different if I'd had him up doing it

Q: just talk me though um briefly how you've gone on the scheme in the last week and have you changed things um as you've been going along?

A: no not really

Q: is there anything that's worked well, better than others?

A: I haven't, hmm, some of the resources are, not labelled correctly, it's a minor point but I just thought I'd point it out, um because I didn't, I then, then I realised that and I just had to kind of, it's, for example, I think, well at various points there they're mislabelled, they're not, as far as I understand it

Q: sorry about that

A: um but year it seems, I think it's all gone quite well really, I think, they're all enjoying it and they all seem to understand and I've pretty much kept it to um, yeah pretty much followed it I think, the only thing I haven't, the only thing I didn't do was I didn't do the card sorting activity, because I, I've got them made now

but I our assistant was away at the time and I just simply didn't have time to make up all the cards so that's why I omitted that but that was a shame because I really think this is a really good activity

Q: yeah

A: so I will definitely, I will teach it again

Q: and have you been adding, did you do a persuasive devices poster, you've got some work on all of these things that you're doing as you're going along?

A: yeah I did the persuasive leaflets, would you like to see them or not?

Q: right, no it was the bit in this game that talks about adding (Can't hear)

A: oh that, yeah, yes because that, we have done that and remember I said at the end of the lesson that I would, that we've done that but I will bring that up at the beginning of next lesson and then I'll use that as a, I'll say to them what did we learn last lesson that we can add to this

Q: yeah, so how much do you think of this is new learning, because you were saying at the end of the lesson that some of it they're quite um, you know they've heard about before, things like rhetorical questions from last year and you were pleased with how well that they'd remembered those kinds of techniques

A: they'd remembered the idea but not necessarily the words that we use to describe them so for example they could remember being taught emotive words, because actually well, actually I taught some of them that last year, but they couldn't remember what they were called

Q: yeah

A: do it's just a case of that really but they came up with a very long list of the things, um they remembered um, new learning things like modal verbs are new, we did go over infinitive verbs, but, which I don't think is in here, but that's something we do in year seven and then which we kind of, I recapped with them, and we added that to our list

Q: hmm, and did you say it in the lesson, or did you say it to me afterwards, that you were surprised at how quickly they'd understood modal verbs, oh you said it earlier on didn't you that you'd only sort of made passing reference to them but they'd used them in their leaflets

A: yeah that was something they'd picked up on, and we, we discussed how, because they were asking me, we had quite a long discussion, it was quite interesting about the difference between shall and will, and I sort of gave them some anecdotal um evidence of how I had used it in the past and been told off and from misusing the word will and um, so they all found very amusing, yeah so we talked about that and the differences in tone that that can create and they seemed quite receptive to that

Q: I thought your um, just back to that lesson and then we'll move on, but I thought the explanations you'd put on the white board were really clear and probably very helpful for students to um think of some connectives and subordinate connectives as most often being at the start of a sentence

A: yeah

Q: and coordinating ones in the middle, you know it's a bit of a simplification I guess, but the lass I was next to certainly knew that you could move around the position of that subordinating, am I saying this right, subordinating connective

A: yeah

Q: you know didn't have to be at the start, you could have it kind of in the middle or towards to end, she understood that but I just thought that was a nice clear explanation and a recap on the white board that seemed to be kind of

A: oh ok, yeah thank you

Q: a sensible way of going on about it

A: yeah

Q: okey doke, um so just kind of pulling that a little bit and thinking about argument writing and teaching argument writing, um and the next question is similar to the one I asked you about fiction really, how confident do you feel about teaching the features of argument writing?

A: um, reasonably confident, I think um, um the, I think um the things that I've taught so far are things that I've taught previously, um, in a similar sort of way to be honest, um

Q: yeah so it's comfy ground kind of thing

A: um, I, I think I tend to, I have spend, I've done lots of work on counter arguments in the past, um in fact in year seven, one of the things that I taught was um persuasive writing and we wrote a letter to the principle trying to persuade him to abolish school uniform, um which is something that really appeals to, um, or, either to abolish or to keep it it was up to them, but one of the main ways in which I taught that was by looking at how you, to construct a counter argument, because I said you've got to, you know you've obviously got to imagine all the arguments that the governing body might put against you in order to knock them down, what I, and although I taught the words, so I would teach um subordinators, I wouldn't have called them subordinators or subordinating so they would have an understanding of the word and how to employ it but they wouldn't know what the word was called so that's a different, that is a difference, um I have and do use um the word connective and coordinator so that was something different but that isn't something that I would necessarily focus on with regards to argument writing, um looking at things like emotive language is something that certainly we've looked at and one of the examples that I give in in that, in the year seven one is um using um, using emotive language and looking at use of metaphor to, and using metaphor emotively, which is something that we looked at in the Martin Luther King speech, so it's all been reasonably similar, some of the activities like the, the um, the verbal games that we've been playing, that's different to how I would normally have taught it

Q: yeah, and it requires (can't hear) to think on their feet quite a bit

A: yeah

Q: have they found that easy or hard?

A: I think they found the, well as we said I think they found it very hard, they found it hard today, um even with a subject as simple as girls verses boys, but with the other two ones that we did, um I think that they found that a little bit easier, but um, it's always difficult to know when there's an observer in how much they just a little bit nervy

Q: did their behaviour change a bit (can't hear)

A: no not really, they are pretty much the same, but I just think that they're, when they're isolated on their own like at the front I just think they're perhaps a bit more, but I would say no you did pretty much, they are how they are (can't hear)

Q: so is there anything in terms of teaching argument writing, is there anything you feel you need to know more about?

A: so far, um, I think I always feel that um my, my ability to teach grammar in any way because of my lack of, my own lack of teaching and my own lack of learning being so um, being I suppose coming so late in my life, I suppose I always, if I've expected to teach lessons that rely heavily on um grammatical knowledge or you know knowing, being able to explain very clearly and simply how sentences are constructed and that kind of thing, I always feel a little bit inadequate, I'm not sure how, I mean I don't know maybe we'll find out with this study how important it is but um, I think yes I always do feel a little bit inadequate there

Q: and in terms of um text features, you're sort of thinking of whole text really of argument writing, what are the key things you want students to understand about how arguments might be shaped or structured across the whole text?

A: so looking at sort of introducing an argument and then developing it and then concluding it

Q: right, yeah, if that's you know what you would teach as being important for argument

A: yeah, I mean when yes um, well sort of in the, I suppose if we were doing a plan for it I would encourage them obviously brain storm their ideas and then get them to think about you know in, perhaps grouping the points in a certain order and, yeah

Q: yeah

A: I've done quite a lot of work in the past on um how to, how to conclude an argument, in fact I wrote a scheme for year eight which we use on, um and one of the lessons is on how to conclude, how to conclude arguments, um how to sort of rephrase and sum up your points and you know sort of helpful ways to sort of um structure sentences and things like that

Q: yeah, that sounds great

A: do you want to see it or, do you just, do you just want to hear me talking?

Q: yeah but afterwards would be great

A: ok

Q: it would be really interesting to see because I think it's um, they're quite complex things really aren't they how you wrap up an argument

A: yeah

Q: yeah, um and in terms of key sentence level features you want um you want your youngsters to understand in relation to argument, um and we had a flavour of that today I guess but from your own perspective what would they want to be, how you use sentences in arguments

A: I'm not quite sure what you mean, what, as well as being able to use different types of

Q: um, is this about um is it to do with variety for instance because there was an interesting chat in the lesson, do you remember, about um, yeah about um sentences not being too short and snappy and I think actually you said at one point that you know we know don't we that short sentences can be really useful and you did actually say an arguments you know short sentences can have impact, um so are there things there that you want them to know about variety of sentences for instance?

A: yeah, well I suppose what I would try and encourage them to do is perhaps um doing, whilst you're developing points, your point of view, to perhaps try and carry the reader along with perhaps some longer sentences and then use the short sentences perhaps when you are concluding a point to make the reader kind of go right ok

Q: yeah

A: and then reflect

Q: yeah

A: so perhaps (can't hear)

Q: yeah, I'm absolutely with you, and actually um C was quite drawn in the sample piece of writing you know somebody else's writing we looked at argument, he was quite drawn to just that function actually at the sort of shorter sentence or a clause at the end of a longer one that seemed to kind of sum up what the writer thought, you know, um he pointed out a number of those examples that he thought that was, that was helpful um for arguments

A: yeah

Q: ok great

A: the other thing that I think is quite um, that um, that's quite important about argument writing and persuasive writing is that often um I think students find it quite hard to um lie or to um or to only present one point of view, um and so, and they want to put, which of course is also argument isn't it, but um, but I in persuasive writing I try to you know you've only got to put one, if you're introducing the point of view only introduce it in order to then dismiss it, don't introduce it and give it sort of equal credence at all you know or equal value, you've got to say some people think this but

Q: yeah, because otherwise you end up saying nothing really

A: yeah, you're actually saying that yeah, both points if you, you know it's not persuasive so, but sometimes they're fine but they are a little bit better than that but we did try and, I did try and get them to do, I can't remember when it was, it was a few lessons ago, I tried to get the to argue something ridiculous that they obviously wouldn't believe in, to try and prove that point

Q: oh was that about the grass growing? Or the

A: that, yeah

Q: (can't hear) chocolate (can't hear)

A: that was for the leaflet, yeah that's it, yeah, that's, that was part of that yeah

Q: that's great, and in terms of um word level features, you know vocabulary and so on um again are there anything particular things that you want them to understand, good words for arguments, what might those things be?

A: well we've spent, we spent quite a lot of time um as I've said sort of looking at how to use um modal verbs and how to, and as I've said also, imperatives to, um and we've spent quite a lot of time looking at things like, well emotive language, and use of collective pronouns to suggest that we're on the same side and also personal pronouns to

Q: yeah

A: yeah we've looked at all those things  
Q: gosh, that's technical, and they understand that?  
A: yeah, well they'll say things like, yeah  
Q: they say things like that?  
A: well, using you and  
Q: yeah  
A: (can't hear), yeah either refer to it as direct address or whatever but yeah  
Q: yeah, because I suppose you see, you see quite a lot of that in real life actually don't you, like leaflets that come through your door for campaign charities or whatever, and makes use of them, C certainly got pretty well on that, he understood the use of the word we and what happens if we, we had an interesting chat off tape about Barack Obama's use of I, you, we  
A: yeah, I haven't seen it  
Q: it's great when you get this from a year eight student  
A: yeah  
Q: (can't hear) with a speech like that, and the language used it was really nice, great thanks um Jane, so our final activity is um, (can't hear) I brought along a gradient scale here so um I'm going to ask you to have a look at a series of statements and just to um sort them or say how strong is your agreement or disagreement with them so I'll just put the terms out on a piece of paper, strongly agree scale up to strongly disagree, and you know a few reasons why really, I'll give them to you one by one, and I guess it might actually be helpful for us to, either you or me to read it  
A: shall I read it out?  
Q: yeah otherwise we don't know what we're talking about do we  
A: understanding the characteristics of different genres is an important part of teaching writing, I would say that I strongly agree with that, um, because um, you have to write in a style using a structure that's appropriate for a particular purpose, an audience, and if you don't understand the difference between the genres then you won't be able to, you won't have a strong sense of what language to use or how to structure your writing. It's crucial to teach children explicitly about how to write well, do you mean by explicitly by looking at all the things that we've talked about, we've already talked about? Rather than just sort of expecting them to know it, I would strongly agree with that. Children learn to write by reading and writing, I strongly agree with that, um, should I say why? Because um, I think it's important for children to have models um of certain different types of writing um that they can use um to sort of I suppose emulate some of that and then I think it's important that they have um practice and experience in using the knowledge that they've acquired through reading otherwise they probably will lose it or, they won't through writing and through practice you learn how, what's effective and what isn't. It's important to teach children how to plan and draft and edit their writing, I think that's, I agree strongly with that as well, um, because um children are I find that children are often very good at generating a lot of different ideas and if you don't teach them how to plan then sometimes the ideas can just come out as being very jumbled on the page and so you have to try and get them to order their ideas and work out um certainly when you're looking at how to structure a piece of writing effectively, thinking about the order is very important and um drafting and editing because I think, is important because um, I think children think more quickly than they can write down and so I think it's important for them, it's important to nurture their enthusiasm and I think it's important that they get their ideas written down quickly um but then often whilst they're doing that they're not thinking about how they're spelling words or how they're punctuating um and I think that, that very often for students that the spelling and punctuation and even some of the finer things like, um sort of structuring sentences and even putting paragraphs in I think that is sometimes something that has, that comes at this age is something that comes later and I think it's quite hard for them to deal with it at the same time, so that would be, that would come into the drafting and editing thing, but also they might come up with a better idea afterwards. Teaching grammar does not help children write better, well, I think it depends on what is meant by teaching grammar, I think that having a basic knowledge of grammar is probably a good idea, I think having an in-depth, very in-depth knowledge of grammar I don't, I can't see the benefits of that, I can see that it's useful, it has been useful in my teaching for students to understand word classes and things like that and also to understand

um how to, how to compose a sentence because I think otherwise it's quite hard um for students how to use punctuation effectively, particularly commas, but I, I don't think that it's necessary for them necessarily to know all the different names of the different types of verbs and the different types of nouns that you can get we do talk about the difference between common nouns and abstract nouns, I think that's probably, that's quite a technical, that's about as technical I think I get in terms of differentiating between the word classes really, I'll put that in, so I, I'll put that in the disagree, somewhere in the disagree. Learning about the process of writing is more important than the finished piece of writing, I wouldn't say I, I would say I agree with that, um because, is it on tape what we said before or should I say it again?

Q: say it again

A: because I think that um sometimes, um, the finished, sometimes the finished piece of writing wont demonstrate the student's full understanding of um all the components of writing or the process of writing and I think that maybe that's, maybe that learning about the process of writing is important and they'll be able to draw on knowledge later on, sorry that's a really inarticulate answer

Q: it's fine, I was just trying to, the chat that we, when we get a cup of tea about you being slightly disappointed with the fiction writing outcomes in some cases from another group you tried it with you know I mean maybe that's getting at that is it that's um you know sometimes the finished product doesn't adequately reflect their understanding and their learning

A: yeah

Q: what might be some of the things that get in the way do you think?

A: in the finished piece of writing? Um perhaps trying to do too much or trying to be aware of too much, I think in the assessed task what we often do is provide students with a kind of check list of the things that they've got to do and sometimes they can't, they can't get all of those things in, they can, um it may be that, and sometimes I think they don't always understand what the focus is at the end of the, sometimes yeah

Q: I wonder if there's any sense in which that's part of what happened today that the very fact of having that list of words that could be included, should be included, um if that somehow get in the way of them being fluent, I'm trying to think out loud, to put my finger on what it was that didn't quite connect up for them there, um I don't know, I'm intrigued by what you're saying about having sometimes having um a kind of check list of success criteria it doesn't always, perhaps it's too much, perhaps it's overloading it isn't always helpful

A: the thing about a lesson

Q: (can't hear)

A: yeah, because the thing about a lesson is that the lesson will have a specific focus and I think that students will, could, certainly in the things that we talked about and I explained about using the dual narrative that was I think one of the, or looking at some different viewpoints wasn't it that's the lesson and I think that was something they were able to, because they were only focusing on that and nothing else they were able to do it and then later on, it was almost like they were, I think because that lesson also was quite early on in the scheme or those lessons were, that by the time we got to doing the assessed task some of them had forgotten what dual narrative meant so I had to remind them, and then I think they yeah then just found it a bit too hard to, with everything else that was going, because there was a lot that I was reminding them of on that plan, so right you must remember to dah dah dah dah dah and I think they just thought we can't do everything, and also a lot of them had just had really good ideas that they were really excited about and they just didn't want to care about any of it and just wanted to, they just wanted to

Q: just want to get it down, yes, and is that about um, the thing that's being really strong there for young writers is actually um having their voice down, down on paper so getting those ideas down, they just want to say it

A: yeah

Q: C said one of the things that helps him as a writer is that he really likes it when you just get on with it

A: yeah

Q: to quote him, and having that space to just get on with it



A: yeah, I don't think, I think that a lot of students, I mean that's the thing isn't it you don't want to stop them from enjoying writing by telling them what they should and shouldn't be doing all the time so it's quite

Q: yeah, that's excellent, is there just a final question I should be asking you, um oh yes I thought there was, what criteria would you use to describe good writing?

A: um, ooh

Q: so I guess that's you know (can't hear) what we're saying is that you know on a kind of success criteria check list as it were what criteria would you use to describe good writing

A: good writing, good students writing or good writing in, what kind of writing argument writing or just general?

Q: if you want to make it about, I meant generally but if you want to make it specific to argument do

A: good writing, in my opinion, good writing is writing that, that somehow, that, oh I don't know how to say this, but where it's enjoyable where the reader is not struggling with the writer in some way, either in trying to understand what they mean or trying to get through obscure images or things like that, I'd like for example, um, like I've never read James Joyce Ulysses, or Finnegans Wake because I just think what's the, do you know what I mean I just think what's the point and I think that, and I don't, this probably isn't answering your question is it, I think it's about being, I think it's about, good writing is about being able to, one of the features of good writing is about being able to put forward a point of view or more than one point of view in a way that's clear

Q: and are those characteristics reflected to you think in the key stage three and GCSE published criteria? You know do they effectively capture good writing as far as you're concerned? By published criteria I mean you know assessment criteria

A: hmm, yes, I think so, I think I, I think I sometimes, yeah I do think it is, I think that um, I think at GCSE like looking at the difference between an A grade and an A\* I think for an A\* I would, like for an A grade I would just expect to be looking for someone who was just very competent and could use a wide vocabulary and could structure something well and it be kind of I suppose or virtually perfect from a sort of technical point of view but probably wouldn't be exciting necessarily whereas I think with, what makes writing really good, so what I'd look for in an A\* would be perhaps something that's really original and sparky and makes you look at the world in a different way or makes you think of something, sorry, I remember you asking me that question before and I remember thinking oh that was a really bad answer and I've done it again, I have to try and prepare something better next time

Q: (can't hear)

A: I don't know that's a hard one

Q: yeah

A: I don't think I've answered that very well, um

Q: no it's ok, so I guess what you're saying is, I will finish because of time and you've got parents evening coming up, but that sort of those A\* qualities in the assessment, published assessment criteria, do they tally if you like with what you think is good writing?

A: yeah, I think so I can't remember off the top of my head what the criteria is but I think I have my own instinctive idea of what, I think they're quite vague as I recall and I think I have my own ideas about what, I think it's something like writing is controlled and assured or something, which I suppose means technically accurate

Q: ok

(tape ends)

### Teacher interview 3: summer term 2010, poetry (Jane)

Q: So this is Jane at XXX, and the last time we'll see Jane for a bit (can't hear), so Jane do you want to just talk through the lesson from this morning, um what your objectives were, how you thought it went and so on and so forth, as we've done before

A: um, I haven't brought my scheme in, um

Q: do you want to (can't hear) about anything

A: so, today the objectives were to get students to experiment with a range of different techniques, um so drawing on some of their prior knowledge to create some personification, um for each student to create their own personification poem based on an object, a school object

Q: yeah sure, and um and you started that off by just a straight forward asking what is personification um which they were well able to answer weren't they

A: hmm

Q: um, is that something new to them or will they, are they building on prior knowledge there, maybe something they did in year seven as well?

A: um, yes both, um we did a poetry, we did a poetry scheme which was the one I was talking to you about just now, the, where they were, the students um were first, firstly analysing poetry and then they did some of their own writing that came from that, but it was mainly a reading poetry scheme rather than a writing poetry scheme

Q: right, yeah so you moved from one to the other

A: yeah

Q: yeah

A: I needed a, I mean just from a, it wasn't a deliberate because of this, it was just that I needed a scheme that we would normally teach in year eight that was quite short

Q: yeah

A: that would fit into the gap, so, so that's why I did that but it's actually, it's been really complimentary actually, and I'm really glad that I did it that way

Q: yeah, yeah, so um in today's lesson then I mean if we just, if we carry on talking through about um how you thought the lesson went and um you know sort of teaching and learning points really, did it, what would you want to say about how well it, how well it went, how, you know their responses?

A: um, I think the lesson went well, I think they responded well, I think they responded, they seemed to understand quite clearly what they were expected to do

Q: yeah

A: um and they seemed to, yeah they seemed to respond quite enthusiastically to the tasks

Q: what was the challenge for them do you think in terms of their writing, what was going to be the challenging part?

A: um

Q: or to put it another way, what did you really want them to concentrate on?

A: I wanted them to be conscious of um, sort of, I think often when they, I've been writing with them in the past, um they've, a they've been very reluctant to think about what they're going to do before they start writing, they're very keen just to start um and usually um ideas the um, ideas um take priority over structural features usually, so by, by talking about the, by giving them the examples of the personification poems and by drawing attention to how some of the structural aspects of the poems, I was hoping that they would incorporate that into their own writing, which is something that I find that they're always a bit more reluctant to do and that's why um when they'd started, that some of them had started to say we've finished, I've started, I drew their attention back to you know how they used punctuation or how would they separated their lines, had they thought about line length that sort of stuff

Q: yeah, and um certainly talking with um C just now and seeing several others that they were making changes um precisely along those lines, (can't hear) changing where the line ended, um paying attention to the punctuation, adding some in so I think

A: yeah

Q: that that seemed to work quite well

A: we do a lot, yeah because um when um, throughout all of the writing schemes that we've done um we do, they're often sharing their, they always share their work at the end and as you've seen they love doing that it's a real um, it's a real bonus for them to hear each others work and they love it, and when they read it, it always sounds different to how, or differently to how I actually see it on the page and it's, I'm always, sometimes I will um, I'll hear it and think oh C that was brilliant and then I'll get his book and I'll read

it and I'll realise that they haven't used any sort of real sort of structure to indicate to me how I should read it, they know how to read it but

Q: and is that an idea that you find helpful to push with them a little bit, that you know that those are kind of punctuation is like sort of clues as to how it needs to be read by somebody else, have you (can't hear) made that link?

A: yeah, yeah I've tried, I mean I've taught all of the lessons and um it is something that I've talked to them about a lot, and although they seem to except it it's that, it's that side of things that seems harder for them to retain and then to use in their own writing, I think

Q: yeah, and of course all of that stuff you naturally do with your voice when you read it or when (can't hear) I mean you know which bits to stress, I agree, because I'm just flicking through all of those poems at lunch time you know they didn't sound, they didn't look as good on the page

A: yeah I know exactly, exactly yeah

Q: (can't hear), I was really struck Jane by the, there was quite a fast pace but quite detailed analysis of the poems that you put up, I mean I think that's a feature of your work with this class really isn't it so that there was lots of um, all this section I scribbled down was question and answer and you're pushing them to sort of be specific about techniques so what are the techniques used, and there was someone trying to remember, oh I can't remember what it's called, something we did on the power point you know um what kind of voice, um repartition is used but it's not just that is it, I mean is that a sort of a typical feature of your teaching would you say that you're wanting them to

Q: yeah (someone comes in...)

Q: so is that someone that you're consciously pushing with them a little bit to do that kind of analysis of techniques

A: yes

Q: yeah

A: yeah

Q: it seems quite natural to them, is that, am I looking at something that's taken a lot of hard work do you think or

A: yeah, um, yes I think so, well I suppose I've had them for quite a long time now so

Q: yeah

A: I think they've definitely got better, um and um I think when I was, when I looked in my diary and saw that you were coming this week and so I sort of had you in my mind over the last week when I've been teaching them, and um there have been a few times when we've been doing question and answer sessions and I thought, I thought to myself oh that's brilliant, that's really, they are getting, they have got a lot better in terms of their responses and, and often you know how students often when you ask about what affect a certain technique has, and the student will say something like oh it gives really good imagery or something quite vague, or like F had said first of all he said oh it makes it better, and then you say but how does it make it better, what is it and they are, they are good at making specific answers for things, they've got a lot better at doing that, they're better than, well I would say that, they way, this is fairly typical of how I teach anyway, I, don't do anything different but um, I think this group have come along, sort of, they work well together as a group so they've come along quite well, in that way

Q: yes, and a lot of these, their responses that I jotted down are actually very specific, um so um the short ones are emphasised because they're on a line of their own that's a student speaking, not you and you were saying things like so what words are emphasised here then, remembered, I miss you, what makes I miss you stand out, it has a full stop at the end, it's very explicit isn't it, very specific, so um yeah I was just quizzing you on that little bit to see if that's something that you deliberately wanted to build with, which is (can't hear)

A: yes definitely, but as I was saying they're good at reading, reading it but then less effective at then transferring that knowledge into their own writing

Q: yes but um they do have a chance on this because um they're invited to annotate on of the poems that they you know they sort of brush up to standard at the end so that would be an opportunity for them to be that kind of explicit and specific about their own writing

A: yeah

Q: (can't hear) their views and

A: yeah, well we'll see how they go with that, it will be interesting

Q: yeah, yeah, so have you um (can't hear) things as they are, are there any things that you'd want to pick up from earlier on in the scheme or you know just anticipating um the finishing off stages now

A: um I've tried to sort of faithful to your project, I stuck as faithfully as I possibly could to the scheme to be honest, I haven't really changed anything, they um, there were some lessons that I thought worked really really well and that they absolutely loved and others as always that were sort of less successful, they really enjoyed that first lesson with that, they loved seeing the, they loved, they love seeing new poems and different poems and because I had to keep flicking through the power point each lesson to get to the one I wanted because I didn't know how to just go straight to the slide, they all sat there going oh yeah remember this one, so they get, it is quite sweet because they get quite excited by it and they loved that, and they loved looking at, they loved the jokes and looking at um, looking at how words can be interpreted in different ways with different effects so they really enjoyed that, I found this lesson the second lesson um with the noun phrase generator that was quite difficult, I found that much harder

Q: yeah

A: for them, they didn't seem to grasp really and also we ran out of time so maybe I should have split that over two lessons and given them more time for that, I've um, they found the whole, they found the whole concept of, things like noun phrases and things like that they found, they found that hard, whether that was my explanation of it, I don't know, I find that they, I have found that I've taught them sort of various grammatical terms and even, I don't know if C told you, I even got them all to learn this poem so that they knew because I was getting a bit fed up with being, them not knowing some of the basic words

Q: right

A: do you know the one? a common noun is just a name, like book and baby girl and game (?)

Q: oh yes

A: and I got them all to learn it, they did, they all learnt it, and then they tested each other and um I gave them those words but they find some of the more complex, I wonder how, I still do genuinely wonder how useful it is for them, you know to be given lots of other grammatical terminology which they don't really seem to understand

Q: yeah

A: that was my experience of that lesson with them, that one worked, the kennings on worked well with the compound nouns because I think it was simpler, and it was something they could grasp and it was something they could use much more, much more easily, when I looked back at their work with this one to see whether they'd got it, they hadn't really totally understood what a noun phrase was

Q: yeah, fine

A: shall I carry on?

Q: yeah do, this is helpful

A: um, one thing that was interesting with this was that the poem, Dulce et Decorum est, because they knew it, and we'd talked about this before and again this was an oversight perhaps, possibly, was misprinted on the, the copy that I got

Q: right

A: and because before when we'd done it, we'd, it was the, or on the copies that I had there's, I'll see if C's is here, the old lie, it's that there's a colon

Q: yes, you talked about that (can't hear)

A: whereas on this copy, it's, this copy, see I made them change it, on this copy it's a semi colon, which does alter it so we did talk about how the difference and which was more effective and we kind of decided that the colon was more effective than the semicolon anyway

Q: yeah

A: um

Q: oh isn't that interesting

A: yeah

Q: you talked about it as being ah, I mean he did pause and stop and think and then sort of semi colon but he's obviously remembered, um I mean he talked pretty fluently about drawing attention to what went previous to it

A: yeah

Q: went previous to it, you know what I mean

A: yeah

Q: and what came after it

A: yeah

Q: you know, and being that kind of hinge bit of punctuation, and so certainly that maybe that was helpful then if you were arguing over what kind of punctuation it was (Can't hear)

A: well they, that's right because I know the poem so well, and I was talking to them and saying about it being a colon blah blah and then hands were going up, Miss it's a semi colon, and I said oh but it shouldn't be, and they were like no, no you're right and they remembered it and they all had their own copies of it from before anyway, I don't think C, so that was one thing that could be changed I guess

Q: yes

A: um, there was something else as well and I thought to myself at the time I must write that down because I'm going to forget to tell you when you come in, there was some other kind of miss spelling or something

Q: right

A: somewhere, but anyway it's good for them because they pick it up

Q: ok

A: um, and Jasper picked up something today that was a miss spelling, did you notice? He said that's not spelt right, he said you haven't spelt it right and I said well actually it wasn't me that spelt it

Q: the poem examples on the board?

A: it was on the um, the school, the instructions for the collecting the school objects

Q: right

A: but I corrected it on my thing

Q: oh dear, well you can blame us for not (can't hear), it's funny isn't it you can go through things six times and still not spot them, but there you go

A: yeah

Q: yeah

A: this lesson doesn't, um so this lesson was good, I think they enjoyed that, they actually really enjoyed the punctuation lessons and I think they got a lot out of them

Q: yeah, well that's, I mean (can't hear) did that surprise you at all? Why should we be surprised by that?

A: yeah because it is a, as I say it's a feature that they are less interested in focusing on

Q: yes, but, when I was flying around when they were doing their independent writing, it was really interesting in today's lesson how you insisted on that because you said you know the pull to talk about your work with somebody else is going to be quite strong but I want you to work independently

A: yeah

Q: and just, the luxury of having eight minutes or something like that before it's broken by F's 'Miss I've finished'

A: yeah

Q: (can't hear) independent space to write, I was so appreciative of that, it was just lovely, um but that was, you know really strong feature how they all use that way, there were just a couple that I saw took a while to get going, but they were (can't hear) and were thinking, you know I've written silence with a lot of thinking going on in it

A: yeah

Q: it was really marked, and just looking at how some of them had automatically started to use punctuation in their draft and others hadn't you know I mean I don't know whether this is something that

you've noticed first draft stage whether they write and punctuate at the same time or whether it's something they tend to then redraft for which is (can't hear)

A: often it's the latter I think

Q: excellent, yeah

A: yeah

Q: but um, but anyway so here you've got a class who you know don't go punctuation what's that, they seem to be genuinely interested (can't hear)

A: yeah they liked the lesson, all the lessons that, in each of the schemes that have been on punctuation they've quite enjoyed yeah, um they really liked um, they really liked those and um this lesson I found was um, this bit here was very hard, I didn't find that very effective

Q: sorry which bit are we

A: the um, sorry when I was getting them to look at the highwayman and night mail

Q: right

A: I did it, I did it in this, as I said I taught it in this way, um I wasn't quite sure that, that it came, that, that the objective was, really achieved

Q: yeah

A: terribly well, in that one, so I'd perhaps change that

Q: yes

A: do that in a different way

Q: what do you think the sticky bit was? What you know could have made it work better?

A: I think it's just, to be honest I think it's quite hard anyway to do, I think it's quite hard to, I think it's quite hard getting um groups to, oh that was it, it was, it wasn't the annotation that was difficult it was the choral reading

Q: right

A: I think it's quite hard in those situations for year eight students to do choral readings effectively, I'm not sure they really understand what's expected of them, and how to, how to communicate rhyme rhythm alliteration repartition, I mean what tends to happen, I mean I always will stand and give examples of things they can do

Q: yes

A: um but usually, partly because you know it was put into the plenary as well which doesn't really offer a lot of time for students to experiment and decide which are the best choices etcetera anyway

Q: sure

A: but what tends to happen is that somebody reads it out and then you get occasional people kind of just saying a word louder or something, I just, I don't, I'm not sure it works that well

Q: no, so maybe there's some taken for granted stuff about what choral reading might be or the range of ways you can experiment with it, perhaps that might have got, they haven't got the knowledge of

A: yeah, I think it, I mean I think obviously because it's about how sounds are effective, in terms of how it creates oral imagery I think that's important I'm just thinking it might be better doing it in um, perhaps in a different way

Q: yeah ok well that's really helpful

A: um, the lesson on line length I think was a good lesson, quite an effective lesson, I think they all sort of understood that and in fact that was quite, that was a good lesson because we didn't get onto the, I was quite glad we didn't go onto the plenary actually, I wasn't quite sure I was a bit dubious about that when I read it but it got um, yeah they enjoyed, they enjoyed the line lengths and they seem to understand it and as you saw today, they enjoyed this lesson on Sylvia Plath's mirror, um, and I thought that was, I thought that was good um it was a really good way of getting, by, by looking at the, the collapsed version of the poem and then getting them to cluster the words in terms of meaning, that was quite good looking at the, because we looked at how words could be interpreted in different ways and so how, and so how poets could sometimes use ambiguity and in poems um and so in terms of like word, word choices, that was a good lesson

Q: yeah, and did they get the idea of being able to um deliberately varying sentences you know making different kinds of sentences from the word stock?

A: yes, yeah that was a good, yes they did and I think they'll, (Can't hear) and that was good they all read some examples out

Q: ok grand, shall we talk about um sort of teaching the writing of poetry in a little bit more general detail, um and if you're thinking of conventions um for writing poetry at we talked before about text level sentence level word level so what is it you would want them to know about writing poetry in terms of whole text organization structure? Um some of those, sorry, it's quite a

A: I know, I'm terrible

Q: (can't hear) very well

A: what would I like them to know about the structure of the poem?

Q: yeah I was just thinking you know sort of what are those things you want them to understand as writers of poetry about um yeah whole text organization, structure?

A: um, it would, well I suppose it would depend on the type of poem they were writing

Q: yes, I mean is that one of the things you would want them to understand actually, you know the kind of flexibility about structure?

A: well, now that you, yeah, well

Q: sort of what kind of

A: now that you mention it, I mean yes we, I suppose when we did Dulce et Decorum est, now in this scheme but in the previous scheme we did look at how it told a story, and we took, we did and we, so we talked about the narrative aspect, we have in the past talked about narrative aspects of poetry, and how they tell a story and we did look at how, we looked at how Owen um concluded the poem

Q: yeah

A: with the Latin phrase, um, we, and we've also looked at um, I suppose use of repartition

Q: yeah

A: things like that, is that what you, what you mean?

Q: well yes, yeah and there was a lot of talk today about, about patterning really

A: yeah

Q: repartition and some of the things that you were inviting them to say about the um, the model poems were all about um you know repartition and sentence structures, um as well as single words and you said it like that, you know repartition of we are we are, I am, the hand that holds, the hand that moves the pen or whatever, um so I think those kind of things and maybe about how you can organise ideas into verses

A: we haven't really done a lot on that in this scheme, there was nothing in this scheme that really

Q: yeah

A: that, unless I've missed, I don't think so

Q: yeah, is it something about you know how to structure their ideas, how to organise them on a page, is that something that they've brought up and talked about, um in terms of their own writing of poetry, you know like how many lines you want it have or um should I put it in verses or you know

A: not should I put it in verses, how much should I write, um I always just pluck a number at random out of the air but um, because some students will write as little as possible, um I suppose that, to be honest I don't think that we have looked at the structure of the whole text as closely as we've looked at other, um at other choices that we make or that they would make as writers, yeah

Q: and in terms of looking at sentences in um punctuation in poems and again what are some of the things that you'll want them to know really as writers of poetry, what would you want them to focus on there?

A: um well we've looked at how, we've looked at how in poetry um punctuation can be used, um differently, um the main things that we've looked at is um how punctuation is used in poetry to, as you saw, to emphasis

Q: yeah

A: um, certain words or to make the reader um stop and reflect upon perhaps what has gone before or to prepare the reader for what is about, you know for what's about to come

Q: and that came, your explanation of that came across really clearly about um you know another thing we'll think about is line lengths so use these as models um look at how writers use line length to create rhythm and to emphasise certain words, you know you were very clear about what was important with them

A: we haven't looked, what we haven't done because it wasn't in this scheme and perhaps would be a bit too complicated for me, we haven't looked at using speech in poetry, we didn't look at, we haven't looked at um the idea of having different voices within one poem, I know it was of um, when we looked at the school hut poem that was the example today, someone talked about there being different voices, but it wasn't something that I kind of went into in detail because it wasn't something that I don't know whether that would have been something that, would be something that could be introduced at this level or not, I don't know

Q: yeah, I mean you might think well not so much in year eight you know maybe more generally or GCSE or older

A: yeah (can't hear)

Q: and what about um, I mean in terms of teaching about vocabulary and word choices and so on, is there anything again in um teaching to write poetry that you'd want them to know, what to emphasise?

A: in terms of individual word choices, well we've looked at how as I said before we looked at how um words can have different connotations and also can be interpreted in different ways depending on the context and that was in the first, that was something we talked about in the first lesson when we looked at how words were used in jokes

Q: jokes and puns yes, yeah, and you've said that the noun phrase um bits didn't work, didn't work so well, um have you, are there particular kinds of word choices, you know types of words that you'd direct attention to in the way that you might for adjectives or adverbs I guess in um fiction writing, that (can't hear) draw attention to

A: hmm, I think when we looked at, when we looked at Dulce et Decorum est I think we looked um quite a lot of sort of verb choices

Q: right

A: rather than perhaps noun choices

Q: yes (can't hear)

A: and the emotive, yeah the emotive impact of verbs

Q: yeah, and emotive vocabulary got mentioned today didn't it, I can quite remember in what context but it was one of the things that um, oh it's your steamy mug one, I think, yes, that was lovely, what kind of personalities cover, I'm going to read it again, listen up, really emphasised it, bless, (can't hear) I knew what he meant, this emotive, like someone you love, (can't hear) great, um in terms of teaching poetry writing are there, is there anything that you are not so confident about yourself? I mean there's always a flip side to that Jane isn't there, what things are you confident about teaching

A: um, I don't know really, probably I can't, I don't know, oh it's going to sound awful if I don't say anything isn't it

Q: no not at all, I mean the question really is how confident do you feel about teaching, teaching poetry, or teaching poetry writing, because I think it's the weird thing actually with poetry is that we're, a lot of what we're teaching at GCSE is poetry analysis isn't it, that's what (can't hear) it's teaching poetry writing

A: yeah we don't teach poetry writing at all at GCSE do we so, um I don't know, I don't, I suppose that like with the other forms of, no less so, much less so with poetry, at keystone three when, in previous years when I've taught teaching of writing poetry it's always been, sort of I suppose in the same way, by modelling examples of other texts and saying look at the way that the, this writer uses alliteration to create this effect, or to create a rhythm or whatever or, and so I've always done it, I've always done it I suppose that way using other writers to model examples um (can't hear)

Q: no that's fine, absolutely fine

A: yeah I don't, yeah I'm sure there's probably, there are probably things that, there are probably things that I haven't that I don't, that I don't do well and that I haven't done and, I just can't think what they are

Q: do you like teaching about poetry or the writing of poetry, or is it



A: yes I do, yeah very much

Q: yeah, I mean it was a lovely moment when you said right I'm going to write one myself and just, you know those lovely golden moments in classrooms we don't see them very often when everyone is very busy, you know the teacher as well busy creating, so

A: yeah I've done that before with them actually with a poem when we did um, oh do you know the poem talk crime, it was in the, it's in the poetry um oh, one of the books that actually Debbie recommended when I was a, when I was training with her, and I thought oh that's good and I went and got it and I've used it quite a lot since, um

Q: is that the one where your (can't hear) word becomes your (can't hear, word

A: yeah that's it

Q: C got quite a few examples of

A: that's right C did one yeah and I did one, I did one for them, with them as well and we all read them out

Q: and you sort of end up back where you started from

A: yeah that's right, yeah, they were good at doing that yeah, I do a few things like that with them

Q: ok, um one of the things that we're looking at in this project is um teacher's beliefs, attitudes, thoughts about teaching grammar, so whereas before we've done some card sorts about beliefs and (can't hear) um this time I'm just going to ask you some questions about um about grammar teaching, um and just invite you to say about what you understand by the term grammar teaching or teaching of grammar, what does that mean to you?

A: what does it mean to me, um, well, in, can you be a bit more specific?

Q: what do you understand it to be, if people talk about you know teaching grammar, what does that actually, what do you understand by that?

A: ok, um well I suppose what that would mean would be um teaching students to write in um sort of in a conventional formal way, using punctuation correctly and spellings and um understanding how to construct um coherent sentences, paragraphs, being able to um vary sentences and sentences structures, perhaps understanding words that are, or the vocabulary to talk about um construction of sentences, language

Q: yeah, and can you tell me about how you normally teach or don't teach grammar in the context of writing, in ordinary lessons

A: um, the, the, I wouldn't normally, we don't normally, we do teach students um word classes um we don't normally teach like for example if we're talking about um how to teaching students how to vary their sentence structures, to create different effects, um I would model for them how to um create some sort of basic sentences on the board, um, and I would perhaps explain to them things like where to place the comma and you know perhaps highlight what connectives I've used, sorry I'm getting myself in a jumble

Q: no, no, it's, I mean it's really um asking you about you know finding opportunities to teach about grammar it's partly that isn't it, but also sort of how you might, how you might do so with your classes, above and beyond these schemes, what sort of (can't hear)

A: I think to be honest a lot of the stud that I've done here is very similar to the kind of stuff that we tend to teach anyway

Q: yeah, yeah

A: which is maybe why I'm struggling a bit because I'm trying to think if we do, what we do that's different, but I think that generally

Q: um the question is how you normally teach it

A: yeah, I think normally, generally we would probably teach it much the same way, um

Q: yeah, so what's your own view about the role of grammar in writing you know teaching writing or in writing lessons?

A: I think it's, I think it's very difficult to sort of teach it, teach it in isolation, I think it's good to have it modelled and um for students to have perhaps certain aspects of grammar modelled to them and then show the importance or the, effect of using um I don't know different types of sentences or whatever or making different word choices and then, um, for them then to, I think what they need to do is they need to then have

an opportunity to put, consolidate it by writing themselves otherwise I think it, their knowledge just gets lost a bit

Q: and some of the models you're using are those your own or other people's or a mixture?

A: yeah a mixture

Q: yeah, are there some aspects of grammar that you think it's really helpful for children to know about to become good writers?

A: um, yes, I think all aspects, well all kind of basic aspects of grammar really it's important to know about I would say, I wouldn't say that one is necessarily more important than the other, I think as I said to you before I do wonder how useful it is for them at year eight to have a really in-depth knowledge of grammatical terminology, I think they can get bogged down by it a little bit and I tend, when we look at um starting or varying the start of sentences, um perhaps by, by um I don't know, by starting with a verb, I wouldn't always distinguish, I wouldn't always say, you know this is a non finite verb or a finite verb because you know they tend not to retain that sort of knowledge and I might just say a verb that ends in ing and it's like sometimes when I talk about adverbs and I know that they, they don't remember what that means so I'll say, so I'll just say usually it's an ly word to help them a little bit, and then, I find that a bit more useful because

Q: yeah sure, yeah

A: (Can't hear)

Q: and what about, what about that in terms of sentences, simple sentences complex sentences, how much terminology do you tend to use with students about um clauses really, naming clauses?

A: I do a little bit, I wouldn't say I do a lot

Q: (can't hear), is it helpful or not is the question here really

A: I do sometimes, we, for, a lot of their targets were, because the last writing assessment we did was um the argument assessment, where obviously the focus was on um using subordinating connectives and that kind of thing, or some of them I put as a target use commas in complex sentences correctly and that sort of thing, so I suppose from that point of view I do, and then, they should be aware of what that means, so I would, and I've modelled for them how to do that on the board, but it's not something that I talk about every lesson, I probably don't talk about it more than once a week maybe at the most I would say

Q: and are there any bits of grammar that you think actually hinder children as writers?

A: like what?

Q: well that sort of get in the way, you know, I mean the conversation we're having really is about what to teach when to teach you know what's considered important and actually how to do that, and I guess sort of one aspect of that coin might be um teaching about grammar that might end up just being confusing and kind of get in the way for them

A: what other than what I've said? Yeah

Q: (can't hear)

A: um, well I wouldn't say that my own, my own knowledge of grammar is particularly good, so I, I'd just teach them what I feel comfortable with and I think that that's, it seems, that that is enough, that's my opinion

Q: yeah sure

A: I think that they, I think that, I mean, I think that things like being able to construct a sentence in a coherent way is obviously important, like as a method of communication and so I think that students, I think that students do find as I said to you before I think that they find those sort of structural aspects much more difficult than making word choices

Q: sure

A: or, but I think they're equally as important

Q: yeah, so if um on this idea of how confident you feel in your own subject knowledge of grammar you were just touching on that, um have you got any kind of Achilles heel bits if you know what I mean (Can't hear)

A: yeah, yeah I think I really have with, yeah

Q: what are they? what are the things that you feel less confident about teaching?

A: I feel confident about teaching punctuation, um, I don't feel so confident talking um using grammatical terminology to describe things because, probably because I wasn't taught that way so it's still relatively I suppose new to me and although I've gone back to it and I've read David Crystal's grammar for idiots book, um, I suppose I just, I find it um, I find it hard to

Q: why did you read David Crystal's grammar for idiots book?

A: because I feel embarrassed that I don't, that I don't know, I think when I started training, well because when I started training as a teacher I was, there was a big focus on what is your grammatical knowledge and I was made to realise that it was not very good, so I rushed out and bought it and I've tried, and I do, I mean it's, you know I can talk a little bit about it now which, and I really had no knowledge at all as a child, of the progressive 80s um, I wasn't taught it at all, but um

Q: yeah so that, so in terms of

A: yeah that is my weakness, I wouldn't say I'm confident, as well as you know from me having done the test I'm not a confident person at having, talking about how to use grammar

Q: yeah, and in terms of then finding um writing contexts, applying your grammatical knowledge to writing contexts, um you know why would you for instance teach about simple and complex sentences or why would you choose to teach about noun phrases and you know what's your thinking behind kids might need to know that

A: I wouldn't teach, I wouldn't choose to teach noun phrases

Q: yeah

A: I mean that's why I was hesitating while saying I didn't think that lesson worked well, I don't know whether that lesson didn't work well because I taught it

Q: right

A: or because, it didn't

Q: work well

A: yeah, um, I, yeah I, I mean I, I don't, I think they found, I mean I understand the concept behind it, I found it, I did find it hard, hard thing to, to teach in any kind of meaningful way, um, I mean, this, varying your sentence structure is obviously more important and I think you have to make it explicit to them sometimes and you need to have words in order to explain what it is you're trying to say, so it's useful from that point of view

Q: yeah, ok great, what um, what indicators do you look for as, um, I'll have to start again, what things do you look for as indicators of quality in writing?

A: um all of the sorts of things in the scheme, yeah the whole, the whole range really, so looking for varied techniques, linguistic techniques, varied structural techniques

Q: and do you think those are things that are rewarded in keystage three mark schemes or keystage four mark schemes?

A: um yes, I think so yes

Q: so a variety really in terms of choices of sentence structure and vocabulary is that (can't hear)

A: yeah I think so, um well yeah not just variety, obviously what they say has got to make sense um, and it's got to be appropriate, so you know making appropriate choices and um you know and your writing has obviously got to be relevant for the audience or whatever but I suppose the thing I would look for first and foremost would be well, a sign of competence isn't it, use a varied number of techniques to create effect

Q: great

A: is that alright?

Q: that's great, thanks very much

(tape ends)

## Appendix I.iii.c Case study lesson transcripts

### Lesson transcripts: Jane

#### Lesson Context

Tuesday 4 <sup>th</sup> May
P5 2.35-3.35 Year 8 Set 2
Approx 28 students present.
First lesson of new scheme: 'Healthy Body, Healthy Mind'
On board: *analyse, review, comment Objectives -understanding the writer's viewpoint -identifying fact and opinion -analysing language and structure in a text

#### Selected transcription

#### Intro 51:20

...this is a writing scheme so the focus will be on writing, I know you've been doing some writing with Miss E but that's fiction writing, and we're going to be looking at a different style of writing, so today's lesson is really an introduction to this kind of writing, and I've written up there three words, I've written the words analyse, review and comment, because that's the kind of writing that ultimately you're going to be working towards producing. You're going to be working towards producing, at the end of the scheme which is going to be in about 4 weeks time, producing a piece of writing that will show your ability to analyse something, to review it, and also to make a comment, and throughout the scheme you're going to be doing little bits of writing where you address those things in particular. And the reason why we wanted to do that is because at GCSE, those ..this is a style of writing that we do as part of our GCSE, ok, and it's one of the three writing triplets that we look at in national curriculum, alright, so when you're writing fiction, what purpose do you use, when you're writing fiction, which one of those would you use? (pointing to poster) anyone have a guess? S?

S: Imagine?

Good. So Imagine. So imagine, explore and entertain when using fiction, when writing fiction, analyse, review and comment, different style of writing. Ok. These are our objectives for today. By the end of today's lesson, this is what I hope you will have understood. I hope you'll be able to read something and understand the writer's viewpoint.... (leads in to discussion of objectives)

(leads in to activity 1)

41 (Discuss fiction or non-fiction v.briefly – no problem with this for this class)

37.15

This is an important point, this is gonna move on to the next thing. Although non-fiction texts are not imaginary and they're based in fact, whereas a lot of fiction is completely imaginary, it can still be one-sided and present a point of view. So factual doesn't mean that it's necessarily objective. I'm just going to ask you to have a go at doing this, and it's looking at the difference between fact and opinion....(leads in to activity 2)

31:48

(feedback on fact / opinion)

(of 'Everest is the most challenging mountain to climb') "the clue is here, in the idea that it's the most challenging, because challenging can mean different things to different people, so it's an opinion." ..."it depends how you measure success, doesn't it?"

(of 'All my friends wish they were taller') "it would be very hard to prove, wouldn't it? That would be something that's hard to prove, so that would be an opinion" ....

"It's an interesting point that you raise though, because all of these things, whether they're fact or opinion, they're all presented as fact, aren't they, yeah? Not any of them say 'I believe' or 'I think that' so they are.. that's why you have to look at them carefully."...

(of 'All my friends are taller than me') It could be a fact, but it could be an opinion as well, but more likely to be a fact.

We're going to move on now to look at bias and objectivity, and can you just jot these definitions down in your books of bias and objectivity. I would like you to write those terms down just so that you have a record in your books to go back to and to use.

We're going to have a look at an article that was, it's a website article, but it's got an example of bias and objectivity in it...

So, bias, if something's biased it's one-sided. Bias is the tendency to take one side rather than another in a debate or an argument because of your personal opinion. Objectivity is the opposite of that. Objectivity is the ability to be fair and undistorted by emotion or personal bias.... (students write down and talk about arguments)

"Right, these are two terms that we're going to be coming back to in the next few lessons, alright, and you may forget, so it's good to have a record in your books that you can go back to and remind yourself."

(class read article together – teacher reads main text with volunteers reading quotations – from scientist / animal rights campaigner)

Now, I got J and to help me out with the reading there for a purpose, can anyone have a guess as to why I asked them to do that? What did it show? E?

E: Their difference of opinions, and how I think that they were being biased, because they were both from two different, complete different sides, they were like 'this isn't right' or 'this is right, its fine, and stuff like that, and plus, you read not the narrator, but the person who wrote the article, it makes it clearer... it's quite hard to explain

[praises E] So you got the idea that there were two points of view, yeah? One – two (pointing to readers), yeah?and anything else R?

R: With the actual reading of it... I think it actually gave those, you know, with you saying it all, you might not get the point of view because it's all the same voice, and then hearing their, well, obviously not the real person's voice, but, hearing different voices as those characters, you, I don't know, you get the opinion.

Ok, so it's clearer who was saying what. Thanks.....

(leads in to a brief, more general discussion about the article, whether it is real / when published etc)

15:52

Ok, so two different points of view, and the two different points of view were both expressed in the article, um, but, was it still objective, or is it biased. That's what we're going to have a look at.

(leads in to next activity – look up words they don't understand in a dictionary and annotate sheet)

Feedback 12:30

(effect of headline, why words in headline in speech marks)

You put something in speech marks if you're using somebody else's opinion, yeah, which you might use to back up your own, or you might not, um, but in this case they obviously do. So they put it in speech marks in order to show that it's somebody else's opinion. What about the opinion of the writers. Do you think the

opinion of the writer agrees with the people who've conducted the mice trials or not? (murmur 'no' from some students) Do you think they agree? you say no C. why do you say no?

C: Because like they're making it out to be like a really bad thing, I think, just the way they've worded a lot of it, they've made it out to be, like, as if it is cruel.

Ok, alright, S?

[It's a bit...can't hear]

You think they're being objective because they put, well they do put both sides, don't they, but they structure the article in a certain way that suggests, that maybe doesn't suggest that. E?

E: I think it's biased because although they have, like, two different quotes from each side, like fair enough, most of the writing, like C said, it's all, like the quote that J read out, it's supporting like, she said that, they never said that she was wrong, but they kind of suggest that what C was reading was wrong, so I think it's biased.

Yeah, you can suggest a lot about something without explicitly stating it, and that's the point, the idea that something is suggested, although it's not directly said, so the writer of the article doesn't put forward a point of view directly, but it's suggested by the way they put the article together, so that's what I want you to look at in these questions. I want you to look at the way they use headings, the way they use inverted commas or speech marks in order to present an opinion, and the order in which they do that and the effect that it has on you.

(Leads in to next activity – answering questions)

Feedback 3:22

Ok, what do you think the effect is of having the two quotations presented in this way? Do you think it effects the way that you read the text overall? S, what do you think?

S:...I don't know what the words is for it... It doesn't change your mind completely, but it's urging you towards that sort of way, and it also gives it a bit more emphasis on the actual words, so it stands out and it makes you think about it.

So do you think that it's more powerful having it the way that the article is written, having the negative opinion first?

S: Um... I'm not quite sure, but it is kind of powerful, it does try and change like your mind

Ok, thank you S. Does anyone have, does anyone agree or disagree? Maybe you didn't get long enough really to work that out. OK. Um, do you think it's possible to report on an issue or on a news item in a completely unbiased way? Does anyone have any idea? Can they do it in an unbiased way? Would that be possible? K what do you think?

K: I think it can, I think in a way, it's kind of hard to explain, but you can say it as in kind of 'oh no, it's like this this this,' could you say it in like um, that, ah no there also could be another side or, it could be (can't hear)... that's the same as this, or something like that

Ok, what so just having it like one point of view then another point of view then summing up both points of view at the end maybe?

K: Yeah, it's more of like a polite way rather than a rude way

Ok, thank you, A

A: I think you can't do it in a not-biased way, because, um, whichever point you put first, one side is going to feel (?) that you put their side first, so it just wouldn't work.

Ok, I think you've got a point, I would say that's not necessarily always the case, but I think you've got a point in this case, that fact that one point of view's put forward first of all and that sticks in your mind.

End of lesson

#### Lesson Context

Thursday 6 <sup>th</sup> May
P1 9.25-10.25 Year 8 Set 5 (bottom set)
Approx 14 students present.
First lesson of new scheme: 'Healthy Body, Healthy Mind'
On board: *analyse, review, comment -understanding the different between fiction and non-fiction -identifying fact and opinion -understanding the writer's viewpoint

#### Intro 54

We're going to be doing something new today now that we've finished Holes, um, and, when we did Holes it was what we call a reading scheme, so it was a lot of reading, and your assessment was looking at how much you understood and how well you understood what you say about it and how you write about it. This next scheme, this unit of work, is going to be a little bit different, we're gonna start off by doing some reading, but the kind of reading we're going to be doing is going to be sort of very different type of text from Holes, so we're going to be looking not just at one text, but lots of different texts, and different types of texts as well. The main focus of the scheme is going to be a writing scheme, ok, so although there's going to be reading involved, what you're actually going to be assessed by how well you write and what you write, ok, so we're looking at you're going to be looking at things like how you put your sentences together, and how, you know, how you put your ideas together, and that kind of thing. (leads in to discussion of scheme theme – health)

#### Intro Cont. 52

We're looking at different types of writing, and I've put the words 'analyse, review, comment, and that's type of writing that we're going to be looking at doing. Do any of you know what the word analyse means?..... (leads in to questions / explanations)

#### 50

So what we're gonna be looking at today is first of all, looking at the difference between non-fiction and fiction, um, and then, how non-fiction texts have facts and opinions in them, so looking at identifying fact and opinion, and then understanding the writer's point of view, because if you present a point of view you would often use a combination of facts and opinions in order to do that. (leads in to activity 1)

After first activity – feedback at 37:29

33:39

important thing for you guys to realise is that non-fiction is something which contains fact, so it is something which is not made up, and fiction is something which is imaginary and is made up. Some fiction will contain fact, but it's basically made-up, so Holes was fiction, because it was a story that was made up. Now some of the things in Holes were true, and a lot of the time when we were reading it you were saying things like "is this a true story, would this have happened?" and I might say yes, those kind of things really did happen, but, it was a made up story. I think we'd better write this down in your books just so that you remember....

.... so fiction is imaginary....(writing on board).....so fiction is imaginary, made-up, for example a story or a poem, non-fiction, if you think of it this way, not-made-up, so based in fact, ok looking at the sheet then can anyone give me an example of something that is non-fiction so not-made-up..... (leads in to questioning session on examples of non-fiction)

27:42

If you think of it in a very basic sense, non-fiction is going to be largely factual, whereas fiction is going to be largely made-up.

All texts have some facts in, but even factual texts can be one-sided and have people's opinions in, and sometimes texts that are presented as being non-fiction and factual have actually got quite a lot of opinion in them. So it's important to work out the difference between fact and opinion. Now again, this is quite a difficult task to do once you get thinking about it, but this is just to get you thinking about the differences between fact and opinion and the way that facts are presented to you. So, what I'd like you to do is have a look at these on the board....(task instructions, leads in to activity 2)

22:30 Feedback

The whole point of this is not really that you get them right and that you get 6 out of 6, it's just to generate some discussion to get you thinking about how difficult it is. When you read non-fiction texts sometimes you get a lot of things that are presented to you as if they are factual just because of the way they are written, and actually when you look at it you realised actually that its opinion, so that's why we are doing this, so that we can work out the difference and try and understand how writers can present things as facts when they're really opinions...."(leads in to feedback)

16:37

The important thing there, as I said, wasn't whether you got them all wrong or right, it was to generate some discussion about fact and opinions. I'm going to need you to write these things down, which are definitions of bias and objectivity...(leads in to writing)

So bias is the tendency to take one side rather than the other in a debate or an argument, because of your personal opinion. So, if you think something is biased you think it is not fair, so if something's biased you're only hearing or you're only getting one side of an argument...(students writing).... Now, objectivity is the opposite of bias. Bias is where something is one-sided, if you're objective you can see both sides of the argument, alright, and you don't make a personal opinion. So bias is having a personal opinion and looking at one side, objectivity is the opposite. Objectivity is the ability to be fair and undistorted by emotion or personal bias.

12:15 Reading text

We're going to have a look at an article now. We're going to read it together as a class, and we're going to decide whether we think the article is biased or objective. So we're going to look at the facts in the article and the opinions in the article and weigh it up and see if it's biased or whether it's objective. (leads in to reading article)

6:55



Now.. is the article biased or objective? That's the question, and I'm going to give you one minute to decide....Does it present a single point of view, or is it objective?

5:28 Feedback

I think some of you had a sort of gut reaction without coming up with any reasons for your answers, so we'll sort of look at it together really quickly. If you look at the heading, 'Scientists Organise Mouse Mash-Up,' what sort of attitude is presented there? Do you think it's taking the experiment seriously, or do you think it's quite light-hearted, and what might be your reasons for your answers. Does anyone want to have a go at that question?. (leads into discussion)...

B: It's not serious, they're just like....if it was like an actual on the news you wouldn't say 'organise mouse mash up'....can't hear, but gives alternative phrasing that is more formal ]

...good, so the use of language, so they use informal language like 'mash-up' don't they, and that is perhaps an indication that they're not taking it seriously, so perhaps if it was presented on the news you're saying that they'd use more formal language and that would show that they're taking it more seriously. (Leads in to brief discussion about experimenting on animals)

What about the subheading (reads it out) again, do you think that's an example of, do you think that's something that they're taking it seriously, or do you think that's more of a light-hearted approach to the issue? (student answers about the scientists taking it seriously – has been side-tracked from the issue by the discussion about experimentation)

Ok, but we're looking at the writer's attitude, what's it saying about the writer, about what the writer thinks? What do you think the writer's opinion is of this? Do you think the writer's upset? The writer's got a point of view? Or is it too hard to tell?..(no answer)...How many of you think the article's biased? Any of you think the article was promoting a point of view? How many of you thought that the article presented 2 sides? Brad, what were the 2 sides of the argument being presented?..." (leads in to discussion) Ok, so there are 2 sides presented, but do you get an impression that the writer, do you know what the writer feels? Do you think that the writer's bothered that..? (student response – No) Do you think the article's fiction or non-fiction, decide whether the article is fiction or non-fiction... Put your hand up if you think it's fiction.. one two.. put your hand up if it's non-fiction, it's factual, it's not made up. Ok thank you."

End of lesson

Lesson Context

Thursday 6 <sup>th</sup> May
P4 1.35-2.35 Year 8 Set 2
Approx 28 students present.
Lesson 2 of scheme: 'Healthy Body, Healthy Mind'
On board: *use of adjectives & abstract nouns to present a point of view *structure your writing to present a point of view

Selected transcription

I've written up on the board a sort of basic overview of what we're going to be looking at today, alright, so we're going to be looking at adjectives and abstract nouns and how we use those to present a point of view. We're also going to look at how you can structure your writing to present a point of view, um, either negatively or positively, and in some cases, both negatively and positively. But before we start we're gonna

play a quick kind of game to um recap your knowledge of um nouns, adjectives and abstract nouns, Ok. I want you just to look at the screen, I've done a sheet that will, just to remind you of that. So we're going to be looking at word classes, ok, and what they mean. So, I know that you all know what a noun is, but I know that some of you may have forgotten, so, (reading from OHT) 'a noun is a word denoting an object, a concept – that's an idea – or a person. It's a naming word. (referring to OHT) So an example of a noun denoting an object is a ball, an example of a noun denoting a concept or an idea – love – and example of a noun denoting um a person, well, I've got a footballer there but it could also be a name of a person. An adjective is used to describe nouns, it gives more detail about the appearance, smell, taste, sound and status of an object, concept or person. So the important thing to remember about an adjective is that it gives more detail about the noun. Ok? So, in the first case we've got, as our nouns, we've got ball, love and footballer, but that's quite vague, so in order to give us more information about the kind of ball, the kind of love, and the kind of footballer, I've put an adjective before each one, ok. So, in this case, so what kind of ball is it? The adjective tells us it is a tennis ball. What kind of love is it? The adjective tells us its passionate love, as denoted by the illustration there, and what kind of footballer is it? It's a brilliant footballer, ok. Are there any questions so far. Sensible ones J.

J: Isn't tennis a sort of tricky one because if it's on it's own it's a noun?

If it's?

J: Tennis. If it's on it's own it's sort of a noun?

Yes, absolutely. So the word class will vary according to how, it's position within a sentence or how it's used. Yep? So. But in this particular case, yeah, the word tennis acts as an adjective because it's giving information about the noun. Ok? Right, and then finally, abstract nouns, so an abstract noun. So, some people think a noun is something that you can touch, yeah, and in most cases that's true, but sometimes the noun can refer to a concept or an idea. Something that you can't touch, yeah? Like, sadness, or music, or the example that I used before which was... any volunteers?

M: Love?

Thank you, M, which was love. So, those are the important things to remember for the first part of the lesson. Um, I need you to be working in a pair, so you need to work with the person next to you really. Is anybody not sitting next to someone that they can work with? Everyone's paired up aren't they. Ok, that's brilliant. And quiet please. In your pairs, very very quickly, I want one of you to decide that you are going to identify abstract nouns, and I want one of you to identify the adjectives. When you've decided who is going to identify which type of word, I want you to write the word 'adjective' or 'abstract noun', nice big letters on to your whiteboard. It's got to be big enough that when you hold it up, everyone can see. Ok.

Students write on boards

53:12

I'm going to read out a list of words, ok, and at the end of each word I'm going to pause. If you think that I've said a word which could be called, which could function as an adjective, I want you to raise your hand, your board up. If I say a word that you think has a, an abstract noun in it, I want you to put your board up too. I'm going to go through the list fairly quickly, so you need to be on the ball.

(Instructions to put pens down etc)

Ok, Football. (pause between each one) Tournament. Germany.

St: Can you touch 'Germany'?

Ok, stop. No talking. No talking. Green field. No talking. Mail bag. Shh. Steven Gerrard. There shouldn't be anything up for that one.

St: But you can touch him (laughs).

Ok, we're gonna put, I'm gonna put a metaphorical pause button. Ok, M.'s got abstract noun raised up when I said Steven Gerrard. Can anyone put their hand up and explain to M why I'm querying her choice? J?

J: Because an abstract noun's not actually a person or an object or a thing, it's more of an idea or thought.

Do you understand?

J: So you can't touch it.

St: When you said Germany, if you're in Germany, then you're touching Germany, aren't you.

Ok, we're talking about Germany as in the country, not about you being there and touching things.

Student response / laugh / 'yeah, see....'

Ok, right. Let's move on then. Quiet please. Quiet. Yes.

St: There's like 3 categories and there's only...

Yeah. I've asked you, what I've asked you to do is I wanted you to try and identify the adjectives or the abstract nouns, Ok. It may be that, I may read out a word that you don't feel belongs to either. It doesn't mean that you have to choose one or the other.

St: Ok.

Right. Ok. Let's try again. No talking, just try and concentrate. Right. Negative quotation.

Students – 'it is' 'it's not'

Ok, can you put your hand up if you can explain if you think the word quotation is a noun, an abstract noun. Don't call out. Is it a noun. Right, ok, J, you say it's a noun.

J: Yeah.

It's a noun because it refers to a thing. Yep. And it's an abstract noun because it refers to an idea.

St: Oh, so I was right.

You were right. Right. Michael Owen. Don't talk. Misery. Difficulty. Ok, boards down. World Cup. There may be an adjective in there. Yep. Thank you. Mail bag. Ok, last one, Bad penalty. Ok, thank you. Ok, and quiet. Right.

Who put their board up for bad penalty. C, what did you have there?

C. Adjective.

You had adjective. Which of these 2 words is an adjective?

C. Bad.

Bad. Yep. How does the word bad function as an adjective here?

C. Because it's not just a penalty, it's describing like, it's a bad penalty.

Good. It gives us information about the penalty. Yeah? You could describe a penalty in different ways, so the adjective bad describes the penalty, tells us what kind of penalty it was. Ok. Who, did anyone have abstract noun? Who had their board up for abstract noun? Right, S, you had your board up, so are you saying that penalty is the abstract noun?

S. Yeah.

And can you explain why?

S. Because you can't actually touch a penalty.

Cos it's a concept, isn't it. It's an idea.

Ok, right. How many of you, put your hand up, how many of you confidently think you can understand the difference between an adjective and an abstract noun. Ok. That's probably about a third of you. How many of you think that you've, that you kind of know what an adjective is? Put your hands up if you confidently think you know what an adjective is. Ok. Alright. How many of you really have got no idea what the difference is between an adjective and an abstract noun. Three. Ok. Maybe some private lessons for you guys at lunchtime tomorrow (student laughs). Right, let's move on. The reason I've done that is that we're going to look at how writers use adjectives and abstract nouns to present a point of view. Yesterday's lesson we started looking at quotations and how you can use quotations in an article to present a point of view. Today we're gonna continue with that, looking at newspaper quotations, and how they can reveal opinion. I've got a sheet, you've got one each here.....

(instructions for giving out sheets / handing out)

I'm going to get you to look at some of these on your own, I'm going to model annotation of the first one for you.

42:47

Ok. What I've done here is I've taken 5 newspaper quotations about different sporting celebrities, because the theme of this unit of work is sport and health and stuff, um, and they are, so they've all been taken from different newspapers. Let's look at the first one. The first one says 'I find it hard to describe Pele's greatness. He was a magnificent sportsman, on and off the field, and his genius was at the heart of the Brazillians' success.' So that's someone's opinion about that particular sportsman, Pele, and that's a picture of him there. Um, can anyone identify an example of an adjective here? J?

J: Um, magnificent?

Right. Can you explain why the word magnificent is an adjective?

J: Because it's describing, like, what, if a sportsman...(can't hear)

Good, yes. So the noun is the word sportsman, and it's describing the sort of sportsman it is, it's giving more detail about him. What does the word, by the way, as I'm explaining and talking to you, can you annotate on your sheets, because I want you to have a go at doing this on your own later. Ok. So the word magnificent here is really important because it gives more information about the noun, which is sportsman. Um, so what does it tell us, what does the word magnificent tell us...

St: That he's really really good ...(can't hear)

St. The sports bit, of the sportsman, because it's like a whole word, or not, I don't know, is it?

The whole word, that's the noun, because that's the whole word.

St. Ok, but if it wasn't, it would be a... Ok, I don't know

If it wasn't sportsman, if it was man, that would still be a noun.

St. I don't... don't worry, I don't know what I'm talking about.

Ok. So the type of adjective that you use can signal whether something is positive or whether something is negative, and in this case the word magnificent shows that it's a positive, it's a very positive thing to say, isn't it. Jack are you annotating as we go along? Brilliant.

Right, if you look at the first quotation again, can you find an example there of an abstract, is there an abstract noun that also tells us something about this person. K?

K. Could 'genius' be one?

Absolutely. So. And what does the word genius tell us about Pele as a footballer, what does it suggest. It says 'and his genius was at the heart of the Brazilian success' so what does that abstract noun tell us about about the sportsman. M?

M. He's like really clever and special?

Yes, J?

J. It implies that he's like sort of the main reason why the Brazilian team was doing so well.

Yes, Good. Yes?

St. He's successful?

Yes. He's very successful, good. What particular about the word 'genius'? What in particular is implied by the word 'genius'?

St. Like scientists so saying he's like really smart and intelligent.

Yes. So it tells us he is very um (annotating on board)

St. Intelligent.

Well it's not about intelligence, is it, in football. It's about how good you are at. I suppose intelligence is involved, I don't want to say that he isn't, but it's not the same as the example you gave about scientists is it, because it's a different type of intelligence, yeah, it's like a sporting intelligence. So it tells us he's very special, I think that was someone's word. But what else is it about the word genius, what else is implied about the word genius. E?

E. I was going to say another abstract noun.

Ok, we'll come on to that in a minute. It's almost like, it's almost like saying that, it's almost like that it's a god-given talent, isn't it, it's almost suggesting that you know, you have something that's so incredibly special, almost like that you're kind of born with it, so shall we say (writing on board). So a lot can be implied by a writer's choice of individual words. Just by looking at one particular word, there's quite a lot that you can say about it, whether it's an abstract noun, like genius, or whether it's an adjective, like magnificent. Ok So in quite a short space you can imply quite a lot. E you were gonna look at something, you were gonna pick out something else?

E. Yeah, greatness. Is that, a, um, abstract noun.

Right, well give me, let's talk that through. What are your reasons for saying it's an abstract noun?

E. Because you can't... it might be an adjective. It's one or the other. I don't know. Um, because you can't see it, you can't touch it, and it's not really a thing.

Yeah, you're right. I just wanted you to explain to show that you understood. So what else is implied by the word 'greatness' apart from what you just said E. Greatness suggests what?

E.. He's great?

Yeah, you're repeating yourself...

E. It's saying that, how special he is, and that he's the best and, I don't know.

Yeah, it's almost like you want the, it's almost like he's the best, saying...

E. It's very biased, isn't it?

Um...

E. Because it's saying, it's not really like an argument, but it's like, Oh he's the best, whereas some people are probably like, you know, someone else is the best.

Well, it is, well it's presenting one point of view isn't it.

E. Yeah

And that point of view isn't contradicted, but it says the same thing all the way through. That's not true of all the articles, or not all the quotations. Some of them are a bit mixed.

Ok, what I'd like you guys to have a go at doing now is I want you to have a go at doing that on your own. So there are 4 remaining quotations, they're all fairly short. Have a look through, see if you can underline any examples or any adjectives or any abstract nouns, and as well as identifying the word class that they belong to, see if you can also do what I've done and think about the implications of the writer's word

choices. See if you can work out what it tells us um about that particular sportsman. Ok? You can work in pairs and discuss your answers in pairs if you need to. I realise some of you find this quite difficult, if you're happy to work on your own that's fine too. Ok. (34:44 leads in to Annotation Activity)

21:30 Feedback

When you've gone through and you've identified what you can, and you've had plenty of time to do that, what I'd like you to do in your books, please, is I'd like you to have a go at writing your own quotation about a sporting celebrity preferably, so if you can, if you can try and write something in a similar style about someone that you admire. So I want your quotation to be positive. Try and use a mixture of adjectives and abstract nouns as demonstrated in the newspaper quotations, so use them to refer back to, and try and do something that's positive for a sporting celebrity. If you are somebody who never watches sport or has no interest in it and you're really struggling, then write it about any celebrity. But ideally it will be someone that we will all recognise, so that when I get you in a few moments to read out your quotation we will all be able to understand. You can do this in pairs. (leads in to activity)

Writing Activity

Feedback 12.40

J, let's hear your quotation.

J: Ussain Bolt, the most fastest man on earth breaks the world record and races fast as a bullet. He sprints at extreme speeds.

Thank you well done. D, let's hear yours

D: F... is potentially one of the best football players in the world. He's already a fabulous captain and he has won the European Cup for Spain.

Thank you, um, R, let's hear yours.

R: Steven Gerrard is a very talented man on the pitch and off the pitch.

Ok, thank you. K, let's hear yours.

K: I believe it's very hard to describe William Fox-Pitt's (?) greatness and abilities at eventing. He has been in many amazing Olympics and xxx horse-trials. He pushes himself to the limit all the time... (can't hear the end)

Ok, that's very long, you haven't written all of that down (student laughs). You're just spontaneously coming out with more praise. Thank you. Has anyone written one that they're really proud of and would like to share? I, is your hand up? K then. Alright. Have you mentioned your person?

K: Yeah

By name?

K: Yeah

Right, everyone listen then. Off you go then.

K: David Beckham's talent is beyond this earth, with excellency when he bends beautiful free kicks past the four man wall. The pitch is dull but when he plays the pitch lights up with glory.

That's brilliant. What's really interesting is that a lot of you are automatically going in to using some metaphors as well as you're writing in order to make your writing even more powerful and to give the reader an image in their head, usually using action of some kind.

Ok, what I want you to do now is to go back to your quotation sheet and I want you to see if you can find a quotation which isn't wholly positive. So see if you can find one where something negative is also implied, and put your hand up when you have found one. J, which one were you looking at?

J: The Mohammad Ali one.

The Mohammad Ali one, ok. So this is it, it's up on the board. "Most newspapers voted Mohammad Ali the sportsperson of the century. I agree that he was technically skilled, beautiful to watch, original and witty. But I saw his last fights and they were more about greed and revenge."  
Can you explain, if you can, what the writer has done there.

J: Um, well he's sort of praised Mohammad Ali for being what he was, but then he sort of says he sort of ended his career on a low.

Yes, good, so you're summarising his point of view, good. S?

S: Um, (can't hear – not sure?)

Ok. D? Were you coming up with another example?

D: Yeah.

Ok, before we move on to that, what words here suggest, because we've looked so far at presenting the positive point of view, what words here suggest something negative about Mohammad Ali, O?

O: Greed and revenge?

The words greed and revenge. Ok, and what kind can you tell me what kind of words those are?

O: Um.... could it be an abstract noun?

Yeah, because why?

O: Because you can't touch greed and revenge.

Yeah, because they're, so are you saying because they're like ideas, the way that they're used here? Ok. What I'd like you guys to have a go at doing, we're running out of time so we won't have a chance to look at the David T one, what I'd like you guys to have a go at doing now is to write a negative, or either to write a negative quotation about a sporting celebrity, or, using the quotation that you started writing positive, I want you then to write a sentence that makes it negative in some way. Yeah? Using either adjectives or abstract nouns, it's up to you, or a combination. (leads in to activity)

8:08 Writing Activity

4:46 Feedback



Ok, right, K. Can you read out your negative?

K: Just the negative, not all of it?

Just the negative bit.

K: But sadly age is affecting him and injury will end his time on the pitch.

Very good. J, Let's hear your negative bit.

J: Tiger Woods, the most incredible golf-player, got divorced from his wife for sleeping with a different woman. This is shocking to all his fans, and not only did he sleep with one woman, but with two or more.

Ok, thanks J. Um, right, J, let's hear your negative quotation.

(can't hear)

Thanks, I, let's hear yours.

I: The only bad thing about A L is that her music is rubbish because it's whiny and depressing. I didn't want to do it...

That's great, thank you, that's good. Right E. last one. Ok, E then M.

E: Victoria Beckham is mostly known for being in the pop-group the Spice Girls and now is known for being a WAG. (bell rings) In my opinion of course she could never sing as well as the others and now, as skinny as ever, she is one of the worst role models for teenagers or any women for that matter.

Ok, thank you. Very forcefully put.

2:00 End of lesson

#### Lesson Context

Friday 7 <sup>th</sup> May
P4 1.35-2.35 Year 8 Set 5
Approx 15 students present.
Lesson 2 of scheme: 'Healthy Body, Healthy Mind'
On board: *using adjectives & abstract nouns to show a point of view

#### 57:30 Intro

Today we are going to learn about adjectives and abstract nouns. They are particular kinds of words and we're going to look at how writers use them in order to present a point of view or an opinion, and we're also going to have a go at doing that in our own writing too... Can you please write the title and today's date into your books. (students write in books).

54:52

So today we're going to look at abstract nouns and adjectives. Now I know you will have done nouns and adjectives before, so I'm just going to recap that for you and I'm going to get you to do a little bit of copying down, alright. To make it easier I've highlighted in yellow what I want you to copy down. So first of all, I want you to look at where I've written noun. Now the noun is the name that we give to words that are objects or concepts or ideas, or people. Ok. So I've given, I've also got three examples for you here... So, I want you to copy down what I've written in yellow, ok, (reading from board) Noun means "a word denoting an object, a concept (idea) or a person." So the noun is the name of a word that names an object, a concept, that's an idea, or a person. Can you make sure that you've got nice clear notes in your books please, because if you forget what a noun is I want you to have a note in your books so that you can go back and remind yourself, OK.

St: Like non-fiction and fiction Miss?

Exactly, For exactly the same reason.

Ok, now I've said it's a naming word, which you may find useful or you may not. To some extent all words are naming words, I suppose. Ok, so this is an example and I want you to write the examples down. You don't have to draw the illustrations if you don't want to, but I want you to write the examples down. So an example of a noun that names an object would be a ball, yeah? Ball is an object, yeah? That is a noun. But, love can also be a noun, ok, and love isn't an object, it's an idea. So that's what I mean when I say that a noun can refer to an idea. But a noun can also refer to a person or a type of person. So, for example, N is a name, that would be a noun, and I'm referring to a person. And my other example here is footballer.

St: Do we have to write all the examples?

Yes, can you write all the examples down so that you can remember. Ok? (talks to TA who came in late)  
Does anyone have any questions about what a noun is?

St: Why is 'idea' like in the middle of it? In brackets?

Because I wasn't sure if you'd know what I meant by concept. Ok, are we ready to move on to adjective? Yeah? Now nouns and adjectives often go together, and I'll explain why. Because an adjective is a word that's used to describe a noun, and I want you to copy down what's written in yellow, because this is the main definition. So "an adjectives describes a noun. It gives more detail about the appearance, the smell, the taste, sound and status of an object, concept or person." So to give you more detail about these three things (referring to earlier examples) I've got more illustrations to show you. Ball is the basic noun, tennis ball – here, the adjective is tennis because it describes the ball. Ok? Here, where love is the noun, passionate love describes it, and where footballer is the noun, the word brilliant is the adjective that describes the footballer, so in each case it gives more detail. So the adjective gives more detail about the noun. Now in these cases it goes before the noun, it doesn't have to but it often does in this sort of situation. Once you've got that written down, what's in yellow, can you write down the examples, and if you've got time you can do a little illustration.

Any questions about adjectives? Yes B?

B: Um, like, if you can't think of one, do you have, should you have one, or do you have to?

If you can't think of an adjective do you mean? You should be able to. It would be easy, even to just use a basic one. Ok, let's come up with an example. Right. What's think. Put your hands up. B?

B: A marker.

It's a marker. Ok. What kind of word is a marker? Is it an adjective or is it a noun?

St: Noun.

It's a noun, because it's a thing, yeah? Let's come up with an adjective to describe the marker. An adjective. C?

C: It's blue?

Blue. So blue marker, alright, there's an adjective and a noun there to describe it, ok? It's good to have adjectives to distinguish between the two different types of marker, yeah? Blue marker – green marker. Yeah? So the adjective gives more description about the object. So you shouldn't find it too difficult to come up with an adjective, even if you're reduced to thinking about size or colour, you can give more detail about something. Ok? Right, this is where it gets a little bit more complicated. There are lots of different kinds of nouns, ok? Now the kind of noun we're going to look at today is something called an abstract noun, and it's more difficult because it's not a thing you can touch, it's an idea, ok.

So, "an abstract noun is a type of noun which refers to a concept or an idea," alright, a thing that you can imagine that you can't necessarily touch. Can you copy down the definition that's in yellow.

So I've got two examples for you here, sadness and music.

St. You can touch music though, like when you play it.

Yes, sometimes a noun is something you can touch.

St. Miss you can touch music.

How do you mean?

St. 'Cos you can touch a sheet of music.

Ok, you can touch a sheet of music. But music is something that you can hear, isn't it? It's a sound.

St. With your heart.

With your heart, ok, is that a metaphor do you think?

St. Yeah, but....

So what I meant by 'you can't actually touch' is 'you can't literally touch it,' yeah?

(students copy down definition)

#### 44:30 Whiteboard Activity

Ok, we're going to play this game now, and I'm going to see how well you, you've understood adjectives and nouns and abstract nouns. It doesn't matter if you don't get them all right, and what I'm going to ask you to do is something that's quite difficult. It's just to kind of get you thinking about the different classes that words can be put in to. Now, you need to kind of get into pairs for this one, just to have equal split....(organises pairs).

Ok, what I'm going to ask you to do is I'd like one of you to write the word 'abstract noun' nice and big...(instructions for writing on boards)

I'm going to call out some words and you need to listen very carefully, and you need to think about whether there is an adjective or an abstract noun there. In some cases there may be neither, and in some cases there may be more than one, so you need to listen carefully and you need to think. Are there any questions? Right, when I say a word that you think contains an adjective or an abstract noun, depending on what board you've got I want you to hold it up high so that everyone can see.

40:51

Ok, football... ok, boards down, boards down, field... boards down, green field.... boards down... pen... blue pen... ok, boards down. misery... ok, boards down, think about it, think about this one, if it's something you can touch it's not an abstract noun because an abstract noun is an idea. Listen. Book... boards down, black book. Ok, boards down.

Put your hands up if you can explain to me what an adjective is. C?

C....

P, what's an adjective?

P: it's like, instead of just book, it would be like black book, like describing it.

Ok, don't forget you've got these definitions written into your books so that if you forget you can read your books and you can remind yourself, ok. But that's a good definition. So an adjective is a word that describes an object or an idea or a person. P?

P: I was just going to say that.

Ok, right. If I say to you 'field.' Is that an adjective? Put your hands up if you can explain. L?

L: It's not an adjective or an abstract noun.

Why not?

L: Because it's a noun. It's just a noun.

Ok, there's no adjective, there's no describing, there's no word there to describe the field, is there. If I said 'big field' would there be an adjective there?

St: Yeah.

Where's the adjective?

St: Big.

Big, so it's describes the size of it. Right. Does anybody not understand? Is there anyone who's got a board which says adjective on it, does anyone not understand what an adjective is now?

Ok, right. Let's have another go. Bag... Right, mail bag... Ok, right, good. Right boards down. Game... You've got adjective up there G can you explain?

G: No, sorry, wrong one.

Ok, boards down. Um, good game, good game.... Right, good, good, some of you are getting it. Ok. Right, boards down. Footballer. ... Explain what the adjective is?

St: Um...

Ok, listen N. Bad footballer. Ok, thank you. Um... right boards down. Michael Owen. Ok, good, right.

St: You can't touch Michael Owen.

You could if he was here. (students discuss this briefly)

34:40

Ok, alright. I think, I think most of you have got the idea, let's move on. I'm going to get you to have a, see if you can try and find some of these in a text now, in some newspaper quotations. Last lesson we started to look at the idea of bias and objectivity in texts, and this is a sort of continuation from that. We're going to look at some newspaper quotations. Newspapers often use quotations from various people to present a point of view. Sometimes they can be biased, or sometimes they can be objective, and we're going to look at how writers use abstract nouns and adjectives to present a point of view in a text (collecting in / handing out sheets)

32:57 Shared annotation

We'll do the first one together and then I'd like you to have a go at doing the rest on your own or in pairs. As I'm talking to you I'm going to annotate on the board. What I'd like you to do is I'd like you to follow and make annotations on your own sheets please. (to student question) An annotation is a marking, it's like making notes on your own paper. Ok, we've done that before, remember? We're going to have a look at the first quote. These are all quotations that I've taken from newspapers, right, to present a point of view about different sporting celebrities, ok? Let's look at the first one. It says "I find it hard to describe Pele's greatness. He was a magnificent sportsman on and off the field, and his genius was at the heart of the Brazillian's success." Ok? I want you to have a look at it and if you can pick out an adjective there I want you to put your hand up and tell me. B?

B: Magnificent sportsman and Brazillian's success.

Right, so, you picked out the word Magnificent, yeah? And you say that's an adjective, yeah? An adjective is a word that describes the noun, so where's the noun there?

B: Sportsman.

Excellent, well done. This is how I would like you to annotate, so can you copy, copy what I'm doing because I'm going to ask you to do some on your own. Underline the word, and then write the word 'adjective' next to it.

St: Miss, is Pele a noun?

31:04

Well done. Because it's the name of a person, yeah?

St: So what's that Bob Marley, that's an adjective?

It's a noun. The name of a person is a noun.

St: Yeah but it's describing (indecipherable – 'more of it?')

Well a noun is a naming word, if you think of it that way, so you could think any kind of name, like the name of a person, that would be a noun.

St2: (quietly) Miss, could this be one, Pele's greatness is an adjective?

Ok. What does the adjective, what does the adjective do here? Why is the adjective important? Why has the writer used that adjective? What extra information does that adjective give us about the kind of sportsman that Pele is and what does it tell us about the writer's point of view. B?

B: It describes the, that he's a really good sportsman, if it just said he's just a good sportsman it's not that much of an explaining, it'd just say he's good like usual.

Excellent answer B. (writing annotation on board) So what it does is it emphasises how good Pele was. So can you write that down as well if you've got room on your sheet. So an adjective functions to give us more information about, in this case, about Pele.

(students writing down)

Still having a look at the first quotation, can anyone, this is harder, I think looking at abstract nouns is harder, can anyone pick out an abstract noun. We've got quite a few hands going up, that's a good sign. C?

C: Success. You can't touch it.

St: (in background) Is that an adjective?

St2: It might be an adjective.

St3: Is the abstract noun Genius?

Yes, well done. Let's look at the word genius. What does the word genius tell us about what the writer thinks about Pele? Yeah, cos its, all of these words, the writer's choice of word is important because they convey a point of view. So what does the word genius tell us about that? B?

B: Like, say the ball's coming towards him, he takes a quick look over his shoulder to see if anyone's coming and like he just knows how to play the ball and stuff...

Good, yes, it suggests he knows exactly what to do in any situation, yes. J?

J: Clever.

It shows that he's very clever at what he does, yeah, anyone, what else does the word genius suggest?

St: Good?

That he's very very good, exceptionally good, yeah...

St: Kind of clever in a way because it's like he's saying like how could he get like um somebody off his back without losing the ball to someone else, I don't know how to describe that but um..

Yes, so if you're, if you've got genius you're very very clever, you're very very talented.

St: Intelligent.

You're very very good at what you do. Ok, so what's I'd like you to have a go at doing now, I'd like you to have a look at a few of the other quotations. I'm going to give you 10 minutes and I want you to do as much as you can, picking out some adjectives and some abstract nouns, and I want you to think about why the writer has chosen these particular words, what they suggest, in the same way that we have here, ok? If it helps you, work with a partner and discuss it together. I'll come round and help you. 10 minutes...(leads in to activity)

25:44 Annotation activity

13:10

Ok, I've gone round and I've checked that most people have got the idea of this. What I would like you to do now, and I want you to work in a really focused way because I want you all to produce something before the end of this lesson, I want you to have a go at describing a sporting celebrity of your own choice, alright, so if you're interested in football, describe a footballer, if you are interested in horse-riding or something else, describe someone relating to that sport. If you are really really stuck, and you don't watch sport at all and you're not remotely interested, then have a go at describing someone famous like maybe um someone like a pop star or an actor or someone that we would all recognise, and have a go at describing them using adjectives and also if you can have a go at describing some of the skills that they have using, or some of the successes that they've had using abstract nouns. If you are stuck, and you can't think of any, you can borrow some of the words that you've already identified in the quotations that you have in front of you. Right, you've got about 6 minutes, off you go.

11:35 Writing Activity

3.05 Feedback

... it doesn't matter if you haven't finished, I just want to hear what you've done so far. Ok, G we'll start with you.

G: Um, I did about Eminem.... Eminem is a good rapper and he's very (can't hear)

Right ok, you used the word good as an adjective a couple of times which is good, but it would be nice to have a bit of variety in there. So it's a good start. Right Peter.

P: I've done about Francis Rossi who's in Status Quo. Um he's sort of a rock-star pop-singer and is also a guitarist, he's in Status Quo, he has (?) good performance (?) of music. And that's it.

Good thank you, R let's hear yours... I'll come back to you, make sure it's ready. N let's hear yours.

N: Well it isn't a person that I wanted to do but I had to do him because he's the only person I could think of.

That's ok.

N: Um, Tony Hawke is the best skateboarder because he is (?) cool magic (?) on the board.

Lovely, ok, well done. J?... I'll come back to you, I'm going to ask you to read out loud. R?

R: Um, Vanessa Hudgens is a beautiful young lady (can't hear / interrupted by HOD) really good at acting.

B? We're just going to hear one more.

B: UB40 are a successful band with great creation and amazing voices which have gone a long way in a successful business (can't hear end – bell rings)

End of lesson

### Lesson Context

Tuesday 11 <sup>th</sup> May
P5 2.35-2.35 Year 8 Set 2
Approx 30 students present.
Lesson 3 of scheme: 'Healthy Body, Healthy Mind'
On board: *using negative prefixes *using adjectives and abstract nouns to develop a viewpoint and voice in your own writing *(in red) select appropriate and effective vocabulary
Prefixes A prefix is a group of letters added to the beginning of a word to change its meaning or to create a new word.  (prefix) <u>dis</u> <u>agree</u> (root word)
Add a negative prefix to the following words: appear                      satisfied appoint                      legal natural                      regular obedient                      mortal

### 50:49 Intro

The title of this unit of work, as you know, is Healthy Body, Healthy Mind. We're looking at writing and we're looking at writing on themes of kind of sport and health, and in the first part of this scheme we're looking at using sport as an incentive to do a little bit of writing. Today, we're going to be looking at some new things but also drawing on some of the stuff that we've looked at in previous lessons. We're going to be looking at how to use prefixes, how to use negative prefixes, that's what we'll start with and after that we're going to look at how to do that looking at these words here, and then we're going to look at how we can incorporate that into our own writing, and then continuing from what we were doing last lesson we're going to be looking at using adjectives and abstract nouns to develop a viewpoint a point of view or a personal opinion and a voice in your own writing. And then at the end of the lesson I'm going to have a look at how well you've been able to select appropriate and effective vocabulary, so you don't need to write these things down, you can if you want to but you don't need to. These are the things that we're going to be looking at in the lesson, ok, these are the objectives. And then the first part of the lesson is going to be on prefixes – I've explained to you what a prefix is (referring to board). So can you put a little subheading which is prefix, and can you copy down the explanation.

Ok, so a prefix is a group of letters added to the beginning of a word to change its meaning or to create a new word. And then I've got a little diagram that I've drawn for you to explain it.

### 47:28

Ok, so, after you've written this explanation down, I want you to have a look at the word disagree, which is an example of how you can use a prefix. It might be helpful if you can do the annotations as I've done them on the board. Ok, so the root word is the word agree, and the prefix are this group of letters here, 'dis' which



you add to the word agree, ok, you don't change the spelling of the root word, this stays the same in each case, alright, but by adding the prefix you change the meaning of the word. Yeah? From agree to disagree. Can anyone explain how the meaning of the word has changed? There's not necessarily a right or wrong answer, I just want to get your ideas here. M?

M: Is it because agree is like when you agree with someone, and then when you put the dis in front of it you like don't agree with them?

Uhuh. So by putting the word 'dis' in front you give it an opposite meaning do you? Yeah? A?

A: (Can't hear)

Yeah, so you turn it into the opposite of the original meaning. Yeah?

St: You change it from positive to negative.

Yeah, interesting. So if you say agree is a positive word, by putting this there you make it a negative word, yeah? Ok good.

St: You're making it an opposite of itself.

Excellent, ok. If you have your newspaper quotations that I gave you last week, if you can get those out, if not, don't worry, look at the board. I want to have a look at the 4<sup>th</sup> quotation down which is the quotation about Venus Williams. Ok? And the quotation is, "I don't think many people would disagree when I say Venus Williams, with those rare qualities of determination and resilience, is undoubtedly the greatest female tennis player of the century." So, the word disagree is used there. Why do you think the writer has chosen to use that particular word, do you think? Why do you think the writer's chosen to use that particular word, why has the writer phrased it in that particular way? What effect do they get? J?

J: It's trying to say that not many people like disagree like a lot of people agree, it's saying it like a better way?

Yeah, so it's another way of saying that most people would agree? Yeah, ok? Can anyone find another example of a word in that quotation that has a negative prefix on it? O?

O: Undoubtedly.

Undoubtedly, good. So the word undoubtedly also has a negative prefix. I think this, I personally think this is an even more effective way of using um a word like this. Again, have a look at the quotation. Can anyone explain why that word is quite a powerful word choice there. Why do you think the word undoubtedly is quite important there? A?

A: It's saying like there's no doubt about it, it is like (can't hear)

Yeah, absolutely, well done.

St: If it's a prefix does it have to be at the beginning of a word?

Yes it does, because the word 'pre' means to come before something.

St: yeah, because I was going to say .. (can't hear)

Yeah, I think that's called a suffix – is that right? – when it comes at the end. Yeah. So the word 'pre' means to come before, so that would be.... Ok right, I want you guys to have a go at doing this. So look at these words here, 'appear, appoint, natural, obedient, satisfied, legal, regular and mortal' and I want you to write those down. Those are all examples of root words, and I want you to add a negative prefix to each one of those words. Now, the group of letters will not be the same necessarily as in 'dis' alright, or as in 'undoubtedly,' alright, so we've all, just by looking at examples we found that the 'dis' prefix can be used in some cases, looking at 'undoubtedly' we can see that 'un' can be used as a prefix in some cases. There may be some others that can be used as well but I'm not going to tell you what they are, I'm going to see if you can work those out. R?

R: If the prefix has the letter that you're about to put in front of a word but that's already got that last letter, what do you do?

You keep the root word always stays the same, the spelling never changes. Yeah.

R: So do you take away the letter from the prefix?

No, you keep that the same as well. (students do activity)

41:19 Prefix activity

If you've finished, as an extension, see if you can think of any other words that have a negative prefix.

Ok, I'm going to just randomly pick on some people. If I say your name can you give me your answer, and no hands up for this. So I, we'll start with you. Appear.

I: Disappear. (writes prefixes on to list on the board as the answers are given)

M, appoint.

M: Disappoint.

I

I: Unnatural

R

R; I didn't do that

J

J: Disobedient

Do you see what I mean about not changing the spelling of the root word? N, satisfied.

N: Unsatisfied.

Yeah, you can have unsatisfied or dissatisfied for that, either would be ok. J?

J: Illegal.

P.

P: Irrational.

A

A: Immortal.

Brilliant. Put your hands up if you got all of those right. That's fantastic, well done. Now what I think's interesting about this is that they're called negative prefixes but not necessarily all of the words would be negative words, would they?

St: It depends how you think about vampires.

Are you thinking about immortal? (laughs) Yeah, I mean if you think about the word undoubtedly, if you doubt... do you see what I'm saying, yeah?

Anyway, ok, what I'd like you to have a go at doing now is that I want you to think of three things that you've learned over the last week. So not including what you've just learned about negative prefixes, I want you to come up with 3 things that you've learned last lesson, from what you've done so far in this unit of work. I'm going to give you 2 minutes to do that and you can discuss it with the person next to you if you want to, but be ready to feed back some of your ideas. (leads in to activity)

36:48 Feedback

Um, right, let's start with J. So one thing that you learned last week.

J: What an abstract noun is.

Did you? Can you give us an example? Or an explanation?

J: An ambition?

Thank you. R, one thing that you learned last week.

R: I learned adjectives and abstract nouns.

What did you learn about adjectives.

R: What they were.

Ok, what are they?

R: They're like something you put to explain the other word more? You put in front of...

Yeah, it doesn't have to go in front but yeah the examples that I modelled were in front.. What kind of word.. can anyone tell me what kind of word does an adjective give more detail about? O?

O: A noun.

Good, a noun. A noun can fall into, there can be lots of different kinds of nouns, can't there. We looked at particularly abstract nouns. Connor, what did you learn?

C: I was going to say about adjectives and abstract nouns.

Ok, did you learn anything else?

C: Not really.

Not really, ok, not that you thought of. Did anyone come up with anything else that they learned? A?

A: I learned, um, (can't hear)

Thank you, very good. J?

J: About describing.. about describing people in these quotations positively, like using really powerful words.

So looking at how a writer's choice of words is really important to convey an opinion? Is that what you mean?

J: Yeah.

Ok, good. A?

A: How to find an adjective... phrase... that one.

How to find an adjectival phrase? So you've learned how to do that have you?

A: Yeah.

Brilliant, I might have to get you up here modelling in front of everyone else because I'm not sure I can always do that. So you can become my teaching assistant.

A: I'm not sure I can do it that well... (laughs) kind of.

33:09 Shared reading / annotation

Ok... what we're going to do is we're going to do a continuation of what we started last week, which was looking at how writers use particular kinds of words to give more detail about something. So we're gonna look particularly at adjectives and nouns, and abstract nouns, and not so much at adjectival phrases.

31:20 I'm going to show you a piece of writing about a sporting celebrity because I'd like you guys to have a go at doing something similar, um, in a few minutes time. So this is to give you a kind of model if you like, so this is for you to refer back to. You can use this as an example, Ok. So, it's quite a lengthy one, you probably won't have time to write as much as this. This one has 5 paragraphs so ideally I'd like you to have a go at writing something which is about 3 or 4 paragraphs long. The paragraphs don't have to be as lengthy as this though (reads out the David Beckham article).

28:15

I have to say that I didn't write this, I got it from the internet, but it did pretty much what I wanted it to do. This article it's completely about Beckham, and it presents a point of view which I'm going to get you to have a look at in a minute. But the first thing that I want you to do, and we'll do this together, is to have a look at the

first paragraph and look at how the writer uses particular words to convey a point of view. So, if you look at the first line, there's a use of negative prefix there – O?

O: undoubtedly.

Undoubtedly. So the use of the word undoubtedly is used there. You can annotate the sheets, yes, I'd like you to annotate the sheets. And, the word undoubtedly is used to suggest that there is no other opinion really that could contest this one. "This is undoubtedly the most famous footballer in Britain." So the word is used in a very positive way to say you can't possibly argue with this point of view. And there are also quite a lot of adjectives that are used in the first paragraph as well, to give more detail about Beckham and why he is such an amazing footballer, why he is undoubtedly the most famous footballer in Britain, Can anyone pick out any adjectives used here, right in the first couple of lines? H?

H: Um... entire?

Yes, yeah. So the most famous, entire world, Beckham is the most talked about the most copied, the most xxxx what word here is repeated?

Sts: Most

Ok. So that's used quite effectively here because it's repeated. If you repeat something, what effect does that have? A?

A: Makes people look at it more and read it over?

To see..

A: To see why...

Why he's the most. If you repeat something, it's emphasising that Beckham is almost like there's no question he is up there, he's the very best. Is most an adjective? Would we call 'most' an adjective?... It is a kind of an adjective. It's what's called a superlative adjective, and a superlative's a word that's used to describe words...(interrupted by student asking how to spell emphasise) it's a word that's used to describe things that are the very best, the most, right at the very top, yeah? What other adjectives are there in the first paragraph? R?

R: Um, well would, like most, would 'more'?

Yeah, more is also a type of adjective but that's called a comparative adjective. H?

H: This is in the next paragraph down.

You're gonna do ....

H: Can I just... how about Superstar, is that? Cos it could be a 'star'...

If you look at what's being described, what's being described is a lifestyle, so these words are adjectives because they're describing the lifestyle.

H: Ok.

Looking at the first paragraph, can anyone pick out any examples of nouns or abstract nouns? Any nouns or abstract nouns in the first paragraph? D?

D: Can't hear

Yeah, Britain's a noun. Any others?

St: Raging? Is raging one?

No, that wouldn't be. That's a verb.

(can't hear next exchange)

J: Would endless be a prefix?

No, I'll come over and explain to you why in a minute. Once you've had a go at doing the first paragraph, working in pairs, have a go at doing the rest of the article by yourselves. I can't give you too long to do that because I'm going to ask you to have a go at doing some writing on your own. See if you can pick out any examples of any negative prefixes, there's one other example there, see if you can find any examples of any abstract nouns that have been used to describe perhaps the qualities that Beckham has, see if you can come up with any examples of any, um, there are lots and lots of adjectives there which we haven't fully identified. See if you can pick out any adjectives used to describe Beckham and build up a detailed picture of him. Ok, I'm going to give you 8 minutes, so do as much as you can in that time. (21:03) (Leads in to activity)

Annotation activity

13:40 Feedback

Ok, J, can you give me an example of a word that you identified?

J: Er, superstar media is an adjective

Yes, thank you. D can you give me an example of an abstract noun?

D: I didn't get an abstract...

Ok, what did you get?

D: I got 'determined' as a prefix.

Determined isn't a prefix. If you listen I'll explain why in a minute. R?

R: Is 'defence' one?

Is defence one what?

R: A prefix?

No. The important thing to remember about prefixes – I'll go back to this if you can see it – if you look at the words that are there, they're not words in their own right. So dis, un, dis, un, il, ir, they're a group of words that aren't word in themselves, they're words that you add to the root word to change the meaning, ok?

Does that make sense? So it's not a case of where you put 2 pre-existing words together to make a new word, it's a case where you add a collection of new words, a collection of letters, that doesn't make a word in its own right to a root word. A?

A: Is endless (?) an abstract noun?

Right, K?

K: lifestyle is an abstract noun?

Good, well done, yep.

St: Criticism is an abstract noun?

Yeah, good.

St: Undeniable has a prefix?

Well done. Undeniable was the other example of a word that has a negative prefix, because deniable is a word in its own right, if you put un before it it changes the meaning to make it the opposite, but un isn't a word in its own right. Ok C?

C: Is 'world's best' a superlative adjective?

Well the word 'best' would be yeah. Where is it here?

C: He is the world's best free-kick expert. (discuss where it is in the text)

Yeah, the word best would be a superlative. So well done Charlie. We're really running out of time now so we're going to have to move on quickly. What I want you to have a go at doing now is using some of the ideas that you got from this article, using negative prefixes in a way that shows that what you're saying is, you're presenting an opinion that somehow can't be challenged, perhaps using some superlative adjectives like most or best, er, you could use some comparative adjectives like 'more' but the thing I want you to focus on mostly is using superlatives, looking also at using other adjectives to create more detail about your chosen sporting celebrity, and also using abstract nouns to show their qualities. I'm gonna, I want you to have a go at writing about your own sporting celebrity. If you can't think of someone who you really admire and you don't think you know enough about anyone to write about, choose another celebrity, so someone who isn't a sporting celebrity. Ideally, because focus of the unit of work is sport-

St: We did this before

Yeah, you did it, I want you to add to it really, so...(can't hear) want you to work on your own now... if you need to, you can use the plan that I've made for you.... If you can, try and do one paragraph at least. So, introduce your chosen celebrity without mentioning their name if you can, by explaining what sport they play and the reason why they are famous. This third example that I've done for you (reading from board): "A hero for many, this young Manchester United striker has stunned fans of English football in the past few years through his..." Ok, if you can get on to the second paragraph, in the second that's where I want you to have a go at using some abstract nouns, so think about what qualities they have that make them so successful, and this is my example, "He may be a teenager still, but he has all the ambition and thirst for success that you find in all successful sporting celebrities." You can use the newspaper quotations if you are struggling to think of some abstract nouns and some adjectives that might be suitable for your choice. You can also use

the article that I gave you today of David Beckham to come up with some ideas as well. Ok? If you don't understand what to do or if you've got a question can you please put your hand up and I'll come and help. I want you to do as much as you can before the end of the lesson and we don't have very much time left. (leads in to activity)

06:48 Writing activity

1:40 Feedback

Ok, just to remind you what I was hoping that you would be able to do by the end of today's lesson is these things here, so I'm looking to see if you can use negative prefixes, I'm looking to see if you can use adjectives and abstract nouns to add a voice in your writing. I know you haven't had a lot of time to do that. C would you like to read yours? Everyone listen and see if you think that C has managed to do that.

C: Just the mention of his name strikes fear into the hearts of defenders. The Manchester United legendary striker manipulates the ball and his way around the pitch to suit himself. For years he has stunned players and fans alike with his crippling overhead kick and his mighty spearheader. I would describe him as the god of the striking world and undoubtedly the best striker around today.

That's brilliant. Can you give C a clap for that? (claps) Did anyone think C managed to meet these objectives? (yes from class) Yeah? Can anyone be specific about what C did well there? E?

E: Um, at the very end he used the prefix undoubtedly.

He used the prefix well undoubtedly, good, I noticed he used lots of descriptive adjectives there as well. (bell rings)

End of lesson.

Lesson Context

Thursday 13 <sup>th</sup> May
P1 9.25-10.25 Year 8 Set 5
Approx 14 students present.
Lesson 3 of scheme: 'Healthy Body, Healthy Mind'
On board: *using negative prefixes *using adjectives and abstract nouns to develop a viewpoint and voice in your own writing *(in red) select appropriate and effective vocabulary
Prefixes A prefix is a group of letters added to the beginning of a word to change its meaning or to create a new word.  (prefix) <u>dis</u> <u>agree</u> (root word)
Add a negative prefix to the following words: appear                      satisfied appoint                     legal natural                      regular obedient                    mortal



53:22

Right guys could you open your books please and put today's date. The title of this whole scheme of work is 'Health Body, Healthy Mind,' if you want to put the title down again you can, that's up to you.... These are the objectives for today's lesson, so today we're going to be looking at using negative prefixes – I'll explain what those are a bit later on, and we're looking at using adjectives and abstract nouns, which is something that we looked at last lesson, to help you develop a viewpoint, that's a point of view, and a voice in your own writing. And then, hopefully, if we get time at the end of the lesson, what I'd like you to do is to see whether you can do this one, which is to select appropriate and effective vocabulary, and by that what I mean is I'll be looking to see in your own writing whether you can use adjectives and abstract nouns and other kinds of words to present a point of view. Ok? Has everyone got the date and the title written down? Ok...

What I've written in black is what we're going to focus on for the first part of the lesson, ok? So can you put a subtitle please, which is 'prefixes.' And then under that I've written a definition of what a prefix is. If you can copy the definition down as well... so "A prefix is a group of letters added to the beginning of a word to change its meaning or to create a new word."

And under the definition I've written a word, which is an example of a word that uses a negative prefix, ok, and that word is disagree. When you've copied the definition down can you write the word disagree down and can you annotate it as I have on the board...

This is an example that you'll be able to refer back to.

So agree is the root word, that's the original word, so to turn this word into a negative word, or to give it an opposite meaning or to change its meaning, you add a group of letters to the beginning of it, and that group of letters are these here, dis. Now when you use a prefix, a prefix isn't a separate word, right, and example of a word changed by a prefix isn't one where you have a word and another word that means something on its own put together, right, in each case, the prefix isn't a word in its own right. Does that make sense? Can you put your hand up if it makes sense to you, what I've just said...Sort of. Ok. What I'm saying to you is, this prefix here, 'dis' is not a word in its own right. Do you understand that? Do you understand that dis isn't a word? Yes? (student murmurs of 'yes')

St: Except dis, dis is a word like you're dissing people.

Yeah that's slang, and I think that comes from to disrespect someone, so that's a slang word, that's an example where a word has been changed, yeah? But this, dis, isn't a word in its own right.

Me: In fact the word disrespect, the dis is exactly like that dis because respect is a word on its own, isn't it, and the dis is put on front of it as a prefix, in the same way that...

Thank you, that's a really good example

St2: And agree is a real word, that's why it's a root word.

Exactly, exactly. So in each case, so agree is the original word and then you add 'dis' to the front of it, pre means to come before something so you add it to the front of the word to change the meaning of the original word...

So, does everyone understand now what I'm trying to say. Can you put your hand up if you understand? Don't put your hand up if you don't. Ok, more people do. Alright, that's good.

Right, what I'd like you to have a go at doing, and you can discuss this in pairs and work together, because I think sometimes it's more helpful to do this together and to discuss things together, but I'd like everybody to have a go at writing it down in their books. I'd like you to have a go at adding a negative prefix to these following words, ok, so these are the root words, so I'd like you to write the root words down and then see if you can add a negative prefix to the beginning of each of these words to change the meaning. Now listen carefully, alright, in some cases, you can use 'dis' as a prefix and that will make sense, but in some cases it won't make sense, so there will be another prefix that you need to use. Now I want you to see if you can

guess what group of letters can go before each- some of these to make them make sense. And in some cases it will be a case of having to discuss it with the person sitting next to you, ok, see if you can work out what the answer is. P?

P: Can you put stuff at the end?

No. Prefix is about coming before, because the word pre means to come before something. So a prefix always goes before to change the meaning, ok?

St: So would legal be uhlegal?

Illegal, but yes, you've got the idea. And in each case you don't change the spelling of the root word. In each case the spelling of the root word remains the same. Ok?

If you want to, don't forget you can check the spelling in the dictionary.

44:30 Prefix activity

38:55 Feedback

Look at the board, check your answers, can you correct your work as we're going along. Ok, G, appear, let's make it into, give it an opposite meaning.

G: Disappear?

Good. Dis. N?

N: Disappoint.

J, Natural.

J: Unnatural.

Do you see in each case you add on a prefix, which isn't a word in it's own right, it's just a group of letters, to the root word which doesn't change the spelling, so the spelling always stays, of the root word always stays the same. B?

B: Disobedient.

B, satisfied?

B: Unsatisfied.

Un or dis, yeah. Dissatisfied is kind of a stronger way of saying you're not satisfied. P.

P: illegal?

I I makes that illegal. No hands up for this round, I'm just going to pick on people for this one, I'll give you a chance to volunteer later. H? Did you get this one, regular? No? L?

L: Is it irregular?

Well done. I r. And R, last one, mortal.

R: I didn't do that one.

C?

C: Immortal.

Immortal. Ok. Put your hand up if you got all of those right, if you got all 8 right. Well that's brilliant. For those of you who said that you didn't understand at the beginning, it shows that you obviously did, alright, or you're getting the hang of it so well done.

Now we're gonna have a look at an example of how to use a negative prefix to convey an opinion that you wouldn't want to argue with. If you use words like this, yeah, it can present an opinion in quite a forceful way, and as we're looking at presenting points of view this might be quite useful. If you've got in your books the sheet I gave you last lesson of newspaper quotations can you get it out please?...

Ok, I want to have a look at this quotation here, the Venus Williams one, which is the fourth one down, ok. "I don't think many people will disagree when I say that Venus Williams, with those rare qualities of determination and resilience, is undoubtedly the greatest female tennis player of the century." Look at this quotation and put your hand up if you can find the word that has it, that uses a negative prefix there. H?

H: Disagree.

Disagree, ok. Let's look at how this word is used. Do you think this word is an effective use of the word disagree or not? What do you think? "I don't think that many people will disagree when I say that Venus Williams, with those rare qualities of determination and resilience, is undoubtedly the greatest female tennis player of the century." Is it a convincing way of saying something or not? What do you think? G what do you think?

G: I was going to say another prefix...(can't quite hear)

Ok can you hold that thought for now, and we'll just focus on the word disagree.

St: I don't think it is.

You don't think it's a very convincing way of saying something. Why not?

St: If you think about it, I don't think many people will agree when I say Venus Williams is like.. rare qualities, cos like, it's just saying, you could just put dis on the start of it.

Alright, I'm not quite sure what you're saying there. Are you saying that you think it would be just as good to say I think that everyone would agree?

St. Yeah.

Yeah? What would that be doing then? Would that be inviting other people to agree with that opinion, do you think?

St: Yeah.

What about anyone else? Does anyone think that's a good way of saying something or not? B?

B: Um no, because you could just put I think...(can't hear the rest)

Ok, alright, so you think it would be better if the qualities were put first, is that what you're saying? Ok, thank you. Let's move on to your point then G? You said you found another example of a negative prefix there.

G: It's kind of a good, it's kind of a good prefix.

It's a good prefix, alright, let's talk about that then. So what have you found?

G: Determination.

Determination? Alright, how's that an example of a prefix?

G: (can't hear – says 'termination' is a word on its own)

Do you know what termination means?

G: (can't hear)

It means the end of something, doesn't it? If you terminate something you end it, yeah? So let's follow that logic through. So if the prefix is de does determination mean the continuation of something?

St: No

No. Do you see what I mean? That's not an example of a negative prefix because what, with, when you use a prefix you change the meaning of a word to the opposite of something or something that's similar, not into a word that's completely different. Do you see what I mean? The word determine, if you're determined to do something it means you persevere, doesn't it? That's what that means. Which is completely different to the word terminate which means to end something, yeah? So it's good that you're thinking about words, but be aware that the root word has got to have some similarity to the word that you're changing it in to, either making it opposite or simil, or modifying it in some way, changing it in some way. P?

P: Is it undoubtedly?

Well done. Now talk me through your reason for saying undoubtedly.

P: I just thought because there's un on it, and I thought doubtedly was like, a word?

Yeah, so it's changing it into the opposite meaning, isn't it. If you say something is undoubted, do any of you know what that means, if you don't doubt something? If you, well you wouldn't say if you undoubt something, but, yep?

St: Does that mean you don't agree?

St2: Disagree?

Not quite, no. P?

P: It's like, is it like, um, where, like somebody scores a goal and it's like 'undoubtedly the best' it's saying like it's better by a margin of, like.

Yeah good, if you say something is undoubtedly it means that nobody would question something. If you doubt something, you question something, so if something is undoubted it's unquestioned, so it's a very, so using a negative prefix here it's saying something in quite a forceful way to convey an opinion, and when that's combined with this phrase, "I don't think many people will disagree," it's suggesting that, um, this person's opinion cannot be questioned or shouldn't be questioned. It's almost inviting you to quest- to not challenge it, because it's saying it in quite a forceful way. Ok?

To try and get this point across even more strongly I want you to have a look at this article. I've photocopied it on to A3 so just 1 between 2 of you...(instructions / handing round text)

29:38

This is an article about David Beckham that presents a point of view about David Beckham, and it uses, um, a couple of examples of negative prefixes to convey an opinion in quite a forceful way. As we're reading through, see if you can pick them out. Also as we're reading through, see if you can pick out any adjectives to give more detail about David Beckham and what's he's done, things that he's good at. I'm going to read it, I'd like you to have a go at following it as I read it, so try to focus on the text.

28:52 Reading text

26:27

Ok, let's have a look at the first paragraph and one of you, in your pairs, will need to do a little bit of annotation, so one of you will need to be prepared to make some notes on the sheets. You'll need to do it nice and neatly because there isn't a lot of space. I want you to have a look at the first line, and I want you to see if you can identify an example of a negative prefix, a word that has a negative prefix in the first line. This is a word that is used to convey an opinion quite strongly. Hands up for this one, so volunteer for this. B?

B: I've found a prefix.

We're looking at the first line in the first paragraph. P?

P: Can already be one. Cos you've got like 'ready' like you're ready to do it, and 'already' like you've already done it?

Um, you're thinking's good, but I'm looking for one that changes, that makes a word that was positive into something that's negative or vice versa. B?

B: Undoubtedly?

Undoubtedly. Yeah? So if you can highlight the word undoubtedly that's there in the first line. I'm highlighting it with my cursor on the...

Can anyone see, looking at the first paragraph can anyone find any examples of adjectives used to give us more detail about David Beckham and what we think of him. B?

B: footballer?

Footballer's not an adjective, footballer is a noun.

St: (quietly) Is sponsorship one?

Looking at the first, I want you to focus on the first paragraph.

Right guys, I'm going to annotate it for you and I want you to follow it, and then I want you to have a go at doing it on your own. Ok.

St: (quietly) Miss, could shopping be one in the first paragraph?

Ok, what you probably need to do first is to work out what the nouns are. So B said that footballer, you picked out footballer, and footballer describes what kind of person he is, doesn't it, so footballer is a noun. (highlights nouns on the board)

So if I highlight in green for you the nouns then that should help you to work out what the adjectives are.

21:56

Ok so I've highlighted the nouns for you, see if you can work out what the adjectives are, so adjectives are words that describe nouns.

21:40 Text annotation task

20:30 Feedback

We'll just do this quickly then you can have a look at the next paragraph and see what you can do on your own. So I've highlighted the nouns for you which should make it easy for you to work out what the adjectives are, because an adjective is a word that describes the noun, gives more information about the noun. We'll just do this really quickly. So if we look at footballer, what nouns are used to describe, to tell us what kind of footballer Beckham is?

St: A good footballer?

No, what words are used?

St: Oh, um, a famous footballer.

Famous footballer. So (annotating board). Ok, L, did you manage to pick out any more adjectives?

L: Um, 'most talked about'?

Yep, well done. (annotating)

Anything else? C?

C: Entire world.

St: (quietly) Miss, is coverage one?

Um, B?

B: Um, where is it...

Any of the words to describe Beckham.

B: Uh, I had it a minute ago...

Ok I'm going to highlight them for you (annotates). This first paragraph is quite interesting from another point of view as well. There's a certain word that is repeated. Can anyone pick out what that word is? L?

L: Is it raging?

The word raging isn't repeated, no. There's one word that's an adjective that I've highlighted in pink that's repeated, and it's repeated four times, and again it's to present an opinion even more strongly. H?

H: Is it most.

The word most, yes. So the word most is a kind of adjective that emphasises something. When you repeat something you emphasise a point, yeah? And that's repeated four times. B?

B: Um, I think it was idolised. Was that an adjective as well?

Yes. Ok, I'm going to give you a few minutes on your own to have a go at doing this paragraph here, ok. So have a go at annotating that. See if you can pick out any examples of any adjectives. See if you can pick out the nouns, see if there are any examples of abstract nouns that you can pick out.

16:45 Annotation task

14:00

Right everyone, I'm going to have to cut this short because we're running out of time. I'm going to get some answers from you, um, and then we're going to move on to do some of your own writing.

Right R, in the second paragraph did you find any examples of any adjectives that were used?

R: Um...celebrity?

Yep. I can't see it but..."his pop-star wife and superstar media lifestyle led to him becomes as much a celebrity as..." Mmm, well, I don't know whether that was... that would be a noun there. J?

J: Famous?

We've highlighted famous there. What about this, what about this use of the word icon?

St: That's a noun.

So icon's a noun, so what were the adjectives here then, J?

J: Become a global, or global

Global sporting, yeah. What about, N, what about the way his wife is described. His wife is described as a pop-star wife. So what would be the adjective there to describe his wife?

St (calling out quietly): Pop-star

P, what do you think? What would be the adjective there to describe the wife?

P: Um, it says, er, his wife is a superstar?

In the phrase 'his pop-star wife,' what is the adjective there to describe the wife?

P: Pop-star?

Pop-star, thank you.

TA(?): Miss if it was on its own would pop-star be a noun in a different context?

Yeah, the difficulty is that the word class changes according to the position it has in the sentence, so a lot of nouns can be used as adjectives, and verbs can be used as adjectives.

TA(?): Yeah, ok. (explains to student)

Right guys, ok.

St: Miss, is 'global sporting pop-star' a noun?

Icon is the noun, global sporting is an adjective which is why I've highlighted it in pink.

Ok. What point of view would you say is being conveyed, or is being put across in this particular article. Do you think it's a point of view that's positive? That's in favour of Beckham? Or do you think it's a point of view that's negative, that's not in favour of Beckham? Put your hand up, and try and explain why. B?

B: Positive because most of the words are saying like he's like most global or like the best footballer or (can't hear)... It's got no negative about it, because if it was negative it would say that some of the stuff he does is quite bad but it doesn't, it's just got positive there.

Very good, yeah. So most of the article here is really positive, and it uses words like undoubtedly and there's another one that we didn't get time to look at further down here that says "his football talents are undeniable," so use of those words with those negative prefixes actually convey a really strong opinion. Use of adjectives like most, particularly when they're repeated, again work to emphasise that Beckham is a really great figure that everyone should admire, so again emphasising that it's a really positive profile of a sporting celebrity.

Now, we're gonna start this today and I think what we'll try and do is finish it next lesson, but I do want you all to make a really good start today. I want you to have a go at writing about a celebrity of your own choice. I know you did something similar last time, I want you to build on what you started last time. Now, if you're really stuck and you can't think of a sporting celebrity, have a go at doing a different kind of celebrity, ok. And this is what I want you to try and do. I want you to think of some words that you can use that have negative prefixes that you can use in a way to use a really strong opinion, ok, and you could use some words that we've put on the board, or you could use some of your own choice. You can use phrases 'I don't think anyone will disagree when I say that...' David Beckham is or Venus Williams is, or Mohammad Ali is one of the best boxers I've ever seen...' You can talk about their talents being undeniable or undoubted. Ok? I want you to think of any abstract nouns that you could use to describe any qualities that they might have, and when you've done that I want you to think of any adjectives that you can use to describe them as a person or bit of their life in any more detail, ok? So the first thing I want you to do is to think about what character, what character-what person you're going to do, and then I want you to brainstorm some words around that character. I'm gonna put some tips up on the board to help you. P?

P: Can I do my uncle?

Is your uncle a celebrity?

P: Well he's a celebrity in New Zealand because he races cars.

Ok.



P: That's a sport, isn't it?

Yes, it is, yes. That's a good idea then, yeah.

07:46 Writing activity

First of all, decide on who you're going to write about....

(prompts on board to write negative prefixes, adjectives, abstract nouns to describe qualities)

First of all I want you to think about who you're going to do, then I want you to generate some ideas around that. You don't have to do it in this order, ok, but think about some abstract nouns to describe their qualities, some adjectives that you can use to describe them, or their life, or what they do in more detail, and also think about some words that include a negative prefix to convey your point of opinion quite strongly. Now I've given you some models, some texts to use, so if you want to, if you're really struggling with ideas have a look through this text – the Beckham one and this one – and see if you can get some ideas if you're stuck, ok. You've got different types of adjectives and abstract nouns identified on here, right, so that you can build up a kind of a word bank that you'll be able to use when you're doing your writing. Can you put your hand up if you're stuck, you don't know what to do....

5:30 Writing task

0.54 Bell rings, End of lesson.

Lesson Context

Thursday 13 <sup>th</sup> May
P4 1.35-2.35 Year 8 Set 2
Approx 30 students present.
Lesson 4 of scheme: 'Healthy Body, Healthy Mind'
On board: <ul style="list-style-type: none"><li>• Analysing the writer's organisation (the order of ideas) and structure (how the ideas are put together to make a point)</li><li>• Developing discussion skills</li></ul>

1:51 Intro

The title of the whole of this unit of work is healthy body, healthy mind, because we're looking at writing about sport and things that can produce a healthy body, healthy mind, we're not looking at sport today, but we are looking at something that will help to produce a healthy body. You do not need to write the objectives down in blue, they are there just to explain what we are doing today. So, today we are going to have a look at another article. We're going to look at how the writer uses organisation and structure to put together a point of view. I wasn't sure if you would totally understand what was meant by organisation and structure, so I've just annotated it for you. When you talk about how a writer organises something, you talk about what, you know, how they select their ideas, how they put them in a particular order in order to be effective, okay. And when you talk about the structure of a text or the structure of a point of view, you talk about how something is put together. So we're looking at the order of the ideas in the article, and we're looking at how the ideas are put together in order to present a point of view, in order to make a point. And then, hopefully, we'll get on to developing your discussion skills, and that's important because in any kind of argument there will be more than one point of view presented, and that's what we're going to be looking at towards the end of the lesson.

Before we do that, I want you to look at the word 'fair' I've written up on the board. I'm going to give you one minute only to discuss with the person next to you what is meant by the word 'fair.' And I'm not, just to clarify, I'm not talking about the kind of fair that includes a big wheel, and a rollercoaster and a waltzer, or the kind of fair where you might buy a raffle ticket or anything like that. I'm talking about fair as in the sense of what is fair, and the sense of something being of a, whether something is fair or not fair and the concept of fairness, what that kind of means in general. Ok? Sorry, that wasn't a very good explanation. Right, 1 minute, off you go.

4:50 Discussion task

Ok, right guys your time is up.

P? We'll start with you. So fair, what does it mean to be fair?

(discussion of what fairness means)

In terms of writing, how important do you think it is that a writer is fair?

K: Is it like, being biased, because ... if you write about 2 people you need to say the good points and bad points about both of them, so you're not just saying about one person, oh yeah, he's really good, and then the other person, oh yeah, he's (can't hear)

Ok, right, go on A.

A: I was going to say, what K said, that would be a... non-fiction, but when you... no.. ok I don't know which way round they are because I'm having like a mental block, but

Have you got a note in your book that can remind you?

A: In like a factual, in like a story book you can kind of do that though because they're not real characters, they're not real people even? So you don't particularly need to be that fair about telling it, because they're not real people so you're not offending anybody.

Ok, so you're saying in fiction, you can, there might be more bias because you might have more one-sided views on things.

A: Yes, so like write a story, so there's a goody and a baddy, and...

Uhuh, ok, alright, so you might have things presented from one character's point of view and not another's, is that what you're saying?

A: Ye-ah.

Yeah, ok. So there's some really interesting things, ideas introduced there. K mentioned the word bias and the reason I've written it in that box there is because the word bias is the opposite of the word fair. So we've had words like equality mentioned. If something's fair, then something's equal, yeah, so if we're thinking about ideas being presented, if a text is fair you might say that 2 sides, or more than 2 sides, perhaps both sides of an argument are presented, if something's biased, then only 1 side would be presented...

J?

J: But wouldn't the opposite of fair just be un-fair?

Yes. But you might say that something is unfair, but if something is unfair you might also say that it's biased, if it's only presenting 1 point of view, or if you only listen to 1 point of view you might say that somebody is being biased. Ok.

Do you think it's important if you're debating an important issue, that you present 1 side of an argument, or if you present more than 1 side, and what would your reasons be. Go on J?

J: More than 1 side so like everyone gets to hear what everyone thinks.

Ok. What do the rest, anyone else got any ideas? E?

E: I agree with J, because like if you only say one side it's not really like, it's not really, so, right, I'll start again, right, Say if you were writing a biography, a biography or an autobiography. Is a biography when you write about yourself?

A biography is when you write about somebody else's life.

E: Ok right a biography then, um, if you write it about say like David Beckham but you, it was like kind of your view and you didn't think he was that good, I think to make it, improve it you should also like say that ... (can't hear)

Yep, ok, it would make it more interesting, wouldn't it? Are there any, what about things like newspapers? Do you think it's important that newspapers are fair, or do you think it's ok for newspapers to be biased. I don't know how many of you read newspapers but recently we've had something called an election, and um, and very often a newspaper will decide to side with a political party, and when, um, and er, I think there's some debate really whether some of the articles you read in newspapers around election time, and indeed around any time, are fair or not. Can you, anyone see the importance of there being fair coverage of the election? Or do you think it's ok for some newspapers to present biased points of view? J?

J: Well, actually, I think the whole point of the election is, the whole point of these newspapers siding with them is of course to try and get certain parties more votes. So the whole point is to be as biased as possible.

Who's point, what the newspaper's point is? Uhuh, yes, ok I'd agree with that, yes. E?

E: I think that if you put 2 sides it would be much better, but even if you did decide to write about your best thing and say like oh the other guys are rubbish, I think you should put, I mean the newspapers they never do it, but I think you should try and improve it more by saying like 'in our opinion' or 'in most people's opinion' or something like that, because just saying this is this, this is that, it's not actually true, it's kind of like bent and not really the truth.

Yeah. I mean don't you think it would be better for the public if we had 2 sides of the argument rather than perhaps... if you bought a newspaper that only supported, that just supported 1 political party, don't you think you would only get a 1 sided view of what was going on? What do you think J?

J: Yeah, you'd only get 1 side or it really, because they wouldn't want you to hear the bad side and all the negative things about it.

What, so leaving you less choice to make up your own mind, isn't it?

J: Yes, so say all the good stuff, so you think oh they're amazing, but they're not actually?

That's right because they persuade you to agree with their point of view. S?

S: You know sometimes doing like, um newspapers, they like emphasise what they're actually good at, and then they get the other teams and that, and they don't say anything good about them they just pick out all the bad points that they've got, so they're like giving you a bad idea about them.

Yeah, J?

J: Even though I think the whole point of newspaper articles is to win votes for their side, I do think that newspapers should be neutral and fair, because they're supposed to be giving information really, not an opinion.

Well that's it, I think the problem is that many of them present it as though it's equal sided, but what it is is that it's opinion rather than something that's fair. R?

R: It's like...(can't hear).. you're only listening to 1 side of the story.

Yeah, and you always need to listen to 2 sides, isn't it.

Ok. We're gonna do something on smoking today. Now I've got an article for you from Vogue magazine, which is a Vogue is a big, glossy, quite expensive magazine, and it's all about, ... (discussion about handing out sheets)... so this is an article that I've photocopied from Vogue, which is this big glossy fashion magazine. I got it a couple of years ago. Now, I don't expect you've had that much experience of it, but before 2007, if you can remember that far back, people could smoke in public buildings. Now there were some public buildings where you couldn't smoke, so you couldn't smoke in schools for example, and hospital and places like that, but certainly you could go into pubs and smoke, you could go into a lot of cafes and smoke. There was a time just prior to this when I could not imagine being about to go into a pub and it not being filled with smoke, because ever since I was little I was going in to – well, I won't say ever since I was little I was going in to pubs, because that would give you totally the wrong impression of my childhood, but, ever since I can remember, on the odd occasions I went into pubs as a child, and certainly as a teenager and as a, someone at university and beyond, I went into pubs a lot and it was always really smoky, I couldn't imagine going into a pub and it not being smoky, so I just want you to put yourself back into that situation, because this article came out a few months before the smoking ban came in, ok, so it was targeted at an audience who, like me, like I was explaining, would find it really difficult to imagine a society where smoking was banned from pubs.

(brief discussion of smoking issues)

16:30

Ok, so let's have a read of this article then. (explains pictures & captions – defines 'iconic', read articles)

21:18

So that's the text. Would you say that text is an argument for or against smoking, or do you think there's elements of both? Quite a few hands going up, that's good. S, we'll start with you.

S: I think it's against but then it has, it's saying why people do it. It's saying, he's against it, so he's saying, yes it kills you, it's bad, but he's saying why people were doing it in the first place.

Ok, yeah, good. It's a she, but yeah, good point. K?

K: I agree with S. It's like, against it, against smoking, but it's saying both opinions, both sides, so not to be all one-sided it's saying like both reasons, and also saying why people do it.

Good, yes, E?

E: I don't really think the text has like a side or anything, I think it has elements of both, because, she said, although, she said "I have created a pro-smoking piece but in reality I hate smoking, I think it's disgusting" She's saying that 'I think it is' she's not saying 'it is disgusting' and then she's kind of like siding with both, so...

Who's saying that though? You need to look at who is saying that.

E: Yeah, but the writing has like 2 different... it has like quotes from people as well.

That's right, she's presenting a point of view. That's not necessarily the writer's point of view, but she's presenting it as a point of view and she does it right at the very beginning, I think when it has quite a lot of impact on us. J?

J: I agree with E as I don't think the text itself has a sort of point of view.

Uhuh, so you don't think the writer has a point of view that comes across strongly, is that what you're saying?

J: I think, I think the writer definitely does, is anti-smoking, but the way that she's written the text is written in a way that doesn't sort of take a side.

Ok, alright, we'll just get your two opinions then we'll come back and talk about this in a few more minutes once you've looked at it in a bit more detail. K?

K: (can't hear...) ... that they're against it, but kind of at the beginning it sounded like it was a kind of art, does that makes sense? because fashion is a kind of art, it sounds like smoking is part of that.

Part of that world. Yeah, I think that's very much the argument, isn't it. That it's very much part of the fashion world, but somehow in art it's got to be reflected as that dying, because, that era's coming to an end. Ok, I want you to look at this on the board, and we're just oing to spend a few... oh I'm sorry A.

A: It's ok, it doesn't matter.

Ok, well we're going to come back to looking at points of view in the text anyway. Um, so we're going to look at how formal the text is, so we're going to be looking at the writer and the choice of language. How formal do you think she is? Now I've tried to split it up into sections just to give you some ideas. This is some examples of slang expressions. I know you know what slang is, but these are some slang expressions. So slang is when you use language, or you use particular words, sometimes in a way that's not literal, but in a way that's unconventional, yeah, so something like, so an expression like 'popped his clogs' would be called slang, phrases like 'cool baby' that would be slang, 'that's wicked man' they're all slang expressions, because they'd be used by certain groups of people and not necessarily the majority. Colloquial expressions can also sometimes be slang expressions, but colloquial really means more like conversational, spoken English, so perhaps using words like 'ok mate, let's have a drink' using some abbreviations, yeah, by like combining let us to let's. Informal language is where you might use phrases like 'crazy' 'can't' 'get the hang of' so again you might use some colloquial expressions there and some abbreviations. Formal words are where you wouldn't use abbreviations and you wouldn't use slang expressions, sp instead of saying something like crazy, instead of saying someone was crazy you might say someone was 'of unsound mind,'

instead of saying 'can't' you might say 'cannot' and instead of saying 'he popped his clogs' you might say 'he expired.'

Sts: Couldn't you just say 'he died'?

Well you could say he died but I deliberately chose a word that's more formal. Ok? I'm going to give you one... you can do this on your own or in a pair if you like. I don't want you to write on the articles please. Just scan through it and see if you can find any examples of formal, informal, slang or colloquial English, and then I want you to think about whether you think the text overall is formal, can you fit it into any particular category? It may be that you find examples of various ones here, but think about what you think the tone of the article is overall. How formal is the article?

27:07 Discussion / analysis task

30:56 Feedback

Which category do you think the text fell in to?

St: Um, informal?

Overall you thought it was more informal. Can you explain why?

St: Because it's not .. it's can't.. they.... abbreviate it?

Because there are some abbreviations, ok. So there's some examples of... you think there's a lot of it in there, so most of it's informal do you think?

St: Yeah.

So most of it's informal, ok. Who want to build on or challenge what A has said? A?

A: It's informal because it's...not... I'm, not very good at kind of...

Do you want to help out then I?

I: It's informal because it has words like 'it's' instead of 'it is'

That's, ok, so you've picked out, there are some features of informal language there, because there are some abbreviations, ok. Thank you. What about words like archaic, iconic, hyperbole, implemented, panache? J?

J: It's a mix between slang and formal and informal. Um, cos, they're put slang like cool in there, and rebellious and stuff..

Std – (interrupting) but most of the slang is in –

J: But, it's like formal because it like uses words, but like then again it's informal because it does use words like can't.

Ok, good. So, we have got, there's definitely a lot of formal language in there, but there's also a lot of informal expressions as well. What did you say P? Just then what did you say?

P: Oh um, most of the slang's in she uses in quotations.

Quite a lot of the slang is in the quotations, There are, in terms of how the text is structured, and we'll go on to talk about this in a bit more detail in a minute, there are 2 quotations by other people, so there's the writer's point of view, in terms of her explanations, and the article is structured with a quotation at the beginning and a quotation at the end, and some of the slang expressions are in the quotations, so some of the slang expressions like Taylor Wood's assertion that "smoking is so last century", yeah, that's um, that's in quotations isn't it, and N – I think it was N or E – were talking about saying something is disgusting, I think that was in that's in a quotation as well, um..

Right, so, what I'd like to have a look at no is this section is a little bit more detail. What words there, I want you to go through the text on your own, and I want you to look for the following things. I want you to look for what words there are in the text that signal that she's going to present a different point of view, or what does she do, or what devices does she used, to introduce a different point of view. I want you to think about how she uses quotations to put the argument together, and I want you to think about how she uses pronouns. So I want you to think about how she uses words like we, us, and our, OK? So I'll write that up, actually what I'll do is I'll put this up and I'll write those up for you.

So go through the text again, and in your books make some notes about how the writer uses those things to put her argument together. So how she uses devices to signal that the argument's going to change.

35:43 Analysis task

40:35 Feedback

First of all let's have a look at how the writer signals an argument change. Ok, R?

R: I think that it goes from really negative things then it goes to positive then back to negative?

Positive about smoking?

(discussion: summarising the arguments about smoking; some confusion "of the writer or people she quotes" picking out 'but' and 'in reality' to show a change of pov "are you saying the word but signals a change in the argument?" Using paragraphs "to signal a change of argument the writer here often changes paragraphs"

C?

C: She uses loads of pronouns.

We're going to move on to that in a second. Are there any words other than, did you notice any words other than but that she uses to signify a change in the argument?

St: However?

However would be one that she could use but she doesn't. Interestingly, she doesn't, she uses but several times through the article, every time she wants to change a point of view she uses the word but. She uses the word but there (marking the text), well there's, this is in a quote, but it does signal a change of argument, she uses but there, but we, and further on. R, what was the point you wanted to make?

R:...

Shall I give you a bit more time? Ok, C, on to the use of pronouns, we, us and our. Did you find an example of that.

C: Yeah, she uses 'we' loads of times and she uses 'us.' She says like, um, 'it's not good for us, but then we see' 'we don't like it near our children' 'too many of us' 'instead we buy ugg boots' There's loads.

Well done. This paragraph here, she uses lots of pronouns like we, us and our, ... this paragraph in particular I want you to have a look at. Why do you think she does that? What effect does that have? J?

J: I thought it was implying that its not just her opinion, it's the opinion of like 95%of the people.

Exactly, it's all of us, isn't it. These are collective pronouns because they're it kind of includes everybody together. If you do that it cerates a sense that we're all on the same side.

St: It's like she's speaking for the people.

Exactly, well done, she's speaking for the people. Finally I want you to have a look at the use of quotations, so how does she use quotations, so how many does she use, and how does she use them? M, did you get on to this? How does she use quotations in the article?

M: When she wanted to change the opinion?

No, not exactly, no. J?

J: I think she uses it when she wants to back up her opinion, like when she uses the quote saying it's disgusting, to back up saying the smoking ban.

Right, that's interesting. So you think the writer uses other people's opinions to back up her own. So are you suggesting that they say things directly in a way that she doesn't?

J: Er yeah, kind of.

Kind of. Okay. I thought that's what you were saying. K?

K: This is probably completely wrong, but where it says, young people smoke for.. reasons (can't hear) wouldn't that be a good place for – in that paragraph - well ,wouldn't that be a good place to put in a quotation of a young person who does smoke, because that would back it up a bit more.

Ok, so that's an interesting, so you think that she needs a quotation from someone who does?

K: Yeah.

Right. So do you think this article is biased, or one-sided, or do you think it's fair?

K: Well, I think it's kind of both, because, like I said before hand, I don't think she, or the person that she's talking about likes cigarettes because it says 'I think it's disgusting' and all that...

That's a quotation.

Yeah, but, from that person... (can't hear)... she has quotations like that and then she has other people saying like about people who do smoke, but then she doesn't have any quotations from them, so maybe it is a tiny bit...(can't hear)



Ok, thank you K. R?

R: Um, I found the negative bit.

Right.

K: Where it says, "in reality most of us don't like cigarette smoke, we don't like it near our children, in our homes or on our clothes."

Yeah.

K: That's like saying that most of us don't really like being around smoke and breathing it in and it being all around us all the time, but I can't find (can't hear) ... after that...

Ok, well it goes on to talk about not necessarily the positives of smoking but why people smoke and that's the idea that it's cool isn't it. Right, last point then J.

J: The good thing about quotations, the point of her quotation is in this one, is that if you use quotations after stating a sort of opinion, it means that the writing can stay slightly more impartial by using the quotation to say what you want to say.

Yes, it can seem like it's more impartial, can't it, whereas actually it probably isn't.

J: Yeah. So you just find where people have said things that you'd like to say, and just write down their quotation.

Yeah, good. It only uses two quotations, it uses one at the beginning and at the end, and in both cases the 2 quotations are about how smoking, well, the first quotation is about how smoking is important in the art world, isn't it, but it's not necessarily a wholly positive one, and what she does with the second one, if you turn to the end, you can see that she kind of twists it, because it says that "as well as being one of the most addictive products there is, the cigarette is a classic of interactive design. The smoker receives the desired effect by inhaling, but by doing this the form of the cigarette changes, visually recording its own, and perhaps the smoker's expenditure." And what she then does is she finishes by saying, "The cigarette sounds quite intriguing when written about like that, but all that sentence is really saying is that smoking kills you." And she ends in quite an emotive way, doesn't she, by using the word 'kills you' and she almost, she reinterprets what this quotations' saying in order to leave you feeling like 'ok, well, that's all well and good, but however cool it makes you look, it just ends up by killing you.'

Ok, what we're going to do now, is that we're going to have a look at some of the issues that are presented here, and I'm going to get you to formulate some of your own ideas, so that we can have a debate which we'll probably need to do next lesson. So in your English books, if you can open your page to, well, we'll do it underneath the title, I'm going to project up a diagram, and I want you to ...(sets up overhead) I'm going to get you thinking about some arguments for and against smoking, but looking primarily at the text, so you're looking first and foremost at the text, so not coming up with your own ideas about how it gives you lung cancer or anything else, we're just looking at the ideas that are presented in the text. Ok? So you need to have a grid ...(instructions for drawing up table) In the evidence box, I want you to put a quotation (further explanation of example).

52:58 Evidence-finding task

59 Feedback

S, did you find another bit of evidence?

(discusses a quote and interpretation of 'for smoking')

(will continue next lesson, leading to debate, leading to a piece of writing presenting 2 sides of an argument)

### Lesson Context

Tuesday 18 <sup>th</sup> May
P5 2.35-3.35 Year 8 Set 2
Approx 30 students present.
Lesson 5 of scheme: 'Healthy Body, Healthy Mind'
(On board):  Homework * Write an argument either FOR or AGAINST the smoking ban. Due Thursday 27 <sup>th</sup> May.  *Analysing the writer's organisation (the order of ideas) and structure (how the ideas are put together) * Developing discussion skills  Questions to answer about the article. Start of a table of for / against the smoking ban

### 51:24 Intro

*Sets and explains homework – to write an argument for or against the smoking ban.*

Last lesson we looked at an article that we're going to use in today's lesson as well, and we talked about how that article presented 2 points of view but it ultimately it was in favour of the smoking ban, wasn't it, and we talked about how the last sentence the writer says, all that sentence is saying is that smoking kills you, and that kind of left us with the impression that smoking is bad and that the smoking ban was a good thing. Next lesson we're going to look at an article that is, you might find this hard to believe, it's kind of pro-smoking in a way, or it's certainly pro-choice, so it's certainly in favour of, no, no it's not in favour of smoking, but it's in favour of people kind of having a choice about whether to smoke or not, and that may convince you to, uh, to change your point of view...

*(sets homework timings & discusses hwk with students.)*

*Discussion of the smoking ban – reactions to it at the time.*

So today's lesson really is a continuation of what we began last week, so I've kept the objectives up there. We're still going to be looking at writer's organisation and structure, so looking at how the writer of this article has organised their ideas, which order they've put their ideas in to, and how they've put them together, in order to present their point of view, and this is the bit that we didn't get on to doing last lesson which is to develop your discussion skills, so sort of towards the middle of the lesson we're going to have a discussion and I know how good you are at discussions. Now the point of the beginning part of the lesson is so that the discussion doesn't run dry, so you're going to recap reading of the article then we're going to talk a bit about it then you're going to finish making some notes on that grid, just so that when you come to have a discussion you should have lots of ideas so that you can all present a point of view. So, I've written on the board what we need to get through before we get to the discussion part, so first of all I'm going to hand out these articles...*(discusses use of photocopies)*

Now in pairs I want you to re-read the article about the smoking ban, and I want you to alternate the reading, so I want you to take it in turns to read one sentence each. Does anyone have any

idea why I want you to do it that way, why would I want you to read one sentence each? What effect would that have? S?

S: Cos if you're reading it you don't take really it in, you're just reading words, whereas if someone else's reading it you get the idea ...

St: You can concentrate more...

Ok, so it might improve your concentration and it might help you to focus on the text and the ideas in the text. Ok, R?

R: To make it a bit more, where it changes.. like.. point of view...

Yes it might do and I thought about making you do that and I thought it might confuse you a little bit. What this, what this does actually is that it makes you take account of the punctuation, so it makes you think about when, how punctuation is used as well, so for example, how long and how short the sentences are, yeah, because otherwise if you're reading aloud sometimes you can read, I think students in particular can sometimes read quite quickly, so it will help you to look at perhaps how long sentences are used and how short sentences are used, ok.

This article is, just to remind you, this article is an analytical argument because more than one point of view is presented and explained, even if ultimately the writer concludes with one point of view. Alright?

### **43:28 Reading Task**

*Handing out sheets. Students read.*

### **36:16 Feedback**

E, as you were reading I asked you to alternate reading sentence by sentence, did you get the, did that help to emphasise the different lengths of the sentences.

E: Um, Yeah.

Yeah? Be honest if it...

E: Some were only like 2 words, some were like much longer.

St: A paragraph.

Volunteers for this one. Did anyone notice anything about the way short sentences were used in the article? A?

A: Where it says, like um, "Sienna Miller smokes. So does Kate Moss." It's like, look, she does it too, short and (*can't hear*).

Good, so a short sentence is short and snappy. What else does the sentence do there. Does it do anything else? S?

S: Well, I was going to say that in this she's kind of put a long sentence and then she's put a short one and then another short one.

Uhuh. What does the short sentence do there then?

S: It kind of suddenly blabs information at you...

Does it emphasise the point that's made previously? Ok. Going back to A's though, because, quite unusually, she uses 2 very short sentences at the beginning of a paragraph. Usually, they're

used more as Sam said at the end, after a long sentence, sort of to kind of hammer home a point. A?

A: Impact...(can't hear) like A says it's the start of the new paragraph, makes you kind of want to read on because...(can't hear)

What so it acts as kind of like a narrative hook? So it gives you a little bit of information and then stops you so you think 'hang on, I want to know more' Am I putting words in your mouth or is that what you meant?

A: Yep.

Yes? Ok. S, what were you going to say.

S: I was going to say the same.

Ok, K?

K: I was also going to say it gives a bit more impact at the beginning because if you have a long sentence that goes on and on and on you can get, eventually you just forget what it just said...(can't hear) ... but with a short sentence like that....can't hear)

Yes. It stops and it makes you reflect. So a full stop makes you as you're reading it makes you stop and think about what's just been, what's just been said. Ok. How about use of quotations. I know we touched on this last lesson, but how were quotations used in the article? J what did you and J notice about how quotations were used in the article?

J: They kind of used it to back up, her evidence.

The writer uses quotations to back up her evidence, to back up her point of view? Ok, can anyone develop what J has said? R.

R: It sort of makes a statement and then proves it, but putting a quote.

Ok. Alright, thank you. What about the order of the quotations? How many are there? Where are they used? E?

E: I don't know whether it's just me, but with the quotations they're always used against smoking, there's no good things about smoking, that's just me. I might be wrong, but like in my opinion the main like quotations or the longer ones, they're saying,

St: They're saying good things for the smoker... against...

E: I'm confused now.

You've got a point. I think you start, yeah, I mean, the first, there are 2 quotations aren't there, there's one quotation at the beginning of the article, and there's one quotation that closes the article, and the quotations are, they start off by being about how smoking is part of the fashion industry and how the idea of smoking can be used to um in a kind of an artistic sense I suppose, and then what the writer does is she interprets them in both cases, and she kind of, well I guess her interpretation is crucial as to how we read the quotations, and their position in the article.

### 31:40

Ok, let's look at this one, completing the comparison grid. Now everyone should have a skeleton of that in their books. I'm going to project it up on to the screen for you. The projector's going to take a couple of minutes just to warm up, so if you already have that in your books that's ideal...

I want you to come up with 3, 3 examples of evidence so you need at least 3 quotations, and then I want you to summarise whether the quotation is an argument for smoking or whether the argument is against it. Again, the arguments aren't really for smoking, but they're saying that smoking can be, one of the arguments might be that smoking is cool and rebellious and kind of, you know. There must be some reasons for smoking otherwise no one would do it.

### 30:46 Evidence finding and interpreting task

#### 19:53 Feedback from the task.

In 5 minutes time we're going to have a discussion which I'm not going to lead (*explains dialogic discussion process*)

Before we do that I'm going to give you a bit of preparation time. Now we're not going to talk about whether smoking is a good idea or not, because I think we all know that it isn't and there aren't really many good reasons for smoking, what I want you to think about is the smoking ban (*discusses smoking ban, idea of freedom etc*). So the topic of the discussion is 'Should smoking be banned in public places? Did the government make the right decision in July 2007?' (*more about the smoking ban*). I want you to brainstorm a little list of 'yes, reasons why the government made the right decision that smoking should be banned,' and 'no, the government did not make the right decision and smoking should be banned.' You might want to think about things like freedom of choice.... (*etc*)

I've said here there are always at least 2 sides to every argument, so it's no good just having lots of points either 'yes the government were right to bring in the smoking ban' or no, because you've got to have an understanding of the opposite point of view in order to argue against it. Ok? A few minutes then....

#### 17:19 Brainstorm task

#### 14:10 Dialogic discussion (*very effective!*)

#### 3:02 End of discussion / summary

What I hope that has done is given you some more ideas or two sides to the argument so that when you come to do your writing you won't be stuck for ideas. Just before you pack up, I want the people who didn't speak at all, and we got quite a range of people in there and that was quite good, the people who didn't speak at all I want you to put your hand up and I want you to, I want somebody who hasn't spoken to put their hand up and volunteer an extra point.

*A range of further students volunteer ideas*

#### 00:20 End of lesson

Thursday 27th May
P1 9.25-10.25 Year 8 Set 5
Approx 14 students present.
Lesson 6? of scheme: 'Healthy Body, Healthy Mind'
(on board)
*Understanding how to use topic sentences & discourse connectives *Planning your own writing
<u>Topic Sentence</u> : a sentence that introduces the contents of the paragraph <u>Discourse Connective</u> : a word or phrase like 'therefore' or 'in other words' used to add more points to the argument

*(expecting OFSTED to come and look at marking)*

55:40 (*writing down homework- to write an argument about the smoking ban, showing both sides of the argument. Handing out planning sheet to help them with their homework. Explaining homework*)

### 52:14 Intro

When I went through your books yesterday, I was really, I thought it was quite helpful that some of you had written the objectives down, even though I often say don't write them down, I think it was probably quite helpful and it was helpful for me when I was marking cos it reminded me what you were doing and what I was looking for, so it might be quite useful actually if you do write these objectives down.

So we're doing healthy body healthy mind again, and we're continuing from what we started last week. Today we're looking at how to use topic sentences and discourse connectives, and if you don't know what they are yet you will do by the end of the lesson, and we're also going to look at planning your own writing. So all the planning that you do in today's lesson will help you when you're writing your homework. Ok?

*Writing date and objectives. Teacher circulates to support.*

49:00

*(Get out Vogue articles. Spend 1 minute skimming the article to remember it, then discuss 'with the person next to you' what the main points were. Try to come up with 3 things).*

### 48:00 Skimming task

45:48

As you can see I've drawn up a quick kind of grid which I'm gonna get you to – yeah we started that last time... I'm going to add some points. Don't worry about adding them now, wait until I've finished explaining to you. Ok. Hands down. So I'm going to start off and I'm going to ask H, please, to give me one of the points you came up with. What was one of the main points from the article?

H: Um.... that smoking's not good.

Smoking's not good. Ok, that's kind of a vague, can you be more specific? What was one of the main points?

H: Like, people think it's like sexy but it's really not?

Ok. One of the arguments is that smoking is sexy, isn't it? Yeah? Good. And the suggestion is perhaps it isn't that sexy because it kills you. C?

C: He thinks smoking is fashionable, cos...

That's it, one argument for people smoking is that it's fashionable. So sexy and fashionable. Yeah.

St: Um, it like, if you went to the pub you used to come home stinking of smoke.

That's a good point, but it's not a point that's raised by the article. Alright, so we're looking specifically at the article. You'll get a chance when you do this to put your own ideas in, but at the moment we're just looking at the article. OK?... H can you give me a point that was in the article?

H: That's it's cool?

Yeah, we've already had that one. Can you give me something that hasn't been said?

H:...

No? Ok. L?

L: Um... like, they could, it could kill you.

Smoking kills you. Would that be a reason for or against the smoking ban?

L: For

For the smoking ban. Yeah? I think that's probably one of the most important reasons isn't it, yeah? Not to do something because it kills you.

St: That would be against, because then you... like...

It would be for the smoking ban, wouldn't it.

St: Oh..

We're gonna be, I know it's a bit confusing talking about pros and cons of smoking last week, this week we're looking at the smoking ban, whether you're going to be for or against the smoking ban, so a reason for the smoking ban would be that it kills you. Ok. Right. N?

N: If you're under 30 and smoking you're uncool.

No, you've kind of misunderstood the point there. What that's saying is that if you object to the smoking ban and you're under 30 you're thought of as being uncool. G, let's have a point from you.

G: Well I actually have one of my own kind of..

Right, we won't come on to that yet, we'll come on to that later.

St: I've got one though

From the article. Go on.

St: Um, I think it's against the ban that they say that it's um smoking was big, ironic and fashionable

Iconic. Yeah, it was, we'll I'd say I think that could be an argument for the smoking ban, they're saying it's not fashionable anymore, aren't they, that particular person was someone that's saying that smoking's not fashionable, yeah? (*writing ideas into For and against table on the board*) Ok, B?

B: Yeah, I think it's against because it made them look cool. Frank Sinatra died and got buried with a pack of cigarettes.

That's a point that it makes, yeah, and the point is that smoking was very big in people's lives, but that was a long time ago wasn't it, yeah? Whereas now it's becoming more unfashionable. Last point then C.

C: In reality she hated smoking

Somebody is quoted as saying they hate smoking, yeah. Can anyone from the article give any reasons why the writer says that smoking is not nice? What don't we like about smoking? What is it that's not so good about smoking? J?

J: Smell?

It's smell, yeah, so that might be a reason for the smoking ban.

J: Plus you can like get it if you're even close to the person who's smoking it?

Ok. Well done. Right. What I'd like you to do now is I'm going to give you a chance to bring in some of your, to bring in some of your own ideas now, so I want you to think about some more reasons, um for the smoking ban. I want you to discuss it with the person next to you and again I want you to try and come up with 3 reasons apart from these here why the smoking ban is a good idea. Ok? So we're thinking about why the smoking ban is a good idea, and you can bring in your own ideas now, as well as those from the article. Ok? I'm going to just give you 1 minute. Off you go. You don't have to write anything down now, you're just discussing it.

#### **40:15 Discussion task.**

#### **38:47 Feedback**

*(teacher compiles list of ideas on the board)*

#### **36:22 (Instructions to copy the table down into their books.)**

Now this is going to help you when you come to write your arguments because you're going to have a list of points for and a list of points against.

#### **Writing in books**

#### **35:20**

What I'm going to do now is I'm going to show you the beginning of an article that is pro-smoking and against the smoking ban. You may think that's a bit odd, given that we've got all these arguments for the smoking ban and we've got lots of arguments against smoking, and the only real reason we've found so far, looking at that article, for smoking is that people think it looks cool, which isn't really a very good reason, is it?

*(hand out articles; students discuss experiences of parents etc smoking / giving up)*

I'm going to show you the opening 2 paragraphs of the article that's on the purple sheet, Ok, and I've blown it up for you in big so that you can see....

Ok, so the article is called Smoking and Health, and this is how it begins *(reads opening paragraph)*

#### **32:42**

*(explains 'FOREST' acronym)*

So it's saying that FOREST understands that there are health risks involved in smoking, and they understand the nature of that risk. *(reads on)*

So from just the first paragraph of this article, would you think that this article is for or against smoking?

Sts: (3 or 4) For

You'd think it is for smoking?

Sts: Yeah



What would give you that clue?

St: FOREST because it's about them like they know about it but they still want to do it.

Ok, good point, C?

C: It says they accept the health risks?

Ok, and you think that, so you're saying that suggests that though they know the health risks they're still gonna say that it's a good thing to do?

C: Yeah

Ok, right. Is there a word here that might suggest that to you? Can you pick out a word?

C: potential dangers?

Um, that wasn't quite what I was thinking of, but thank you C. Ok, B?

B: I think it's kind of like trying to because it says like... (*can't hear*) saying that people don't realise what it can do to you, so it's like trying to get it into your head.

Almost the opposite of that actually, what's it's saying is, it's saying that you'd be mad, any adult in the UK would be mad if they said smoking, you know, smoking doesn't have health risks, that's what it's suggesting. You could read it either way, you know, perhaps you might be surprised that the opening of this paragraph is kind of is all about how smoking can be dangerous. I mean C did pick out the words potential dangers which suggests if you think how can an article about the dangers of smoking convince you that smoking is something that people should do. Yeah? Let's move on to the second paragraph (*reads*)

If you look at the second paragraph there's a word here that suggests that FOREST disagree with this argument. Can anyone pick out what that word is. P?

P: ...*can't hear*

No.

St: Is it politicians?

H?

H: However

However, good. However is an example of a connective or a discourse marker as it's sometimes known, or a discourse connective, um, that suggests that another point of view is going to be introduced or a further point of view is going to be introduced. So although they start off by talking about the health risks here, the word 'however' signals to the reader that what they're actually gonna do is they're actually gonna challenge that point of view. Can you put your thumbs up if you understand what I'm saying to you?

*Most thumbs up, some sideways. Only 1 or 2 down.*

Thank you, ok, right, what I'm trying to explain is that if you introduce a point of view but then you want to challenge it or you want to introduce another point of view, perhaps to challenge it, you use a word like however. Can you think of another discourse connective or another word that you

might use to suggest an opposite point of view or to suggest that you're going to argue against something? C?

C: Is it like, 'also'?

Also could be an example, but if you said also you're more likely to come up with a point that was the same, yeah? If I was saying what a brilliant student you are I might say C is brilliant because he does all his homework, also, he puts his hands up in class, also he, I don't know, he has lots of good ideas, do you see what I mean? I'm saying the same sort of thing. I wouldn't say C is a brilliant student also he shouts out all the time and criticises people. Do you see what I mean?

C: Um, you've got it wrong, I don't do all my homework.

Yeah. That was just an imaginary example C. B?

B: Therefore?

Therefore is often one that suggests kind of something that leads on, that is the same. Can anyone think of one that might be slightly introducing an opposite point of view?

L: On the other hand?

On the other hand. Good. So on the other hand and however are 2 really good examples of discourse connectives where you introduce another point of view. Um, yeah.

St: Although?

Although, good.

St: Even though?

Even though? Yes, that can be used in that way too. L?

L: Would 'but' be one?

Yes, but's one too, but's a simple one too. Ok. What I'd like you to do now is just... oh, I'll just explain one more thing. A topic sentence. A topic sentence is just is the first sentence in a paragraph that introduces the topic or tells you what the paragraph is going to be about. Ok? B, can you tell me what the topic sentence is here?

B: *(reads out the first topic sentence)*

Ok, so the topic sentence is the first sentence of each paragraph that introduces the subject of the paragraph. Ok? H, what's the topic sentence in this paragraph?

H: *(Reads sentence out)*

Last bit of copying from the board. So that you remember what these terms mean, because I'm going to refer back to them, Can you write down the definitions of these here. So write down the definition of the topic sentence and the definition of a discourse connective.

*(reads out definitions from the board)*

### **25:05 Copying from the board**

It's important that you write those down because we're going to be going back to them, and I'm going to be talking about topic sentences and discourse connectives tomorrow, and I don't want

you to forget what it means, alright, or if you do forget what it means you know where to go to look to find out.

**22:39**

Does anyone have any questions about what a topic sentence or a discourse connective is? A topic sentence is quite straightforward, isn't it. Tomorrow what we'll help you do tomorrow to help your writing is look at some examples of discourse connectives that you can use that are good in argument writing. ....

As we read through I want you to underline all the topic sentences, and I want you to put a box around any discourse markers that you notice as we're reading. I'm going to read quite slowly and if you want me to stop to check to see whether something is a discourse marker or not, just put your hand up and I'll stop reading.

**21:02**

*(Reads through paragraph 1 as students annotate / underline)*

Have you all underlined the topic sentence? Can you underline the topic sentence in that first paragraph. A sentence is all of the words between the beginning and the full stop. Can anyone pick out a word that is a discourse connective in the first paragraph? Can anyone pick out a word that is used to introduce another point? B? It's not an oppositional one, this one introduces a further point.

B: Between?

No.

St: And?

St: Indeed

Indeed, well done. Can you put a box around the word indeed because it's an example of a discourse connective. It's connecting 2 ideas together. Yeah? The topic sentence introduces the point, and then the discourse connective adds a further point in support of the topic sentence. ... So the second paragraph as I read I'd like you to underline the topic sentence and I would like you to see if there are any discourse connectives in this one. There may not be. Let's just have a look.

*(Reads paragraph 2)*

Did anyone find a connective there?

St: However?

However, yeah, so however is a discourse connective and that's in the first sentence.

St: If However's at the beginning, they haven't had a point though. *(not heard by the teacher?)*

Ok, the first point, this is it, so this is the topic sentence for this paragraph, and it introduces the first argument against the argument that people are protecting smokers against themselves.

*(Reads paragraph 3)*

So that's the first argument. They're claiming that smokers can live long and healthy lives.

Ok, so paragraph 4. 'Moreover...' that means, 'and another point' *(continues reading para. 4)*

Any discourse connectives there? P?

P: Is moreover one?

Good. Moreover is a discourse connective and it means 'and another point.' Any other discourse connectives where another point's introduced? C?

C: and?

Well, I suppose in some ways yes. P?

P: Despite

Er, yes, yes you could have that. Another one?

St: Is 'in reality'?

In reality, yes, well done. So all of those words are introducing a further point.

*(Reads para 5)*

Any discourse connectives there?

Sts: (3 or 4) Therefore?

Therefore, well done.

St: Genetic factors?

No, genetic factors is a thing, isn't it, it's not a word that introduces an idea. Go on C?

C: Unrelated?

No.

St: Maybe?

Maybe is one, yeah.

St: Perhaps?

Perhaps, yep.

St: For example.

For example, good, yes. For examples introduces an example, doesn't it, or gives an example.

St: Where's perhaps?

It's the 3<sup>rd</sup> line down. *(reads paragraph 6)*

Any words there?

St: However?

However, well done.

St: Research suggests

No.

St: Simple reason? According?

Let's move on. (*reads para 7*)

Any discourse connectives there?

St: Surprised?

Well that's more of a rhetorical question, isn't it. L?

L: Would it be 'again'?

Again, yes. Again introduces a further point. It's 4<sup>th</sup> line down. C?

C: perspective?

No.

St: Agonising.

In spite of, in spite of.

St: Perspective?

Right guys, let's turn over, let's get this finished. (*reads next para*)

L?

L: But.

But, yes. Any other?

St: Whatsoever?

St: Rave... ravenously...

Revealingly. The first word, revealingly could be used.

St: What about whatsoever, 3<sup>rd</sup> line down?

No.

St: For example?

For example, yep. (*reads next paragraph*)

Any discourse connectives there?

St: Is likewise?

Yes, well done. Likewise, is one. Any...

C: Meanwhile?

Meanwhile. Very good C. Likewise and meanwhile are both used at the beginning of the sentence here, as is quite a few of these, just to introduce another point. So a connective doesn't always come in the middle of a sentence, it can often come at the beginning of a sentence to introduce a further point.

L: Which? Suggests?

Well...

St: Would debilitating?

No debilitating is an adjective there because it's describing something, isn't it.  
Last paragraph then (*reads*)

St: What does impro, inpro, inpropa

Unprotected? If you have unprotected sex it means you don't use any kind of contraception, yeah? You regret asking that now don't you.

St: I didn't know what it meant.

The reason they're bringing that up is because it's dangerous to have unprotected sex because you can spread disease.

Any discourse connectives in that paragraph?

St: Finally?

Finally, well done. If you look at all of these that are used on the last you'll see that they're often used at the beginning of a sentence or the beginning of a paragraph, so they're used at the beginning of a paragraph to introduce a further point and they're also used within the topic sentence.

Ok, right, between us, between us we got loads there so that's really good. What you can do is next lesson when you come to write up when you come to start writing and planning, use this sheet, alright, to help as a prop for yourselves. You know, refer to some of the discourse connectives that you've used here and if you're unsure about how to write a topic sentence then you can use this as a model can't you and say oh yes I can remember how to do it, so you can use this to help you to structure your own writing. Ok.

St: Should we start now or wait till tomorrow.

We're not starting writing yet but we're starting planning. Right what I'm going to ask you guys to do on your own now, is using some of the arguments in this article, what I'd like you to do is I'd like you to bullet point a list in your table here of some reasons why somebody might be against the smoking ban. Alright? So we've got 10 minutes which is plenty of time to get some ideas down. So you can discuss it with the person next to you, or you can work on your own, whatever's easiest. Ok? Off you go.

**8:08 Complete table task (*OFSTED come in & distract the teacher by asking about marking*)**

**2:20 Feedback**

Right guys, ok. Did you all manage to get about 6 points? Ok, right. Let's just get some of them quickly then. (*students feedback points from the article*).

**1:04 End of lesson**

## Appendix I.iii.d Stimulated recall interview transcript

### Stimulated recall interview: Jane

Q: Alright, so talking about this scheme to begin with, can you just explain a bit about how you came to write this scheme, what the context for writing it was.

A: I was asked to write a scheme that would span about 12 lessons. I was asked to write a non-fiction writing scheme, developing students ability to analyse, review and comment, so I was given those 3, that triplet, and the reason for that, the reason I was given that was because we do it at GCSE, but we don't really do it anywhere else in KS3, so the idea was to somehow give some students some preparation for that, but I also tried to do something that was slightly different to what we do at GCSE as well. I was also given, when I wrote this scheme which was, I wrote it originally in 2007 I think, and I was given, it was, I didn't have access to, I did have access to some online resources and I did have access to the internet but not until towards the latter end of the scheme which is why some of the resources are cut and paste you know from magazines and things, and my, at the time my technical skills weren't really, I mean I could word process but I couldn't really do much more than that and that's why it isn't really technically whizzy or interactive in that way, and I was given the old-style objectives which is why some of the, some of the choices for starters might seem a bit odd, but that's why they're in there. I rewrote it in line with the new objectives in 2008, and I did make decisions about keeping certain things in. I suppose, and this is, you find this a lot with students don't you, I suppose because I'd written it I was quite loathe just to chop some stuff out just because the objective wasn't there any more. And I thought about it and I thought about keeping it in. I realise that the lessons are over-packed, there's too much in every, almost every lesson, but I kind of left that in with the proviso that teachers can just cut bits out if they want to.

Q: Can you remember which bits you considered getting rid of?

A: Yes, quite a few bits. I, there were some cases where I rewrote some of the articles. I found getting hold of the articles really difficult because, oh the other things I was told, we were given some money by the PE department, who had got it from somewhere, I can't remember where, in order to write this scheme, so it had to be with a sport focus, and so I found it quite difficult getting hold of some of the ar, some articles which would be relevant, so that's why I had to write some of them. Which ones did I consider getting rid of?

Q: Yeah.

A: Um, I thought about getting rid of the fact and opinion thing at the beginning, but then I decided to keep that in because that lends itself to analysis of points of view which is obviously quite important in this type of writing. And also something that we would come back to. I wanted to introduce them to as many different, this isn't the way I would normally teach, for example, analytical writing or argument writing, I would normally approach it from a different point of view by perhaps looking at devices first of all, and that kind of thing, and when I've been teaching it for my lower-ability GCSE students in preparation for the exam, to argue persuade advise, I approach it from quite a different angle, but because we're looking at a different genre for year 8 I wasn't quite sure they'd be familiar with it, I wanted also to include at the beginning of the scheme as many different text types as possible that I could use as models, because I wasn't sure they'd really be aware of it.

Q: So when you say you teach argue persuade differently at GCSE, you go in, you as, do you mean you assume understanding of what that means, to argue and persuade, more or..

A: Well, well, well... the triplet... well, when I'm teaching to argue persuade advise, I think its, you don't necessarily have to have as wide an understanding of different text types as you do for to analyse review and comment.

Q: Yep, I know what you mean.

A: I think that's what I mean, for example I mean, you could teach, you know the old classic 'shall we abolish school uniform' and come at it from that point of view by first of all thinking of arguments for arguments against and doing all that and then thinking about different persuasive devices you can use, whereas, when you're teaching to analyse review and comment, as a writing triplet I think it's harder to do it from that point of view. Does that make sense?

Q: Yeah I think so, it's harder to.. they're not necessarily so familiar with what a texts that is a comment or an analysis might actually be.

A: That's right.

Q: The gen-

A: The genre

Q: Essentially their knowledge of the genre isn't...

A: Exactly, so I wanted to introduce them to as many different text types as possible, and also the idea that within a text you can have different voices and opinions to support different viewpoints, and that's an idea that's introduced at the beginning, I'm not sure how much of that goes in at the beginning or how well I've done that, but it is something that is revisited at various points throughout the scheme, this idea of having, of using other people's opinions and putting them as quotations, and having you know sort of expert opinions of things.

Q: I think that the last lesson we saw with the set 2s they were starting to get that, weren't they

A: Yeah

Q: Cos one of them was saying they're using quotes to back up what they think, which may or may not be quite accurate in that context but they're getting the idea of how you can use them

A: Yeah. But I think also the word 'analyse' I think confuses them. I don't think they really know what the word analyse means, and it's a word that I use a lot because we do, in fact we've just been doing it, when we're writing analytical essays, we talk about, we use the SEA structure not the PEE structure, so statement evidence analysis, they never really know what analysis means. So I think the word analyse... although actually when I asked them at the beginning of the scheme I think most of them actually came up with some good responses for analysis, but that's probably because we'd just done it. They'd probably forget again, (laughs) in 6 months time. The fact and opin – the fiction and non-fiction you'll notice that I didn't use with the set 2, and I didn't use this OHT, but I did use some of the ideas with the set 5. I did think about chopping out the, where the section on using negative prefixes, cos again that was an objective that I had to write in, so I made the decision at the time. I think if I taught it again I probably would chop that bit out.

Q: Can you remember when you were writing that, the sort of process you went through to link that starter activity, which was a separate objective that you were given, wasn't it, under the old word level objectives,

A: Yeah

Q: can you remember how the sort of process you went through to link that in to the rest of the lesson, cos I thought it was quite impressive that you managed to then get them talking about the use of negative prefixes, rather than just doing, 'ok we're having a stand alone starter on spelling negative prefixes, right, now we're getting on to the main part of the lesson,' you did actually manage to kind of find...

A: What cos I linked it to one of the quotations?

Q: Yeah

A: I didn't, to be honest, I don't remember writing this at all, but this newspaper quotations, I borrowed the idea from another resource that we, that I found, so I made this but some of the quotes I've nicked from elsewhere. Um, I can't remember whether that one I made... in some cases I made stuff up to fit in with what I wanted to do, but I honestly can't remember whether I did that with this one or not. I know with the Beckham article that I used later, I know that I did, I know that I put the, I certainly put at least one of the negative prefix words in, if not both of them, although most of this I did genuinely get of the internet, I know that I chopped bits out that I thought weren't appropriate, and I did put some stuff in. I even think that I rewrote some of the sentences that weren't correct, although I didn't notice this one wasn't...(laughs)

Q: Fine, ok. Um, right can I talk about can we talk a bit about some of the lessons. It's a bit sort of choppy, but some of it is taking about your sort of teaching approach, and some of it is about things that are happening in the lessons.

A: Right

Q: So, uh.. actually, before I do that I've got one more question about the scheme.

A: That's ok.

Q: Sorry! Um I just noticed when I was reading through it that you've got a lot of emphasis on text structure and organisation aspects of it, linking, and I guess the use of quotations comes into that and that sort of thing

A: Yeah



Q: And then you've got a lot of this word level stuff in the lessons that I've been in so far, looking at deliberate word choice for effect, and there's not, I don't think, so much sentence level work

A: No

Q: And I was wondering if you could reflect on that a bit.

A: Well, I think that that's probably because of, I think that's probably because of the objectives I was given, although, yes, so originally if I'm just picking at random, I was given objectives like 'recognise how the degree of formality influences word choice' 'develop and signpost arguments' so that's again kind of about choosing connectives isn't it.

Q: Yeah

A: I think that's because the dominant assessment objectives were recognise how language is used by writers to appeal to an audience and persuade them. Identify and comment on structure and organisation of features including grammatical features at text level. So I think the focus was looking at word choices and text level rather than sentence level.... Oh here we are to make use of the full range of punctuation including colons and semicolons, so I've got..

Q: Yeah there is punctuation stuff there

A: So I've got lesson there that's, that's sentence level isn't it?

Q: Yep.

A: Punctuation. But in terms of the structure of sentences, I suppose, you know, in addition just to looking at connectives, no there isn't a lot of emphasis on that.

Q: Cos you've got, yeah, you've got a lesson on colons and semicolons, haven't you.

A: Yeah. In year 8 we used to teach a scheme of work on Holes where there was a lot of, obviously it was a reading scheme rather than a writing scheme, but there was a lot of emphasis on analysis of sentences... I'm not sure why I'm mentioning this, I'm just thinking that in the days when I would have written this I'm wondering if that's why I chose to focus on rather the text, the text level and word level. I think it was just because of the objectives I was given, if I'm looking through them, develop and think of ways of linking and concluding paragraphs,

Q: Yeah

A: Adapt the stylistic conventions of the main non-fiction text types to fit different audiences and purposes, and I only had 12 lessons,

Q: Yeah sure, sure

A: To play with. In reality this will span over 12 lessons, I imagine it will be more like 15, um, and ok assessment objectives, these were for the final assessment, the original ones were, 'Vocabulary is appropriate and chosen for its effect on the reader; imaginative choices are sometimes detailed and precise' 'Writing is shaped throughout so the structures contribute to the overall coherence and impact of the text. Openings and closings are appropriate and paragraphs are cohesive.'

Q: Right, so the 2 assessment focuses are more about word choice and text structure so that makes perfect sense.

A: Yeah.

Q: Yeah, that's fine. So it's not in any way, you wouldn't say, a reflection of any of your own priorities, or, you just think sentence is covered elsewhere in year 8.

A: Yeah. To be honest, I don't think much of this scheme really necessarily, even though I wrote it, I don't think would necessarily reflect my own interests at all. I'm just looking at the final assessment. I remember talking about what to do for the final assessment, and because SATs were in place at the time as well, and I think this was the last scheme, I think it was positioned in the same place it is now, so I think this was the last writing scheme that we had before students went into year 9, so there was a focus on preparing them somehow for SATS. And I remember being asked to design a, do you remember the planning sheets?

Q: Oh yes.

A: So I was asked to design a planning sheet that was in effect like –

Q: Just like the SATS

A: See, I wouldn't have chosen to do this, I would never have done this, [referring to planning sheets] but that's what I was told, or asked to do. So yes this is sort of old SATS style.

Q: Absolutely. Ok, brill. So. Just a couple of questions about your kind of teaching approaches really.

A: Yeah.

Q: You, in the first lessons, you got them to write down in their books definitions of bias and objectivity, and you also got them to write down definitions of nouns and adjectives. Is that something that you do as standard, is that one of your approaches, getting them to keep a kind of glossary of terms in their books.

A: Yes

Q: So what sort of other things, throughout the course of year 8 would you expect them to have in their books? If you can think back to other schemes?

A: What, in addition to definitions of particular words?

Q: Just, no, what other definitions

A: Oh what other definitions would they have?

Q: Yeah

A: Um, well, I guess it would depend on the schemes that they've done. In the previous scheme, in Milkweed it was a reading scheme, so the kinds of words that I'd ask them to write definitions for would probably be understanding particular words, rather than grammatical terms.

Q: Right, yeah.

A: Sometimes if I'm, usually if I'm modelling something I would get them to copy it down so that they've got the model in their books. It's all just for reference. And usually it's because I would get them to write a definition of a word down if it's a word that I know is unfamiliar to them and that they may say to me you know next lesson, what does that mean, or will it stop them from being able to do produce a piece of homework or produce a piece of work.

Q: So do you tend to come up with those, the words, on a kind of ad hoc basis according to when you're putting the schemes together 'oh it would be useful for them to write that down'

A: Yeah

Q: Or when you're doing something in class 'it would be useful for them to write that down' rather than thinking 'right, they're in year 8, I want them to know these words...' if that makes sense.

A: Um, well I, I think if, if they're in year 8 and we're covering a particular topic then I think it's essential that they understand certain words, as I say particularly if we're going to be revisiting them at certain points, um, and, um, ad hoc in the sense that I may ask some classes to copy down what the difference between non-fiction and fiction, with examples, like I did with my set 5, but I wouldn't ask my set 2 to do that, so it would depend on the students that are in the class as well.

Q: Sure, so if you're confident that they're comfortable with the terms, they don't need to write them down, they know them anyway.

A: Yeah, I mean it may be that sometimes things that I don't anticipate happen where they forget a word that I think they've got, and so perhaps in that lesson I'll make them write it down.

Q: Ok, cool. Um, and, just about the other approaches in general, you, what I've seen you do is quite a lot of modelling, annotation, getting them to annotate and then asking them to write in a sort of similar style. I know I've only seen sort of 4 lessons of this scheme, can you just explain a bit about why you take that approach? So modelling, annotation leading to writing.

A: Um... I'm just trying to think of an alternative approach there. What else could you do? I don't know, I think maybe that's the way I was taught, I don't know, was that the way I was taught to teach? I don't know. I don't know why I chose to do that. I think because, I think because its, I think because I suppose instinctively it's hard – I couldn't expect a student to write in a particular style if they hadn't had any experience of it.

Q: And um, annotation, partly these questions sound like I'm asking you the obvious,

A: Oh why is, but why is

Q: But, you know, why why do you do annotation activities, for example, why get them to annotate the text.

A: Well, interestingly that's something we've been told not to do to save on resources, and why, I said to them why I said to them last lesson don't write on the sheets and it caused a little bit of confusion because I had been getting them to annotate on the sheets, and the whole lesson was geared up to them really, about them writing on the sheets, that's what it made sense for them to do. And then I reali- when I checked my

photocopying bill prior to the lesson I realised it was massive, I thought I've got to cut that down, so mm, so yes I do annotate quite a lot and the kids are used to it, umm, because it encourages them to look closely at the text and the devices that have been used.

Q: One of the things that's quite nice – because you haven't had the transcripts of that last lesson – but one of the boys said 'Miss can we annotate, can we?' and you said 'Oh you don't have one each' and they said 'yeah but we can do it together' you said 'alright then' and the tape, this recorder was right by them, and it picked up them, one of the them going, one of them went 'yesss' and the other one went 'good call, good call.' (laughs) to the one that asked the question. So they prefer, those boys obviously prefer annotating rather than trying -

A: -It makes sense for them to do it

Q: - to write in their books and...

A: Yeah it's laborious isn't it and it's so much easier to do just to get them to annotate and so many of our schemes have got 'annotate this annotate that' and we're being told not to do that any more

Q: Yeah, difficult isn't it

A: It is, it's a lot more time consuming, and it's also like, the other thing's I used to use OHTs and project on to the board and annotate with marker pen on the board which I thought was perfect, or onto the OHT, and we don't even do that any more, and I find, and because we don't have interactive whiteboards it's really hard for me to annotate using the computer. So I can do the basic bit of highlighting like I did with the word class sheet, but other than that it's really quite difficult.

Q: Um... right, these, these are kind of more specific questions, so we need to have a look at the context. So take your time to try and remember what on earth was going on. So this lesson, this was the first lesson with set 5, and at this point you're telling them about the scheme, and saying that even though they're going to be doing some reading, the main focus is writing, so at this point, um, you're saying, you know, you're going to be assessed by how well you write and what you write, so we're looking at, you're going to be looking at things like 'how well you put sentences together, and how you put your ideas together and that kind of thing.' Now I know that was kind of off-the-cuff explaining, but I just wondered if you had any thoughts about why, when you were trying to say right, so we're looking at writing, what came out in your explanation was how you put sentences together and how you put ideas together.

A: Because I think that instinctively when kinds think about writing, first of all they always think about spelling, so I wanted them not to think about that. I suppose, yeah, now, looking at that now, I'm talking about the writing from a structural point of view rather than the ideas that go in, rather than generating ideas that go in to that, I don't know. I think because, I think because I don't think the kids think about those things so much, I think when they think about writing they think about things like the ideas, and then they think about things like the spelling, but they perhaps don't immediately think about those two things.

Q: Yep, fine. Um, oh yeah, this was talking about fiction and non-fiction, you kind of stated a purpose at this point 'that's why we're doing this,' so 'When you read non-fiction texts sometimes you get a lot of things that are presented to you as if they are factual just because of the way they are written, and actually when you look at it you realised' – oh you have to forgive my typing- 'you realise actually that its opinion, so that's why we are doing this, so that we can work out the difference and try and understand how writers can present things as facts when they're really opinions.' I just thought that was a very neat explanation of kind of a point to that activity-

A: Yeah, I don't know if we actually ever came on to do that

Q: Well, no I think you did

A: Yeah, maybe it got them thinking about it

Q: Yeah, yeah

A: Yeah

Q: No, and in the article, in the mouse articles you did

A: Yeah

Q: I was just wondering why you though that was a good focus, why you're teaching that

A: Um... because in analyse review and comment there's a point, it's always about point of view isn't it, certainly in review, maybe not so much in analyse, but in review and comment it's about presenting a point

of view, and often it's presented as if, they're often a combination of facts and opinion used, and sometimes the opinions are presented as facts.

Q: So you see that as part of the genre

A: Yeah, that's part of the style of writing, yeah.

Q: Right, what else did I come up with.. oh right, yeah, why, so moving on to the second lesson, which was looking at adjectives and abstract nouns and structuring your writing, I was just wondering why you were looking at adjectives and abstract nouns?

A: I think, probably because that was the objective. It wouldn't... it wouldn't have been my natural choice. So let's have a look at the objectives for this..Ah, understand and use key terms that help to describe and analyse language e.g. word classes. So, why did I choose those? I think, well, I think, well... adjective is obviously a classic describing word isn't it, I suppose I could've chose adverbs as well, but I think because I was looking at newspaper quotations and I pretty much had this resource, I think looking at this resource encouraged me to choose adjectives and abstract nouns, I think.

Q: So you did your own, like quick analysis of what, what was in that, the newspaper quotation resource, and you thought 'oh it's got lots of adjectives and abstract nouns used, so we should look at those'

A: Umm... yes, I think so, I can't remember exactly

Q: No, that's fine

A: But I would imagine that would probably be the reason, yeah.

Q: Um, and, um, thinking sort of more about now, rather than when you came to write it, is that, um, do you stick by that? I don't know how to phrase that as a question...

A: Would I make the same decision again?

Q: And that sounds bad because it sounds like I'm implying that you shouldn't which I don't mean at all, I just mean that we've been talking a lot about when you wrote the scheme,

A: Yeah

Q: and I'm just wondering what you're thinking about it now, that's all.

A: Yeah.... I don't think, if I'm being honest, that these lessons are my most successful lessons,

Q: When you say these lessons, do you mean...

A: I don't think the first few lessons of the, of this scheme have been my most successful lessons, um, and, so I don't think it does work as well as I'd hoped it would. I think that the students, um, and I, in fact got quite confused in various points, which probably- I'm not sure that actually hindered them because when you come to look at their writing they were all doing it, which I suppose is kind of evidence that, do you need, do they need to know what it means, if you show the model, they can just copy the pattern, and...

Q: Yeah

A: Which I think they were doing, and I think that, um, yeah, I think what I would do, is I may well keep the idea in there, but I think I might choose to introduce it in a better way, I think, maybe, by, I've thought about this, maybe by getting them to do a bit of writing as an introduction in some way..

Q: Can you explain a bit more?

A: I wouldn't do the whiteboard thing again

Q: Why not

A: Because it didn't work very well, and I do think it was for the reasons that we discussed before. Do I need to say them again?

Q: You could give a brief...

A: Just because there were, some of the choices I made were confusing because I had used some compound nouns... um... instead of what I was thinking adjective, describing the noun, yeah like mail bag, or... and there was another example I used, oh I know, field. I think I said field, but I don't think it was on my list, but I think I said field. Of course, field could also be

Q: A verb

A: An adjective, it could also be a verb

Q: To field

A: Yeah but it could also be an adjective

Q: In some context

A: In some like

Q: You did at one point say green field

A: Green field. I was just thinking of fieldmouse but yeah that's not, that's not an adjective

Q: Yeah, field, field mouse, well no that's a perfect example of a noun..

A: Field-dweller, I don't know

Q: Field mouse, is one of those ones where it could be a noun used as an adjective that's been shoved together

A: Yeah

Q: Because one thing that got me was that you had football and tennis ball, and the logic..

A: Yeah, yes

Q: Because they are different, one is a compound noun and one is a noun used as an adjective

A: Yeah

Q: But the logic there is not immediately obvious, but it, I mean, that in itself could be interesting to discuss with the students, but then it's a question of...

A: Yeah

Q: How much time you're giving to it, what's..

A: Yeah, I wouldn't teach it in the same way. I think, even perhaps looking at a piece of, what might even be a better way of doing it is looking at a piece of writing and saying something to students like, 'what words are really effective there to describe this particular person' and then coming at it from that particular angle.

Q: Because the other issue that came up later particularly in the set 5 was nouns, nouns themselves being descriptive. There was an example of footballer. What words are used to describe David Beckham, "footballer"

A: That's right, I remember that, yes.

Q: Um, but yeah, I guess if you... yeah. It's something to experiment with. So, I'm interested in how far you think it's useful for them to know the terminology, because quite a lot of this lesson and the next lesson it came up again and again, was them identifying words, so obviously there was that whiteboard activity, which was what type of word is this, is it a noun, abstract noun etc. Um, and then the annotation involved saying what type of words things are.

A: Yeah

Q: And then in the following lesson with the David Beckham article, that also involved identifying adjectives and what have you, so, tell me a bit about that..

A: I think it's useful to some extent. The objective don't forget was understand key terms that help to describe and analyse language, e.g. word classes, so that's why I was doing that.

Q: So the objective is to actually understand the terms, so therefore...

A: Yeah, so that's why I was doing it originally, and that is what I would have done. And cos I'd writ – as I said before – because I'd written the lesson plan I didn't overhaul all of it. I was rewriting A-Level stuff at the same time (laughs)

Q: Oh yeah, fair play.

A: Um, but yeah, I think um, I think it is useful in a way because if you want to say to a student, if you want to talk about a piece of writing it can be quite useful, you know, and especially if you're giving like a list of success criteria you could say use, try and use adjectives to describe this, um, but it's not essential because, as you could see from the students, looking at the students' work, some of them that hadn't understood the word classes could still do the task at the end which was the writing about it by just looking at the model. So....

Q: Yeah, fair enough

A: It's probably more useful for analysis, probably, when you're...

Q: Yeah

A: ...Read – you know, doing a reading assessment.

Q: But then, your sort of approach to the teaching links analysis to writing, doesn't it, cos it's reading and writing, you know, so that sort of makes sense there as well.

I just picked this out, I was going to ask you just if you could remember what you were thinking about, but I thought that was just a brilliant response to that question, because it's very clear.

A: Oh, well, thank you. What I was I thinking?

Q: I don't... you probably...

A: Er. I don't know. I think I was quite surprised that James came out with that comment about tennis. I think that's why I said, previously, he's about to move schools, previously he was a bit, um, disaffected I suppose, and messing around on the back row, but he's desperately trying to get into this grammar school where he's moving, and he's suddenly very concerned about his grades, and um, consequently we've been in touch with his mother who wants to know what his grades are, and he's really picked it up. That's why I say here "are there any questions... sensible ones..." he's got his hand up – "sensible..."

Q:- "sensible ones"

A: That's why I say that, expecting one. Which is why I was like "If it's what?" – you've actually asked something sensible? So I think that's why, it kind of threw me a little bit.. Do you mean should I have gone on...

Q: No, I'm not, saying, not at all, I'm not saying you should have done anything at all. Um, I just though that was really clear. I mean, cos we were gonna talk about improving the scheme as well,

A: Yes, yeah

Q: And that might be something to, to go into

A: Right

Q: Right at the beginning, the thing, so, and that's why if you're looking at a text model and getting them to talk about, word, like, effective words from a text model first, then you're not going to have the decontextualisation problems of...

A: Yes

Q: Green field, field, because what I thought, which they wouldn't have thought of so I didn't mat- it didn't really matter at all – is that Greenfield, you can have Greenfield as all one word, like Greenfield site, as an adjective – but that doesn't matter

A: Yes, no I totally agree with what you've said, and um, yeah...

Q: Right, I'm just going to press on because we don't have a lot of time... Oh yeah, I just also wondered how, do you, do you use grammatical terminology a lot, because obviously you're using nouns and abstract nouns, and you use pronouns as well in a later lesson, is that...?

A: Only those basic ones, I don't really go into anything in any depth.

Q: But.. yeah. So, what would you expect them... I guess you don't expect them... yeah, I'm just thinking, sorry. I was going to say 'what would you expect them to know' but then you don't expect them to know anything do you because you recap everything.

A: Mmm. I think they're probably better, or more ready to trot out things like what a metaphor or a simile is, those kind of literary terms, than they are grammatical ones. I still think they find grammar quite hard.

Q: Any thoughts about why?

A: Less interesting? I think? I don't know.

Q: I don't know.

A: Um, having said that, my classroom's quite revealing, because I don't have any explanations of grammatical terms anywhere, but if you have a look, there are a lot of literary terms explained all over the walls.

Q: And is that things you've put up.

A: Yeah, yeah cos it's my room, yeah. I was given some grammatical ones and I though I'm not putting those up. (laughs)

Q: Why is that?

A: Oh I think the design was boring. I think if the design was more interesting...

Q: So when you say they're, so when you say literary ones are more interesting or grammatical ones are more boring, that reflects your own...

A: Er... It does reflect my own, but I, I hope that, I hope I don't communicate that to the students, I try not to, um and in fact that wouldn't necessarily stop me from putting something up on the wall if I thought it was going to be useful anyway.

Q: Ok, this, oh this was the bit that I was talking about.

A: Oh yes.

Q: I don't know if you've had a look at that, at home.

A: Yeah. That's Axxx.

Q: The sportsman bit. Because I...I might be reading, I am reading into it, thinking that she was thinking sports might be an adjective

A: Yes, no

Q: Because she doesn't get it out

A: Yes, I understood that that's what she was asking, yes. And I think probably what might have been better there is I could have perhaps modelled a sentence or something and annotated just to show her, but I think there I was quite, I think when I realised, when she was a bit muddled and I think you could see by what I said next, I think I was just quite keen to move on because I think we're running out of time. But yes, I think that's exactly what, I think she was trying to say that, but I didn't realise it at the time.

Q: Well it's hard, when she can't express herself in a way that she's happy with. Um... Oh yeah, so, I mean you might have answered this already by referring to the objectives there, but when you were getting them to annotate for adjectives and abstract nouns in the newspaper articles, what did you want them to get out of that activity?

A: Which lesson?

Q: This is the same lesson, lesson 2. So it's after the whiteboard, after you've annotated the... which one did you do? The Pele one.

A: Right... what did I want them to do...

Q: Well what did you want them to get out of it?

A: I wanted them to get familiar with the kinds of words that adjectives are and how they can be used in a sentence, and ditto for abstract nouns, so that they'd be able to use them in their own writing to convey an opinion about someone.

Q: Ok. So, do you see that as... do you see there being a link, I'm doing all kinds of reading into your words here but nevermind, between being able to identify something in a text that they're reading and being able to use it in writing?

A: Yes. Um, yeah I think there is a link, yeah.

Q: Ok, that's more about the same thing actually, and that's more about the terminology because that's more about... I've kind of asked you that already, but you could... just that it was constantly coming back to what kinds of words are they...

A: Yes, I think a lot of time was kind of wasted really on going over that, and it may have been just more effective to look at words like, perhaps just looking at the words like greed and revenge, I can't remember what some of the words were..success...

Q: Talent

A: Talent, yeah, determination, resilience, just looking at those words. I don't know how helpful it is to know they're abstract nouns or not. I really don't. And they probably won't remember. They probably will remember what an adjective is.

Q: I think some of them will remember. I don't know, I think actually quite a few have been beginning to get the idea that it's something you can't touch. (laughs) That's their simple of way of defining it.

A: I know. I think I introduced the idea...

Q: That was what...cos there's a perfect example "Why are greed and revenge abstract nouns?" "Because you can't touch greed or revenge." That's their kind of test for it, isn't it.

A: What did I say? I said yes, they're ideas...

Q: It's a really good example of how children apply rules and tests to things, I think in both classes the test turned out to be, um, turned in to 'can you touch it' which is why Germany was such a good example, can you touch Germany? I don't know, if you're there you can, is it concrete?

A: Yeah, and afterwards I thought I was a little bit mean to Harry actually and I shouldn't have been really.

Q: I don't, well...

A: He can be a bit annoying sometimes, I'm a bit sharp with him, and he actually did have quite a good point, but I think I was very much 'we're running out of time, Harry shut up, come on, let's move on.'

Q: Um, right, with the set 5, I just wondered about your use of 'naming word' for noun.

A: -Didn't I say that?

Q: -Because you didn't... I don't think so.

A: Right, that surprises me because that's something that I use often.

Q: Right, ok. So it's more that you didn't, you accidentally didn't use it with set 2 than that you did use it with set 5.

A: Uhuh, yeah, I, the problem that I have with the set 2, particularly in the first couple of lessons that I saw with you, and for some reason they were particularly noisy, they were noisier than they are usually, and if you've noticed they've actually settled down a bit now.

Q: Yeah

A: Um, they, there were a lot of things I meant to say and I didn't, and a lot of things I meant to do and I didn't, and it was a case of afternoon lesson, they were noisy, running out of time, so sometimes I didn't say the things that I wanted to.

Q: Fair enough

A: Whereas with the set 5 lessons, that one's, that was in the afternoon as well, but there's fewer of them, so...

(interruption from another teacher)

Q: Um, I just thought that was an interesting question again, "If you can't think of an adjective, do you, should you have one? Do you have to have one?" And you, you instantly picked up on the first bit of it, which was fair enough, "don't worry, you'll always be able to think of one"-

A: I think I probably didn't understand... who's B?

Q: I don't know.

A: Bxxx, I think maybe, looking back at that I couldn't understand what she was trying to say, I see. If you can't think of one, 'if you can't think of an adjective should you have one or do you have to'. Oh ok. Do you need an adjective. Right. Well I think I kind of probably got on to explain that then, yes, to distinguish between the different types of marker pens.

Q: Yeah, they give you more specific detail, yeah you did go on to say that... I just thought it was an interesting question.

A: Yeah, do you have to have an adjective, well... I suppose no, but it would be hard to distinguish between anything, wouldn't it?

Q: Yeah, it's a classic, again, it's an interesting classic student question, that they're almost shows, really interesting stuff from the kids in these lessons, almost shows that she's compiling a little mental checklist, what you have to do to be good.

A: Yes, yeah.

Q: You can see how that leads in to the sort of things we were getting in our interviews with students when we were saying what makes good writing, oh you have to have, complex sentences or whatever, that's one, or, I must have an adjective... so...just an interesting point.

A: Yeah, and that, that is the way she would think, as well, if it is Bxxx.

Q: Um, yeah, so, you just had different words with set 5.

A: Because I realised that the words that I'd used for set 2 ....weren't um weren't great, but I, rather than rewriting, what I should have done I suppose really is I should have rewrote the activity but I just didn't have time do that, I just, I tried to alter it and make it more effective.

Q: Well they certainly got, got that faster didn't they, I think just cos they were simplified-

A:-Yes

Q: Adjectives. Yeah. That's fine, let's see what else I've got... oh that's, that's just more about them, them applying rules.

A: "What's happening here"... "we've got a few hands going up..."



Q: Right so this is Pele, and I think it's 'having a look, can you pick out any abstract nouns.' I just wondered what you thought of the... (bell rings) oh, we'll stop in a minute.

A: Am I saying "Yes, well done to..."

Q: "Genius"

A: "Genius" So I've ignored "success"?

Q: Yeah, I'm not sure how loud that was you see, because the tape recorder's by some pupils so it picks up what some of them are saying, sort of muttering.

A: But I've asked C.

Q: Oh yeah.

A: And I've just... that's a bit weird.

Q: There might have been some chatter.

A: Maybe I didn't hear.

Q: You might have shaken your head, actually. I might have a memory of you sort of going...and shaking your head at that point, I can't remember. Oh except, except, that is Brazillians' Success, so that is an abstract noun. Maybe you just nodded.

A: Maybe I highlighted it.

Q: Yeah, yeah, I bet you did.

A: And then maybe if that student shouted out genius, maybe if that one then I said, because that's kind of more fruity, or,

Q: -Yeah

A: -maybe that's why I focused on that.

Q: I just thought it was interesting, these two

A: "Is that an adjective / it might be an adjective" (laughs)

Q: "Is that an adjective / it might be an adjective" (laughs) You see it's that rule again, of touching

A: Yeah

Q: They're all 'can you touch it' if not it's an abstract noun,

A: Yeah, Maybe I shouldn't have introduced that idea.

Q: Yeah, no, I mean, what else are you going to do?

A: I don't know... (reading on) Why choose these objectives? Well the first one is because I was given it, um, and I decided to keep it in because I thought actually it might just give another dimension to their writing, this idea that if you can use words like undoubtedly and undeniably and...who could disagree with the idea that it would help to convey a point of view more strongly I suppose. Um, and... using adjectives...

Q: That's more of the same actually... I'll just see what's important. Oh yeah, you talked about that actually, I wondered if the quotation were real examples from newspapers or where you got them from, and you already answered that saying that you found them and then you weren't sure.

A: I think I've got a feeling I made up that one... although I'm not sure.

Q: The bottom, the Wayne Rooney one.

A: I can't remember. It's probably a mixture of me finding... some of this was a resource that I stole... How did I decide on this approach...

Q: Oh yeah so why, can you remember why you decided to have the list of words and then come up with the prefixes.

A: To get them to realise that a prefix, you can get different kinds of prefixes so they wouldn't necessarily all begin with dis. It was really interesting when C said, when we were talking about disrespecting and dis, and you said about the um, about that having a negative prefix, because, because I had because I couldn't think originally where dis came from, I was thinking, I was racking my brains and I was standing there in front of the class and I was thinking 'where does it come from?' and in my head, I know, dismiss, I had, I had it as disrespectful, the dis came from to dismiss someone, and then, just in the nick of time I remembered it was disrespect.

Q: Yeah

A: So, so of course dismiss isn't a...

Q: Is... no...

A: Dis .... miss

Q: -Or it's not one functioning in the same way as-

A: -No, no exactly

Q: It's not, it's not a negative...

A: Yes, so that's why I wasn't connecting.

Q: Well I didn't get that it was disrespecting, and it was only when you said 'disrespect' that my brain went 'ping'

A: -Yeah

Q: -So that was totally collaborative.

A: Yeah, but I thought yes, well that would have been a really good example to have used actually on the board.

Q: Umm, doo-doo.... yes, that was just an interesting question. You said that the Beckham article "did pretty much what" you wanted it to do, so I just wondered what it was that you wanted it to do.

A: Um, well to present a really enthusiastic um point of view about um a sports, about someone, because I think that if I said to the students I want you to write an article about or a couple of paragraphs about someone you really admire, without giving them a model, I think they would probably find it quite hard

Q: Yep

A: Or some would, anyway. Even if I said things like I want you to use adjectives and abstract nouns.

Q: Fine, um, just a couple more quick ones. I just wanted to ask about your decision to introduce the term superlative adjective

A: Because

Q: And, and you also talked about more being a comparative adjective

A: Because in my plan I was going to talk about the structure of the sentence –the structure of that paragraph, do you remember I said to you-

Q: The most-

A: 'The most the most the most'

Q: Yeah

A: And then, somehow in the chaos of the lesson that bit got lost, got totally lost, but that was something that I mean to talk about and refer back to, and I wanted to distinguish it from other types of adjectives

Q: Why did you want to distinguish it?

A: Um, because it could be used in that pattern

Q: - In a particular patterned way

A: - to create a pattern, so you could say 'the most the most the most' some of them in their writing did use that and I wonder if they would have used it if I hadn't pointed it out in the beginning, even though I didn't go on to teach it explicitly as I wanted to, and it would have been better I think if I'd done that.

Q: Fine. Oh yeah, and when you said 'comparative adjective' for more, I just noticed that you looked down at your desk, and I wondered if you were looking for something.

A: Yeah, I wrote them down on my, cos I've highlighted on my.. (looking for sheet to get out) I was wondering whether I was going to talk about many...

(interrupted by teacher)

A: Because originally I was going to... oh I've forgotten what lesson it is...

Q: Lesson 3

A: Oh I don't know what I've done (looking for sheet) Oh yeah, originally I was going to talk about that paragraph and I was going to talk about um most.. most.. more.. and then many, and that's why, cos I was going to talk about the structure of the paragraph, um, and then how that sentence kind of ties it up, but then I, what sort's the timing? I was probably running out of time, and I'd forgotten, so that's probably why. I probably looked down and thought 'shall I, shan't I? No I won't'

Q: Fine

A: So that's probably why I did that.

Q: So you were going to look at that pattern created by those... where, so you've got an annotated version here with um, yeah, with most as superlative and then comparative-

A:-Yeah cos I was going to talk about that.

Q: Yep. Brill, um, last... last one, cos we don't need to go through all of those. Um, is this the right one? No. Just in, in that last lesson, lesson 4, you had pronouns used, so just another grammatical term used in that lesson, um, pronouns in the cigarette smoking, the smoking article-

A:-Right

Q: Um, and

-yeah

A:-Yeah

Q: So why choose pronouns and any thoughts about, or reflections on that lesson

A: Because, um, let's have a look. Is that this lesson?

Q: Yeah I think so.

A: Use of pro... use of pronouns to create cohesion, Oh because I think I was go- if I didn't go on to say it then I meant to, to talk about how, um, yes we did talk about it in that paragraph, because I think she says 'we we we us our' to create a sense that we're all on the same side.

Q: So is that something that arose from you looking at the text, you just went 'oh that's an interesting thing to... I'll get them to spot that...'

A: Yes, and because we're going to on to do some, well, they're going to go on to do some writing where they're going to be looking at sort of presenting an argument, and so sort of 1 feature of argument writing would be using that, so that's why, so that's something that we will revisit. Did I not s...

Q: You did

A: I probably didn't say why...

Q: Well, you went on to discuss the effect of it

A: Oh yeah, ok

Q: So they did talk about the effect of it

A: So they did, yeah, ok.

Q: It just seemed striking to me that that was an example of where they, they were perfectly happy with your use of the term

A: Oh ok

Q: Compared to adjective and abstract nouns, when there was an awful lot of time devoted to what they are, and they spent a lot of time identifying them and less time talking about the effect-

A:-Yes, yeah

Q: The pronouns in that lesson, it was mentioned, you gave the ex, I guess you gave the examples, I don't know...

A: There are fewer example of pronouns, that's the thing like, isn't there, as well, like it doesn't, like one of the big debates was is this an adjective or abstract noun because of the position in the sentence, whereas with the pronoun you don't get that do you, it's a word, like, and I was doing this with my year 11s this morning, cos we were looking at writing to persuade, and they said what's a pronoun, and I wrote it up, and I said I just want you to see how many words there are in this speech, yeah, that are we, us, our, you, I think, and that meant right, they can do that. If I'd said to them, right, highlight the adjectives, they wouldn't probably wouldn't have a clue, so I think that's the reason why.

Q: So it's just easier to get a handle on.

A: Yeah. I think with abstract nouns I don't, I think, I know that adjective is not a word that's unfamiliar to them, but I'm pretty sure that an abstract noun is an unfamiliar concept.

Q: Yeah, so just hard.

A: Yeah

Q: Because that struck me as an example of the terminology being used very comfortably so that immediately it was all about talking about effect, so how is it used, why is it used, and they got on to that in a flash, whereas the other lessons were much more about, because of that objective, I guess, that you have, which was 'know the terminology, understand what the terms mean.'

A: But I suppose part of understanding is being able to talk about the effect that it produces, doesn't it, so that is an important part of understanding, not just being able to ident- I mean really it's implicit, isn't it, it's

not just being able to identify, being able to explain it, and I suppose the only way they were really able to demonstrate any understanding was by using it in their own writing, even if they didn't show that they understood the effect of it, for analysis.

Q: Yeah. And then that might be as an implicit or even unconscious thing, rather than a

A: -like a reflective

Q: - something they can articulate, or

A: Yeah

Q: Yeah, interesting, thank you so much. I went away by the way and looked up superlative, cos you know -

A: -Did I use it right?

Q: Yeah completely, no but it was just when you said oh how do you explain it and I was like 'I don't know' so I went away and looked it up, and the explanations weren't very helpful, but one thing I noticed from the explanations was that it was all saying that it's the extremes, so it's not only the best it's also the worst

A: Extremes

Q: Which is something I hadn't clocked, so extremes

A: Yes, I did know it was worst as well, but that wasn't the example that I used, I suppose because we were looking at a positive image of someone-

Q: Yeah

A: Looking at extremes-

Q: -Extremes was the most helpful word that I found

A: - Yeah that's a good way of doing it

Q: Yeah, ah, Marvellous. Thank you so much for giving up your time.

A: It's been really useful you being here because you've forced me to be much more reflective than I would normally be, not that I'm naturally unreflective, but school life doesn't allow you time to reflect as much as you'd like to really.

## Appendix I.iii.e Think-aloud protocol transcript

Think-Aloud (Jane)

(Learning to dance)

I'm underlining the word 'to' because it's spelt wrongly. There's some variety in sentence structure in the first paragraph.

Compound sentences in the second paragraph. The last sentence in the second paragraph doesn't make sense so I'm squiggly underlining it.

I like the phrase 'I fell in love with the styles' because I think that engages the reader. The short sentence followed by a long sentence which I think's quite effective, in the third paragraph. An exclamation mark is used in the third paragraph to add emphasis.

I'm putting a symbol in to show that they've missed some punctuation out of one of the sentences in the third paragraph.

I'm noticing that the paragraphs are well-structured, I would say that they're used clearly to structure the writing, and they're, the paragraphs are helpful. I wouldn't say that they're necessarily linked, they're necessarily linked together, although they do follow a logical order. I like the way that the writer has used some short exclamatory sentences after some longer ones, like 'I had my first dance lesson and it was great' and then in the fourth paragraph 'It was the best feeling ever.' I'm underlining 'loads' just because I think it's quite an informal expression, and I'm underlining 'what I used to do' because that's informal.

It's a well-structured piece of writing in that it follows a logical order, and the experience of learning to dance is quite clearly communicated. The sentences are well-structured, are structured clearly and they're all appropriate. I didn't think it was terribly imaginative or interesting, as I said I like the expression 'I fell in love with the styles,' other than that it was quite unimaginative, although appropriate. In terms of matching the style of writing to purpose, I think that's quite evident, mostly, apart from at the end where some informal and colloquial expressions are used. Punctuation is pretty much secure all the way through, although there isn't a huge variety of punctuation. They've used a comma correctly in a complex sentence at the beginning.

In terms of a target, I think, well, there are 2 that stand out, I think. First of all, I think the writer begins a lot of sentences with the word 'I,' however, I think what would make the writing a lot better is if the writer adapted his or her style to make the writing more imaginative, so it might be good to use some emotive language or some metaphor or simile or something like that just to make it seem a little bit more original and interesting.

(When I first got my Wolf Timber)

This is the second piece of writing, When I first got my Wolf Timber.

I'm circling the possessive apostrophe which is used incorrectly and the capital A around which is used incorrectly. I'm just quickly underlining the word 'loads' because it's informal, and I'm underlining the word 'normally' and I'm correcting it.

Ok, I'm going back and I'm going to put a symbol in after the word around and after the word loads to show that the writer has missed out some punctuation. I'm circling the capital H of He because it's used incorrectly, I'm underlining section and I'm correcting it. I've crossed out And, I've corrected the word, I've changed it to 'At.' I'm underlining the word 'picture' and I'm correcting it. I'm underlining the word 'picture' again, underlining the word 'phoned' and correcting it. I'm underlining the word 'which' and I'm correcting it. In a piece of writing I'd underline no more than 5 spellings, so the word 'which' is my last spelling correction.

I'm going to put a symbol after the word 'wolf' which is about half way down the piece of writing, and I'm not going to put any more in prior to that at the moment. I'm underlining 'did not not puppy' because it doesn't make sense, and I'm underlining 'a puppy a puppy' because that doesn't make sense. Where I've squiggly underlined those two lines, I'm going to write in the margin 'check your work carefully.'

I'm going to squiggly underline where it says 'I remembered all about the stories that it had heard' because he quite clearly means to say 'that I had heard' and I'm going to write 'proof-read carefully, make sure your sentences make sense.'

Well, I've just finished reading it and it's quite a nice little story really, although not very much happens, and it's probably less imaginative in some ways than the previous piece of writing. Nevertheless, it's relevant all the way through and the ideas are clear and detailed. The style is generally appropriate. Vocabulary choices, they're not terribly adventurous, they're quite safe. Although I picked out 5 spellings quite early on, overall common words are spelt correctly. There's only 1 paragraph so this student doesn't use paragraphs to order their writing at all. However, the writing is organised clearly, in the sense that it has a beginning, a middle and an end. There's one use of a full stop which is right at the very end, and a capital letter's used correctly at the beginning, and incorrectly at the beginning of the second line. Connectives are fairly unadventurous, there's a lot of 'ands.' I think probably in terms of a target I would encourage the student to stop using 'and' as a way of connecting ideas together, so I'd probably circle all of the 'ands' in the piece of writing and then ask them to consider using full stops and in some cases commas in order to break the ideas up.

END

Field Notes Jane

Tuesday 4<sup>th</sup> May:

Jane gave me a copy of the scheme of work she's using, and told me that she wrote it herself with two days 'bought' by cross-curricular money – her brief was to create a scheme on 'Analyse, Review, Comment' using the theme 'Healthy Body, Healthy Mind' and making links to sports etc. She wants to revise it and wants advice on how to make it better. She said that many of the lessons are too full in the scheme plan, so she will be editing it down as she goes. We spoke about the purpose of my visits (not to evaluate) but agreed to discuss improvements she would like to make to the scheme and for me to offer advice / ideas after my data collection has finished. Jane told me that she has good relationships with both classes, and reflected that the year 8 group she had for the phase one Grammar for Writing? project was one of her favourite classes, particularly because she had also had them in year 7 and they'd loved her favourite scheme of work, based on the Jim Henson film Labyrinth, which she created because of her own enthusiasm for the film.

Friday 7<sup>th</sup> May:

After lesson 2 with 8.5 Jane told me that she was surprised that the higher set – 8.2 - found that lesson so hard – she has done the lesson many times before and has not seen students struggle so much to identify abstract nouns / adjectives. She also expressed surprise that the lower ability set – 8.5 – seemed to cope better with it. I told her that I thought the set 2 were going into the complexity of it more, picking up on more subtle points, including the fact that 'tennis' can also be a noun, and mentioned that there may be problems arising from the use of compound nouns as examples, as one girl seemed to suggest when she started to deconstruct the word 'sportsman.' I also told her that the first quotation they had to look at on their own seemed to me to be the hardest one – moving the bottom one on Venus Williams up to the top might make things easier.

Tuesday 11<sup>th</sup> May:

Had a long chat with Jane after this lesson. She told me that she didn't think the quality of her explanations was always very good, pointing out that she didn't know how to explain superlatives on the spot, and reflecting on last Friday's lessons again too. I mentioned that I had looked up some of the compound noun examples she had used, such as mail bag, in a dictionary to see if they're listed as compound nouns (mail bag isn't, but mailbox is). She replied that she thought she'd listed mailbag as all one word – I pointed out that you can't tell that from reading it out – and we looked in the scheme to see that it was written as 2 separate words. Jane decided that this could be the root of some difficulties, but also explained that she had been trying to find examples that fitted easily into the theme of sports / health. We both struggled for a moment to come up with some alternatives.

Jane again reiterated that she'd like help in making the scheme work better, particularly the grammar parts. I said that she needed to think about what she wanted them to learn in the lessons, and she replied that she still doesn't know how valuable it is for the students to learn to identify words. I told her that I would give her some of my own ideas once the case study data collection had officially finished. She said that she would normally have spent longer on each planned lesson – drawing them out over 2 lessons in some cases to allow for longer time spent planning writing and writing – but that she was anxious for them to do some writing as I was here to study that. I told her that she mustn't do anything special for me at all, just do what she would normally do and it doesn't matter if I don't see examples of their writing at all.

We talked some more about the value of teaching grammar – Jane said that she's not sure of how it works / functions in the classroom to support writing development. I mentioned our original phase one project schemes, and we briefly discussed how they focused on small units of language and included imitative pattern-copying of sentence structures. Jane pointed out that the pattern of 4 superlatives in the David Beckham article would be a good example of this, and that she intended originally to point that out but that she decided there wasn't time. She said that she wasn't sure how far you need to use the terminology when you can focus on using the patterns, and we talked about an example in the argument scheme from Tony Blair's speech. She explained that she thinks sentence-level work fits easily into argue / persuade schemes.

Jane explained the circumstances under which she wrote the scheme in more detail, including the fact that she was given the objectives to use from the old framework, one of which was a spelling objective on prefixes – hence it's inclusion in lesson 3. She also mentioned that the theme – healthy living – isn't one she's particularly interested in. We also talked about how analyse/review/comment is a tricky triplet, and talked about the problems with how the triplets classify writing in general. I told her that in our interview it would be very helpful to talk about the constraints she is under when deciding what and how to teach.

Jane also mentioned that she thought, when she looked at her students' writing, that they had taken on board the need to use adjectives / abstract nouns effectively, even if they couldn't always identify them in a text.

Thurs 13<sup>th</sup> May:

Next lesson year 8/5 will be doing a lesson focused on writing their piece on a celebrity.

Tuesday 18<sup>th</sup> May:

I checked with Jane about 'who' gave her the original objectives for this scheme of work - it was a previous HOD, who she said would have looked at the curriculum map at year 8 overall and picked out objectives. The idea was to write the scheme as a precursor to year 9 – gearing up for SATS, and a precursor to revising 2 sows on writing at the start of year 9 which the department felt were 'really bad.' The other writing scheme in year 8 at the time was original writing, so Jane deliberately steered clear of writing which had 'imaginative' conventions, even if it was non-fiction, to make this scheme very different. It was with the HOD that she discussed the final assessment task too.



## Appendix I.iii.g Participant's response to draft case study report

Response from participant one to draft case study report, received via email 25<sup>th</sup> September 2011.

Hi Annabel

Hope everything is going well and that you've managed to recover from your conference - sounds very exciting! I can't believe I've been back at school for three weeks already; I feel like a whirlwind has swept me up and plonked me down temporarily into assessment chaos (just writing reports after 5-6 lessons with most classes! - madness and very time-consuming). Let's hope that whirlwind sweeps me into a two week half term before the chaos consumes me!

I have just re-read your case study report (whilst blushing at various junctures) and would like to comment on these minor points about the scheme and my beliefs:

- Having written the Healthy Body scheme back in 2007 originally, I'm pretty sure that I had never really taught it properly before. I taught a very simplified and much-reduced version of it to a set 5 group (a lower ability and much more behaviourally-challenged group) in 2008 but this didn't really help when it came to rewriting it in 2009. Following my return from maternity leave in 2010, when I had two year 8 classes of different abilities, I decided that this would have to be the time to update it, based on experience. I had asked the department for advice but only one teacher got back to me (KS3 co-ordinator - she said she thought that it was fine as it was) but maybe that was because they hadn't actually followed it!! Essentially, I don't see schemes of work as fixed blueprints of how to teach a lesson but always as works-in-progress - although I do understand that it may not have seemed like that when you observed me and spoke to me afterwards. As with every scheme of work that I teach, I tend to adapt as I go along, based on previous experience and the nature of the group being taught. When I didn't do that immediately during your case study obs, it was because I didn't have time to do so within that short space of time (as you noted - although you didn't mention the baby and the tiredness, which is probably a good thing). In short: I taught many of the lessons as they were written to see if they worked and what needed to be revised. I have since rewritten significant chunks and will continue to do so when I teach it next. I actually haven't structured my lessons like that for just over a year now so when I look back on it, even that aspect of the scheme seems very outdated and even unnatural now.
- I agree that there were a lot of lessons at the beginning of the scheme that involved analysis of texts but towards the end, when students had many examples of genre and also lots of ideas for content, whole lessons were given over to the actual composition and craft of writing and individual & group reflection upon progress. In the end, they all had two substantial discursive pieces of writing that I assessed formally to give them a NC level.
- I am generally quite confident in terms of my ability to teach and produce successful schemes of work. However, this scheme is (a) not typical of my work and (b) my least favourite unit of study! My lack of confidence in this particular area (ie. writing non-fiction), combined with the situation in which I wrote the scheme (traumatic personal situation enabling me to 'work from home' thanks to an understanding HoD at the time who gave me

this project) is certainly not representative of me as a whole. Thus, in other areas I would not agree that I am always compliant with the demands of the department! (my current HoD laughed very loudly when I repeated your comment about my obedience and compliance). I am much more confident teaching writing of fiction/poetry and actually found the Exeter project lesson plans harder to follow as a result. But you are right in that I do also see myself very much as a member of a team and seek to be successful within that role.

- The resources bought by the English department don't shape my teaching - as a rule, I produce my own far more than I use those created by others.
- I think I used that SATs style planning sheet for the very low ability group that I taught in 2008 but haven't used it since. I never thought they were a very good idea and now rarely provide students with frameworks of any description - I ask them to construct their own.
- I don't really believe in the old GCSE generic triplets, certainly not in teaching them as a triplet. I'm not sure why it was ever felt that analyse, review, comment went better together than some others and I remember debating that with the HoD at the time. However, argue, persuade, advise do seem to provide the exception to the rule here (in my opinion).
- I do think that it our job as teachers to prepare students to pass the exams set by the governing bodies - with the highest results possible - but that is certainly not all! I would hope that I am also able to give some students (preferably all of them) the opportunity to enjoy the act of learning, to perfect the art and craft of writing and to enable them to use it as an emotional (personal) mode of expression along with the social/academic.

Are you still awake?! Sorry - only meant to write a few lines and just ploughed on. Hope it makes sense, although I guess not much will actually be that important!

I would really love to do something else with you on this. I quite like writing myself so it wouldn't be a chore for me, I would just need to ensure that I allowed myself enough time - or would it be us discussing and you doing the writing? Either way, let me know before our next lot of reports is due (around Christmas time I think!!! Eek)

Take care

Jane

## Appendix I.iv.a Belief profile (annotated by the participant)

Please feel free to either annotate the profile with comments, or to write a series of points about it. You could:

- Point out where you think I've misinterpreted what you said (please then attempt to clarify this)
- Pick out any areas where you think you've changed your mind (and, if you can, explain why)
- Pick out any areas where you think you've confirmed your ideas / or which you strongly agree with (and explain why if possible)
- Pick out anything that you now feel uncertain about (and explain why if possible)
- Respond to any questions I've flagged up
- Add any further ideas you've had

[Annotations by the participant have been added in red]

Teacher Name: Jane
Conceptions of grammar – what you understand 'grammar' or 'grammar teaching' to mean.
<ul style="list-style-type: none"> <li>• You understand grammar teaching to be about teaching how to write correctly, conventionally and coherently.</li> <li>• You understand grammar to involve using metalinguistic terminology.</li> </ul>
<p>I suppose what that would mean would be um teaching students to write in um sort of in a conventional formal way, using punctuation correctly and spellings and um understanding how to construct um coherent sentences, paragraphs, being able to um vary sentences and sentences structures, perhaps understanding words that are, or the vocabulary to talk about um construction of sentences, language</p>
Experience of grammar – how you learned it yourself.
<ul style="list-style-type: none"> <li>• You weren't taught grammar explicitly at school <b>but generally have enough knowledge to teach writing to GCSE</b></li> <li>• Your teacher training made you feel that your knowledge was inadequate..</li> <li>• You've read books to try to improve your knowledge.</li> </ul>
<p>I think I always feel that um my, my ability to teach grammar in any way because of my lack of, my own lack of teaching and my own lack of learning being so um, being I suppose coming so late in my life,</p> <p>I feel confident about teaching punctuation, um, I don't feel so confident talking um using grammatical terminology to describe things because, probably because I wasn't taught that way so it's still relatively I suppose new to me and although I've gone back to it and I've read David Crystal's grammar for idiots book, um, I suppose I just, I find it um, I find it hard to</p> <p>Q: why did you read David Crystal's grammar for idiots book?</p> <p>A: because I feel embarrassed that I don't, that I don't know, I think when I started training, well because when I started training as a teacher I was, there was a big focus on what is your grammatical knowledge and I was made to realise that it was not very good, so I rushed out and bought it and I've tried, and I do, I mean it's, you know I can talk a little bit about it now which, and I really had no knowledge at all as a child, of the progressive 80s um, I wasn't taught it at all</p>

### Comments on your linguistic subject knowledge

- You are not confident in your knowledge of grammar, and particularly in your use of grammatical terminology.
- You've been asked questions in the classroom that you haven't been able to answer.
- You teach the aspects that you feel comfortable with.
- You're not sure whether the lesson on noun phrases in the poetry scheme didn't work because you weren't confident in how and why you were teaching it, or whether it was a fault in the lesson design.

I suppose I do realise that my grasp of grammar in terms of being able to teach it is not brilliant so I suppose that would be an area but I've been aware of that since training and I haven't really done a lot about that...I don't know

has there been anything you've felt uncomfortable about, any teaching point?

B: Um..clause..yes..clause..yes maybe I'm not so good on...

A: That was an interesting bit...what did you say.. the bits between the punctuation.

B: Oh, that was me!

A: The main bits of the sentence I think one of your students said.

B: Is that what they said? I don't remember. I remember the question coming up.

A: Yes, that's right...I've written.. pregnant pauses (laughs)

B: (laughs) Because I couldn't say (laughs).

A: (laughs) And the answer was..umm...ah here it is, yes, it was C actually, er, yes, the main bits of the sentence.

B: OK. The main bits.

A: Yes, the main bits of the sentence. And I think you then said the bit that makes the main sense and I think you did find yourself saying at one point the bit between the punctuation, didn't you? (laughs).

B: (laughs) That's how I think of it in my own head I suppose, a clause is the bit between the punctuation (laughs). I don't know, so maybe, maybe things like that, I'm not very confident with things like that (laughs).

I think I always feel that um my, my ability to teach grammar in any way because of my lack of, my own lack of teaching and my own lack of learning being so um, being I suppose coming so late in my life,

I wouldn't say that my own, my own knowledge of grammar is particularly good, so I, I'd just teach them what I feel comfortable with and I think that that's, it seems, that that is enough, that's my opinion

I feel confident about teaching punctuation, um, I don't feel so confident talking um using grammatical terminology to describe things because, probably because I wasn't taught that way so it's still relatively I suppose new to me

that is my weakness, I wouldn't say I'm confident, as well as you know from me having done the test I'm not a confident person at having, talking about how to use grammar

I wouldn't teach, I wouldn't choose to teach noun phrases

Q: yeah

A: I mean that's why I was hesitating while saying I didn't think that lesson worked well, I don't know whether that lesson didn't work well because I taught it... or because, it didn't

I mean I understand the concept behind it, I found it, I did find it hard, hard thing to, to teach in any kind of meaningful way,

Attitude to grammar

- You sometimes lack confidence in your knowledge of grammar and this can make you feel inadequate.

if I've expected to teach lessons that rely heavily on um grammatical knowledge or you know knowing, being able to explain very clearly and simply how sentences are constructed and that kind of thing, I always feel a little bit inadequate, I'm not sure how, I mean I don't know maybe we'll find out with this study how important it is but um, I think yes I always do feel a little bit inadequate there

Children's attitudes to grammar

- You think that children aren't interested in the more complex aspects of grammar, and that their lack of interest makes it more difficult for them to grapple with and understand.
- Your year 8 class were interested in how words can create different tones / effects.

What do you think that confusion was around, with the Year 9, you said it got very confusing?  
B: I'm not really sure they're interested enough in (inaudible) to make it worth their while, do you know what I mean, remembering, and I think if it's very basic and they're just thinking about very simple word classes and they can see the purpose of it, you know, like you say, use it as a shorthand, but when you're basically, you know, trying to teach them things that are a bit more complex, things that aren't in common usage then I think that's much harder for them.

we had quite a long discussion, it was quite interesting about the difference between shall and will, and I sort of gave them some anecdotal um evidence of how I had used it in the past and been told off and from misusing the word will and um, so they all found very amusing, yeah so we talked about that and the differences in tone that that can create and they seemed quite receptive to that

Children's knowledge / understanding of grammar

- You think that they are comfortable with using basic word classes.
- They struggled to understand noun phrases, and you question how useful it is to use terminology like this with them.
- They don't always transfer their knowledge to their own writing.

there were a few people needed to be reminded what an adverb was but it didn't take much and I think it was just a momentary lapse and I think on the whole like you said they are quite comfortable, quite familiar with using basic (inaudible).

In Year 9 I tried to teach them things like finite verbs and things like that and I found that very confusing and wasn't worth it at all and I think there's probably a much easier way to do it but I think that doing it this way is fine, yes.

they'd spent the lesson on counter arguments and I thought they'd been really good throughout the lesson and we'd talked about how important an, you know counter arguments were and how to use subordinating connectives within them to dismiss your opponents point of view etcetera, um and not one person did it in their leaflets which I thought was really quite interesting, quite revealing I suppose and they'd, as I explained to them they'd used all the other, a lot of the other things that we'd talked about really well, even things like modal verbs

which we'd only spent one lesson on and hadn't really revisited, yet they hadn't done that,

I think it can be quite hard and I did mention it in class when you say to students things like I want you to come up with a list of subordinating, I think I think it's really hard when they're put on the spot to kind of just do that so I was quite pleased that they were able to remember so many at the beginning

as I was saying they're good at reading, reading it but then less effective at then transferring that knowledge into their own writing

I found this lesson the second lesson um with the noun phrase generator that was quite difficult, I found that much harder for them, they didn't seem to grasp really and also we ran out of time so maybe I should have split that over two lessons and given them more time for that, I've um, they found the whole, they found the whole concept of, things like noun phrases and things like that they found, they found that hard, whether that was my explanation of it, I don't know,

I still do genuinely wonder how useful it is for them, you know to be given lots of other grammatical terminology which they don't really seem to understand

when I looked back at their work with this one to see whether they'd got it, they hadn't really totally understood what a noun phrase was

#### The use of terminology

- You are uncertain about how useful it is to teach **some** grammatical terms.
- You think that the terminology can be useful for discussing writing, and for teaching them explicitly about how to vary their sentence structures.
- Some terminology (e.g. finite verbs) seems too confusing to be worthwhile.
- You select the terminology you find appropriate – i.e. you teach connectives, but not subordinators.
- You think it is useful for students to know word classes.
- You believe that it is possible to get too 'bogged down' in terminology if you use a lot of complex terms.

there were a few people needed to be reminded what an adverb was but it didn't take much and I think it was just a momentary lapse and I think on the whole like you said they are quite comfortable, quite familiar with using basic (inaudible).

is it helpful to have that terminology in order to discuss effects?

B: Yes, definitely.

I think at this level it's fine. In Year 9 I tried to teach them things like finite verbs and things like that and I found that very confusing and wasn't worth it at all and I think there's probably a much easier way to do it but I think that doing it this way is fine, yes.

although I taught the words, so I would teach um subordinators, I wouldn't have called them subordinators or subordinating so they would have an understanding of the word and how to employ it but they wouldn't know what the word was called so that's a different, that is a difference, um I have and do use um the word connective and coordinator so that was something different but that isn't something that I would necessarily focus on with regards to argument writing,

it has been useful in my teaching for students to understand word classes and things like that and also to

understand um how to, how to compose a sentence because I think otherwise it's quite hard um for students how to use punctuation effectively, particularly commas, but I, I don't think that it's necessary for them necessarily to know all the different names of the different types of verbs and the different types of nouns that you can get we do talk about the difference between common nouns and abstract nouns, I think that's probably, that's quite a technical, that's about as technical I think I get in terms of differentiating between the word classes really,

I still do genuinely wonder how useful it is for them, you know to be given lots of other grammatical terminology which they don't really seem to understand

I think as I said to you before I do wonder how useful it is for them at year eight to have a really in-depth knowledge of grammatical terminology, I think they can get bogged down by it a little bit and I tend, when we look at um starting or varying the start of sentences, um perhaps by, by um I don't know, by starting with a verb, I wouldn't always distinguish, I wouldn't always say, you know this is a non finite verb or a finite verb because you know they tend not to retain that sort of knowledge and I might just say a verb that ends in ing and it's like sometimes when I talk about adverbs and I know that they, they don't remember what that means so I'll say, so I'll just say usually it's an ly word to help them a little bit, and then, I find that a bit more useful because

because the last writing assessment we did was um the argument assessment, where obviously the focus was on um using subordinating connectives and that kind of thing, or some of them I put as a target use commas in complex sentences correctly and that sort of thing, so I suppose from that point of view I do, and then, they should be aware of what that means, so I would, and I've modelled for them how to do that on the board, but it's not something that I talk about every lesson, I probably don't talk about it more than once a week maybe at the most I would say

I think you have to make it explicit to them sometimes and you need to have words in order to explain what it is you're trying to say, so it's useful from that point of view

#### The value of grammar

- You think that it is important for students to experiment with the structure of language.
- You believe a 'basic' knowledge of grammar is important, but an 'in-depth' one is not – could you explain a bit more about what you'd include as 'basic'? **depending on the ability of the students, but I would say that in the 3 schemes we were expected to teach the basics of grammar with possibly a few exceptions (ie things that didn't work so well for me such as noun phrases and distinguishing between finite and non finite verbs)**
- You think that modelling and discussing effects of sentences or word choices is important.
- You are uncertain about the value of teaching grammatical terminology.
- You think that students should be taught how to vary their sentences.

I think.. it was a really useful exercise to do because I think it was encouraging them to experiment quite a lot and also...like.. and Liam was, Liam and his partner at the back..they were experimenting with changing the structure of the sentences around so it was rewarding them for doing something they wouldn't normally be doing.

Teaching grammar does not help children write better, well, I think it depends on what is meant by teaching grammar, I think that having a basic knowledge of grammar is probably a good idea, I think having an in-depth, very in-depth knowledge of grammar I don't, I can't see the benefits of that, I can see that it's useful, it has been

useful in my teaching for students to understand word classes and things like that and also to understand um how to, how to compose a sentence because I think otherwise it's quite hard um for students how to use punctuation effectively, particularly commas, but I, I don't think that it's necessary for them necessarily to know all the different names of the different types of verbs and the different types of nouns that you can get we do talk about the difference between common nouns and abstract nouns, I think that's probably, that's quite a technical, that's about as technical I think I get in terms of differentiating between the word classes really, I'll put that in, so I, I'll put that in the disagree, somewhere in the disagree.

I think it's good to have it modelled and um for students to have perhaps certain aspects of grammar modelled to them and then show the importance or the, effect of using um I don't know different types of sentences or whatever or making different word choices

all kind of basic aspects of grammar really it's important to know about I would say, I wouldn't say that one is necessarily more important than the other, I think as I said to you before I do wonder how useful it is for them at year eight to have a really in-depth knowledge of grammatical terminology, I think they can get bogged down by it a little bit and I tend, when we look at um starting or varying the start of sentences, um perhaps by, by um I don't know, by starting with a verb, I wouldn't always distinguish, I wouldn't always say, you know this is a non finite verb or a finite verb because you know they tend not to retain that sort of knowledge and I might just say a verb that ends in ing and it's like sometimes when I talk about adverbs and I know that they, they don't remember what that means so I'll say, so I'll just say usually it's an ly word to help them a little bit, and then, I find that a bit more useful

I think that things like being able to construct a sentence in a coherent way is obviously important, like as a method of communication and so I think that students, I think that students do find as I said to you before I think that they find those sort of structural aspects much more difficult than making word choices, but I think they're equally as important

varying your sentence structure is obviously more important and I think you have to make it explicit to them sometimes and you need to have words in order to explain what it is you're trying to say, so it's useful from that point of view

#### How you teach grammar

- You select the terminology you think is appropriate, and don't always use it. **But I probably would now though!**
- You do teach some word classes – can you be specific about which? **As provided in the schemes of the project**
- You use modelling.
- Your teaching is quite similar in style to the activities in the schemes of work provided by the project.

although I taught the words, so I would teach um subordinators, I wouldn't have called them subordinators or subordinating so they would have an understanding of the word and how to employ it but they wouldn't know what the word was called so that's a difference, that is a difference, um I have and do use um the word connective and coordinator so that was something different but that isn't something that I would necessarily focus on with regards to argument writing,

I wouldn't normally, we don't normally, we do teach students um word classes um we don't normally teach like for example if we're talking about um how to teaching students how to vary their sentence structures, to create different effects, um I would model for them how to um create some sort of basic sentences on the board, um,



and I would perhaps explain to them things like where to place the comma and you know perhaps highlight what connectives I've used, sorry I'm getting myself in a jumble

I think to be honest a lot of the stuff that I've done here is very similar to the kind of stuff that we tend to teach anyway

generally we would probably teach it much the same way, um

#### Comments on teaching grammar

- You think that grammar is difficult to teach in isolation – does this mean that you think it should be taught in a contextualised way? – If so, in what kinds of contexts? **As in the project schemes**
- Students need opportunities to consolidate their learning by applying it in their own writing.
- Do you have any other comments on how you think grammar should / should not be taught?

**Found peer assessment and evaluation worked really well, especially when we had been looking very closely at the effects of employing a certain technique or convention and students had done a small piece of focused writing. Students enjoy learning about grammar interactively.**

I think it's very difficult to sort of teach it, teach it in isolation,

I think it's good to have it modelled and um for students to have perhaps certain aspects of grammar modelled to them and then show the importance or the, effect of using um I don't know different types of sentences or whatever or making different word choices and then, um, for them then to, I think what they need to do is they need to then have an opportunity to put, consolidate it by writing themselves otherwise I think it, their knowledge just gets lost a bit

**My training as a teacher has influenced my beliefs about grammar teaching; prior to this I considered it much less important because I was not taught much grammar at school. Since becoming an English teacher, the schemes of work and resources I use tend to encourage students to reflect on their use of grammar and how it maximise its efforts. My involvement in this project has made me realise that my own subject knowledge is important in raising the students' attainment and ability in writing.**

Appendix I.iv.b Interim codes

Themes	Description	Research Question	Specific Interview Questions
Grammar Beliefs	any beliefs about grammar which do not fit the categories below		
Value of Grammar	comments, positive and negative, relating to the value of teaching grammar, its usefulness, implicit/explicit, contextualised/ decontextualised, including examples of where it has been useful	Evaluative: What do teachers believe about the value of grammar teaching?	What is your personal view about the role of grammar in writing lessons? Are there some elements of grammar which you feel help children become better writers? Are there some elements of grammar which hinder or do not help children become better writers?
Children's Knowledge of Grammar	comments on what children seem to know / not know / find easy or difficult relating to grammar	Evaluative / Episodic influences What do teachers believe about the value of grammar teaching? How do teachers beliefs relate to their experiences of learning / teaching grammar?	
Children's Attitudes to Grammar	comments on how children react to or feel about grammar / grammar teaching	Evaluative / Episodic influences	
Use of Terminology	comments on the use / value of grammatical terminology in the classroom, including children's responses, both positive and negative	Evaluative	Is it necessary to teach grammar terminology or can children learn about grammar without the terminology?
Conceptions of Grammar Teaching	expressions of what grammar teaching 'is' – particularly in response to T3 prompt	Conceptual: What do teachers understand grammar teaching to 'be'?	What do you understand by the term 'grammar teaching'?
Affective Grammar	feelings relating to grammar, teaching grammar	Affective: What do teachers feel about grammar teaching?	How confident do you feel teaching Fictional Narrative /Argument /Poetry ? Is there anything you feel you need to know more about? How confident do you feel in your own subject knowledge of grammar? How confident do you feel in applying your grammatical knowledge to writing contexts
Linguistic Subject Knowledge	comments on teachers own subject knowledge – <u>not</u> examples of it	Affective	As above
Grammar Experiences	comments on teachers' own experiences of learning grammar (could also code in here any discussions of formative experiences of teaching grammar – though none yet (could overlap with affective grammar?))	Episodic influences: How do teachers beliefs relate to their experiences of learning / teaching grammar?	Can you tell me about how you normally teach or do not teach grammar in the context of writing?
Grammar Pedagogy	any examples of how teachers approach grammar, explicit / implicit, contextualised / decontextualised, and generalised comments on 'how' it should be taught	Evaluative – how do teachers believe grammar 'should' be taught?	Can you tell me about how you normally teach or do not teach grammar in the context of writing?

Interim / Draft Coding Tree

Value of Grammar							
Specific Value	Rules	Personal Experience	Negative Aspects	Important Aspects	General Value	Designing Writing	Other
Language Variety (4/4)	Transparency- (3/4)	Project changed my mind (3/4)	Overanalysing (1/1)	Word choice is key (11/14)	Useful metalanguage (2/2)	Focus on effects- (8/8)	Usage more important than labelling (10/10)
Helps revision (revising writing) (4/5)	Rules of the game- (7/11)	(Grammar) made no difference to me (5/5)	Restrictive (7/10)	Sentence Structure is key (22/27)	Empowering (3/5)	Craft- (9/11)	Unnecessary (9/11)
Helps communicate meaning (8/10)	Mechanical- (6/7)	It has helped (5/6)	Close analysis at expense of extended writing (1/1)	Sentence Crafting is key (19/26)	Children aren't all instinctively knowledgeable (7/8)	Choices- (6/11)	Patterns not labels (cross-over to terminology) (2/2)
Helps analysis (7/7)	Grammatical Formulas- (3/3)	Grammar helped me (3/3)		Punctuation is key (11/16)		Awareness of processes (2/2)	Grammar is not as important as... (8/12)
Functional (1/1)	Grammar Toolkit (7/8)			Basic level is enough (13/15)		(-overlap in these codes needs sorting out)	Grammar and Creativity (13/21)
Exams (5/6)	(-overlap in these codes needs thinking about)						Does teaching grammar help writing? (30/36)
Creates focus (1/2)							Different with poetry (2/3)
Complex thought (1/1)							Depends what you're looking for (2/2)
Creates challenge (1/1)							
Boosts confidence (4/6)							
Accuracy (2/2)							

This is my first attempt to organise the bottom level codes into clusters within the top level theme 'value of grammar'.

The following bottom-level codes have been grouped according to top-level theme, but not clustered into mid-level groups yet.

Conceptions of grammar	Grammar experiences	Affective responses	Linguistic Subject Knowledge
Building blocks Correct Effects Exercises Formula Hard to define It's not Language Variety Meaning has changed Not right or wrong Old-fashioned Parts Punctuation Right or wrong Rules Sentences Syntax Terminology	A-level language Bad experiences of learning Good experiences of learning Grammar helped me Influence of experience Instinctive It made no difference to me Learned through foreign languages Learned through reading Look it up Not taught Self-taught Project changed my mind Taught during teacher training Taught at school Taught at university	Lack confidence Boring Confident Confident pedagogy English teachers struggle Enjoyable Expressions of dislike Fear and panic Inadequate Know enough Know more than I realised Lack confidence in pedagogy Love literary not linguistic Project improved confidence The term 'grammar'	Confident at... LSK influences students LSK influences pedagogy Struggle to explain Struggle with terminology Problems in the classroom Project improved pedagogy Want to know more
Children's knowledge of grammar	Children's attitudes to grammar	Use of terminology	Grammar pedagogy
Better for high ability Can't explain effects Can't retain knowledge Can't transfer knowledge Can use terminology Confusing Examples of understanding Expected prior learning Good for autistic Poor opinions of primary schools Terminology difficult The project helped the students	Anxiety and fear Boring Don't like terms Don't value it Focuses on product not process Frustrating Individual differences Like structure Like terminology Maths and science fans like it	Basics Generally helpful Helps analysis Helps communication Hinders Improves awareness of choices Literary vs linguistic Not as important as... Teach without terms Unnecessary	Contextualised good Decontextualised bad Drip-fed good Experimentation good Hard to teach Overload Separate grammar lessons

Appendix I.iv.c Completed case study analysis framework

Teacher name	Jane
Teacher Data	English and American literature with modern European philosophy / PGCE / 4 years teaching pre-project, 5 was project year, year 6 end was case study / TA for 3 years previously/ Taught at: Only at current school - mixed comp / KS5 coordinator (previously KS4 acting) LSK Score 9
School Data	SW; Mixed Comp, 11-18, 1658 on roll; %FSM below; GCSE inc Eng & Maths 53% (2008), 51% (2010); Ethnic Diversity Well Below; % SEN above; Latest Inspection Result (start project) 2, during case study (May 2010) inspected: 1
Pedagogy/justifications	<p>External-School/Department</p> <ul style="list-style-type: none"> <li>o we were given some money by the PE department, who had got it from somewhere, I can't remember where, in order to write this scheme, so it had to be with a sport focus</li> <li>o I was asked to write a scheme that would span about 12 lessons. I was asked to write a non-fiction writing scheme, developing students ability to analyse, review and comment, so I was given those 3, that triplet</li> <li>o I wouldn't have chosen to do this, I would never have done this, [referring to planning sheets] but that's what I was told, or asked to do. So yes this is sort of old SATS style.</li> <li>o I realise that the lessons are over-packed, there's too much in every, almost every lesson, but I kind of left that in with the proviso that teachers can just cut bits out if they want to</li> <li>o <b>Since becoming an English teacher, the schemes of work and resources I use tend to encourage students to reflect on their use of grammar and how it maximise its efforts</b></li> </ul> <p>Very aware of responsibilities to colleagues and the role she was asked to play when writing this scheme. Willing to put aside own interests (and beliefs?) when it comes to the planning sheets. This does not seem to cause the same levels of despondency as Cat experiences in similar circumstances. Note use of 'we'.</p> <p>External-Curriculum/Exams</p> <ul style="list-style-type: none"> <li>o the reason I was given that was because we do it at GCSE, but we don't really do it anywhere else in KS3, so the idea was to somehow give some students some preparation for that</li> <li>o I was given the old-style objectives which is why some of the, some of the choices for starters might seem a bit odd</li> <li>o I rewrote it in line with the new objectives in 2008, and I did make decisions about keeping certain things in</li> <li>o I did think about chopping out the, where the section on using negative prefixes, cos again that was an objective that I had to write in, so I made the decision at the time. I think if I taught it again I probably would chop that bit out.</li> <li>o think that's probably because of the objectives I was given,</li> <li>o that's because the dominant assessment objectives were recognise how language is used by writers to appeal to an audience and persuade them. Identify and comment on structure and organisation of features including grammatical features at text level. So I</li> </ul>
Black = stimulated recall interview	
Blue = case study lesson transcript	
Green = think-aloud protocol	
Purple = phase one semi-structured interview	
Pink = phase one lesson observation schedule	
Red = reflection on belief profile	
Orange = my notes	

think the focus was looking at word choices and text level rather than sentence level assessment objectives

- I remember talking about what to do for the final assessment, and because SATs were in place at the time as well, and I think this was the last scheme, ... so I think this was the last writing scheme that we had before students went into year 9, so there was a focus on preparing them somehow for SATS.
- I was just wondering why you were looking at adjectives and abstract nouns? T: I think, probably because that was the objective. It wouldn't... it wouldn't have been my natural choice.
- [Discussing explicit teaching of ling terms] I think it's useful to some extent. The objective don't forget was understand key terms that help to describe and analyse language, e.g. word classes, so that's why I was doing that.
- And the reason why we wanted to do that is because at GCSE, those ..this is a style of writing that we do as part of our GCSE
- it's one of the three writing triplets that we look at in national curriculum
- Ok. These are our objectives for today. By the end of today's lesson, this is what I hope you will have understood. I hope you'll be able to read something and understand the writer's viewpoint

Note multiple use of 'we' again – sees own teaching as one part of departmental approach. Again, comments from stim recall suggest willingness to put aside personal preferences – these are clearly not convictions in the same way that Cat's are – more willing to accept what she is 'told' to do.

External-pedagogical-fixed approach

- I'm just trying to think of an alternative approach there. What else could you do? I don't know, I think maybe that's the way I was taught, I don't know, was that the way I was taught to teach? I don't know. I don't know why I chose to do that
- I think to be honest a lot of the stuff that I've done here is very similar to the kind of stuff that we tend to teach anyway
- generally we would probably teach it much the same way,

Evidence that the teacher is 'encultured' into an Exeter / SD way of teaching writing, a particular approach which is very reliant on the use of text models to analyse then use for own writing. This is how the G4W schemes were based. Note use of 'we' again – sees teaching approach as something consistent across the department?

External-resource-driven

- adjective is obviously a classic describing word isn't it, I suppose I could've chose adverbs as well, but I think because I was looking at newspaper quotations and I pretty much had this resource, I think looking at this resource encouraged me to choose adjectives and abstract nouns, I think.

Links to focus on text models and analysing them for genre features

Internal-variety-different to fixed-approach

- but I also tried to do something that was slightly different to what we do at GCSE as well

Again note 'we' but attempt to be different

Internal-emotive

- I suppose because I'd written it I was quite loathe just to chop some stuff out just because the objective wasn't there any more
- my classroom's quite revealing, because I don't have any explanations of grammatical terms anywhere, but if you have a look, there are a lot of literary terms explained all over the walls...I was given some grammatical ones and I thought I'm not putting those up... Oh I think the design was boring. I think if the design was more interesting... It does reflect my own, but I, I hope that, I hope I don't communicate that to the students, I try not to, um and in fact that wouldn't necessarily stop me from putting something up on the wall if I thought it was going to be useful anyway.

Evidence of personal preference, but the effect of this on teaching is very limited. Also emotional / effort investment in work – similar to Cat. Reluctance to re-do or change?

Internal – pedagogical – genre focus

- I thought about getting rid of the fact and opinion thing at the beginning, but then I decided to keep that in because that lends itself to analysis of points of view which is obviously quite important in this type of writing
- because we're looking at a different genre for year 8 I wasn't quite sure they'd be familiar with it, I wanted also to include at the beginning of the scheme as many different text types as possible that I could use as models, because I wasn't sure they'd really be aware of it.
- when I'm teaching to argue persuade advise, I think its, you don't necessarily have to have as wide an understanding of different text types as you do for to analyse review and comment
- so I wanted to introduce them to as many different text types as possible, and also the idea that within a text you can have different voices and opinions to support different viewpoints, and that's an idea that's introduced at the beginning
- because in analyse review and comment there's a point, it's always about point of view isn't it, certainly in review, maybe not so much in analyse, but in review and comment it's about presenting a point of view, and often it's presented as if, they're often a combination of facts and opinion used, and sometimes the opinions are presented as facts.
- (of model/annotate/write pattern) I couldn't expect a student to write in a particular style if they hadn't had any experience of it.
- [discussing focus on pronouns] I think she says 'we we we us our' to create a sense that we're all on the same side....because we're going to on to do some, well, they're going to go on to do some writing where they're going to be looking at sort of presenting an argument, and so sort of 1 feature of argument writing would be using that, so that's why, so that's something that we will revisit.
- we're going to be looking at a different style of writing, so today's lesson is really an introduction to this kind of writing, and I've written up there three words, I've written the words analyse, review and comment, because that's the kind of writing that ultimately you're going to be working towards producing.
- but the kind of reading we're going to be doing is going to be sort of very different type of text from Holes, so we're going to be looking not just at one text, but lots of different texts, and different types of texts as well.
- We're looking at different types of writing, and I've put the words 'analyse, review, comment, and that's type of writing that we're

going to be looking at doing. Do any of you know what the word analyse means?

- Now we're gonna have a look at an example of how to use a negative prefix to convey an opinion that you wouldn't want to argue with. If you use words like this, yeah, it can present an opinion in quite a forceful way, and as we're looking at presenting points of view this might be quite useful.
- The style is generally appropriate
- The sentences are well-structured, are structured clearly and they're all appropriate. I didn't think it was terribly imaginative or interesting, as I said I like the expression 'I fell in love with the styles,' other than that it was quite unimaginative, although appropriate. In terms of matching the style of writing to purpose, I think that's quite evident, mostly, apart from at the end where some informal and colloquial expressions are used.

Concept of teaching writing is very closely tied up with genre – conventions and features. This is evident in interview statements, lessons which link grammatical features to effects which are tied to genre and purpose (see 'effect' section below for numerous examples of "to show a different point of view" etc), and in comments on the marking which centres very much on 'appropriateness' i.e. notion of purpose and audience. This fits closely into the NLS framework model of 'Audience / Purpose / Form' (ref?) This focus on genre may be a feature of the overall purpose of the scheme – the fact that it is a triplet scheme – and the fact that she thinks students are less-familiar with this type of writing. However, she still has a strongly generic approach to the think-aloud marking activity when this is a different genre, and potentially one which is less rigid (a recollection could be written in a wide variety of ways and for a variety of different purposes, and in fact the purpose of the writing was NOT made explicit, though there is a clear sense of 'matching the style of writing to purpose' in her comments).

Internal-pedagogical-learning terms – pupil independence

- I would get them to write a definition of a word down if it's a word that I know is unfamiliar to them and that they may say to me you know next lesson, what does that mean, or will it stop them from being able to do produce a piece of homework or produce a piece of work.
- Right, these are two terms that we're going to be coming back to in the next few lessons, alright, and you may forget, so it's good to have a record in your books that you can go back to and remind yourself.
- It's important that you write those down because we're going to be going back to them, and I'm going to be talking about topic sentences and discourse connectives tomorrow, and I don't want you to forget what it means, alright, or if you do forget what it means you know where to go to look to find out.
- "Don't forget to look back in your book in your English book for examples of rhetorical devices, rule of three and so on. Your book has your notes to refer to."

This really links to the section below – she wants students to know and remember the definitions of words and terminology – including grammatical terminology -, and to be able to look up the meaning of terms if they forget them. This leads to a kind of 'glossary' approach. Again, however, this is not evidence of a deep conviction as she expresses uncertainty about the need to know terms for their writing below, though she does say that terms are helpful for discussing writing.



Internal-pedagogical-pupil learning – knowing terminology; linking terminology to effects of vocabulary

- I think if, if they're in year 8 and we're covering a particular topic then I think it's essential that they understand certain words, as I say particularly if we're going to be revisiting them at certain points, um, and, um, ad hoc in the sense that I may ask some classes to copy down what the difference between non-fiction and fiction, with examples, like I did with my set 5, but I wouldn't ask my set 2 to do that, so it would depend on the students that are in the class as well.
- I think it is useful in a way because if you want to say to a student, if you want to talk about a piece of writing it can be quite useful, you know, and especially if you're giving like a list of success criteria you could say use, try and use adjectives to describe this, but it's not essential because, as you could see from the students, looking at the students' work, some of them that hadn't understood the word classes could still do the task at the end which was the writing about it by just looking at the model
- Only those basic ones, I don't really go into anything in any depth.
- I wanted them to get familiar with the kinds of words that adjectives are and how they can be used in a sentence, and ditto for abstract nouns, so that they'd be able to use them in their own writing to convey an opinion about someone.
- Why choose these objectives? Well the first one is because I was given it, um, and I decided to keep it in because I thought actually it might just give another dimension to their writing, this idea that if you can use words like undoubtedly and undeniably and....who could disagree with the idea that it would help to convey a point of view more strongly I suppose
- We're going to move on now to look at bias and objectivity, and can you just jot these definitions down in your books
- we're going to be looking at adjectives and abstract nouns and how we use those to present a point of view
- But before we start we're gonna play a quick kind of game to um recap your knowledge of um nouns, adjectives and abstract nouns
- (reading from OHT) 'a noun is a word denoting an object, a concept – that's an idea – or a person. It's a naming word. (referring to OHT) So an example of a noun denoting an object is a ball, an example of a noun denoting a concept or an idea – love – and example of a noun denoting um a person, well, I've got a footballer there but it could also be a name of a person. An adjective is used to describe nouns, it gives more detail about the appearance, smell, taste, sound and status of an object, concept or person. So the important thing to remember about an adjective is that it gives more detail about the noun. Ok? So, in the first case we've got, as our nouns, we've got ball, love and footballer, but that's quite vague, so in order to give us more information about the kind of ball, the kind of love, and the kind of footballer, I've put an adjective before each one, ok. So, in this case, so what kind of ball is it? The adjective tells us it is a tennis ball. What kind of love is it? The adjective tells us its passionate love, as denoted by the illustration there, and what kind of footballer is it? It's a brilliant footballer
- an abstract noun. So, some people think a noun is something that you can touch, yeah, and in most cases that's true, but sometimes the noun can refer to a concept or an idea. Something that you can't touch, yeah? Like, sadness, or music, or the example that I used before which was... any volunteers?
- I want one of you to decide that you are going to identify abstract nouns, and I want one of you to identify the adjectives. When you've decided who is going to identify which type of word, I want you to write the word 'adjective' or 'abstract noun', nice big letters

on to your whiteboard. It's got to be big enough that when you hold it up, everyone can see

- The reason I've done that is that we're going to look at how writers use adjectives and abstract nouns to present a point of view.
- So the type of adjective that you use can signal whether something is positive or whether something is negative, and in this case the word magnificent shows that it's a positive,
- So a lot can be implied by a writer's choice of individual words. Just by looking at one particular word, there's quite a lot that you can say about it, whether it's an abstract noun, like genius, or whether it's an adjective, like magnificent
- S: it might be an adjective. It's one or the other. I don't know. Um, because you can't see it, you can't touch it, and it's not really a thing. / T: Yeah, you're right. I just wanted you to explain to show that you understood
- [set 5] Can you make sure that you've got nice clear notes in your books please, because if you forget what a noun is I want you to have a note in your books so that you can go back and remind yourself, OK.
- Ok, so this is an example and I want you to write the examples down.
- It's good to have adjectives to distinguish between the two different types of marker, yeah?
- St: You can't touch Michael Owen. / St: You could if he was here.
- Underline the word, and then write the word 'adjective' next to it.
- What does the adjective, what does the adjective do here? Why is the adjective important? Why has the writer used that adjective? What extra information does that adjective give us about the kind of sportsman that Pele is and what does it tell us about the writer's point of view. B?
- So can you put a little subheading which is prefix, and can you copy down the explanation.
- Ok, so a prefix is a group of letters added to the beginning of a word to change its meaning or to create a new word. And then I've got a little diagram that I've drawn for you to explain it.
- I want you to have a look at the word disagree, which is an example of how you can use a prefix. It might be helpful if you can do the annotations as I've done them on the board. Ok, so the root word is the word agree, and the prefix are this group of letters here, 'dis' which you add to the word agree
- Is most an adjective? Would we call 'most' an adjective?... It is a kind of an adjective. It's what's called a superlative adjective, and a superlative's a word that's used to describe words...(interrupted by student asking how to spell emphasise) it's a word that's used to describe things that are the very best, the most, right at the very top, yeah?
- so today we're going to be looking at using negative prefixes – I'll explain what those are a bit later on, and we're looking at using adjectives and abstract nouns, which is something that we looked at last lesson, to help you develop a viewpoint, that's a point of view, and a voice in your own writing.
- what I'd like you to do is to see whether you can do this one, which is to select appropriate and effective vocabulary, and by that what I mean is I'll be looking to see in your own writing whether you can use adjectives and abstract nouns and other kinds of words to present a point of view.

- T: what nouns are used to describe, to tell us what kind of footballer Beckham is? / St: A good footballer? / T: No, what words are used? / St: Oh, um, a famous footballer. / T: Famous footballer. So (annotating board). Ok, L, did you manage to pick out any more adjectives? / L: Um, 'most talked about'? / T: Yep, well done. (annotating) Anything else? C? / C: Entire world. / St: (quietly) Miss, is coverage one?
- T: We've highlighted famous there. What about this, what about this use of the word icon? / St: That's a noun. / T: So icon's a noun, so what were the adjectives here then, J? / J: Become a global, or global / T: Global sporting, yeah
- C, on to the use of pronouns, we, us and our. Did you find an example of that. / T: C: Yeah, she uses 'we' loads of times and she uses 'us.' She says like, um, 'it's not good for us, but then we see' 'we don't like it near our children' 'too many of us' 'instead we buy ugg boots' There's loads. / T: Well done. This paragraph here, she uses lots of pronouns like we, us and our, ... this paragraph in particular I want you to have a look at. Why do you think she does that? What effect does that have? J? / J: I thought it was implying that its not just her opinion, it's the opinion of like 95% of the people.
- Today we're looking at how to use topic sentences and discourse connectives, and if you don't know what they are yet you will do by the end of the lesson
- so the topic sentence is the first sentence of each paragraph that introduces the subject of the paragraph. Ok? H, what's the topic sentence in this paragraph?
- So that you remember what these terms mean, because I'm going to refer back to them, Can you write down the definitions of these here. So write down the definition of the topic sentence and the definition of a discourse connective.
- As we read through I want you to underline all the topic sentences, and I want you to put a box around any discourse markers that you notice as we're reading
- T: Any discourse connectives there? / Sts: (3 or 4) Therefore? / T: Therefore, well done. / St: Genetic factors? / T: No, genetic factors is a thing, isn't it, it's not a word that introduces an idea. Go on C? / C: Unrelated? / T: No. / St: Maybe? / T: Maybe is one, yeah. / St: Perhaps? / T: Perhaps, yep
- I suppose what that would mean would be ... perhaps understanding words that are, or the vocabulary to talk about um construction of sentences, language
- In Year 9 I tried to teach them things like finite verbs and things like that and I found that very confusing and wasn't worth it at all and I think there's probably a much easier way to do it but I think that doing it this way is fine, yes... I'm not really sure they're interested enough in (inaudible) to make it worth their while, do you know what I mean, remembering, and I think if it's very basic and they're just thinking about very simple word classes and they can see the purpose of it, you know, like you say, use it as a shorthand, but when you're basically, you know, trying to teach them things that are a bit more complex, things that aren't in common usage then I think that's much harder for them.
- there were a few people needed to be reminded what an adverb was but it didn't take much and I think it was just a momentary lapse and I think on the whole like you said they are quite comfortable, quite familiar with using basic

- I still do genuinely wonder how useful it is for them, you know to be given lots of other grammatical terminology which they don't really seem to understand
- when I looked back at their work with this one to see whether they'd got it, they hadn't really totally understood what a noun phrase was
- although I taught the words, so I would teach um subordinators, I wouldn't have called them subordinators or subordinating so they would have an understanding of the word and how to employ it but they wouldn't know what the word was called so that's a different, that is a difference, um I have and do use um the word connective and coordinator so that was something different but that isn't something that I would necessarily focus on with regards to argument writing,
- it has been useful in my teaching for students to understand word classes and things like that and also to understand um how to, how to compose a sentence because I think otherwise it's quite hard um for students how to use punctuation effectively, particularly commas, but I, I don't think that it's necessary for them necessarily to know all the different names of the different types of verbs and the different types of nouns that you can get we do talk about the difference between common nouns and abstract nouns, I think that's probably, that's quite a technical, that's about as technical I think I get in terms of differentiating between the word classes
- I think as I said to you before I do wonder how useful it is for them at year eight to have a really in-depth knowledge of grammatical terminology, I think they can get bogged down by it a little bit and I tend, when we look at um starting or varying the start of sentences, um perhaps by, by um I don't know, by starting with a verb, I wouldn't always distinguish, I wouldn't always say, you know this is a non finite verb or a finite verb because you know they tend not to retain that sort of knowledge and I might just say a verb that ends in ing and it's like sometimes when I talk about adverbs and I know that they, they don't remember what that means so I'll say, so I'll just say usually it's an ly word to help them a little bit
- I think you have to make it explicit to them sometimes and you need to have words in order to explain what it is you're trying to say, so it's useful from that point of view
- You believe a 'basic' knowledge of grammar is important, but an 'in-depth' one is not – could you explain a bit more about what you'd include as 'basic'? depending on the ability of the students, but I would say that in the 3 schemes we were expected to teach the basics of grammar with possibly a few exceptions (ie things that didn't work so well for me such as noun phrases and distinguishing between finite and non finite verbs)
- varying your sentence structure is obviously more important and I think you have to make it explicit to them sometimes and you need to have words in order to explain what it is you're trying to say, so it's useful from that point of view
- You select the terminology you think is appropriate, and don't always use it. But I probably would now though!
- "Now the whole point was to see if you can remember some of the persuasive devices we've been looking at...we were looking at counter arguments. What specifically were we looking at – what kind of words...can you remember what those kind of words are called?" / Students readily contribute examples of subordinating connectives: although, despite, while, however, on the other hand and co-ordinating connectives: and, but, or

- o Many students seem confident in using terminology to help them explain effects.

Jane has some tension or uncertainty in her beliefs about teaching terminology, with a suggestion that there is a certain amount that is useful to know, but that too much gets students "bogged down". There is evidence in her lessons of teaching the definitions of terminology for their own sake, though she explains this as driven by the framework objectives not by her own beliefs in their efficacy. She thinks that they can be useful, but that they're not necessary, in that students can copy patterns from models without understanding them linguistically (see below 'focus on models / patterns'). "Abstract nouns" is as "technical" as she gets. In all lessons there is an attempt to link the terms to how the words are used. Sometimes (particularly with set 2) this is very open-ended (see 'focus on effects') and highly contextualised in discussion of individual words – and it is not always clear that knowing the label for the type of word was necessarily helpful. Sometimes it is highly generic (in the proper sense) and falls back on convention – see set 5, where pupils spot connectives / abstract nouns and the teacher gives generic reasons for their use. The set 5 class spent a lot of time simply annotating for word classes, and this became the dominant focus of lessons on abstract nouns and connectives (unintentionally). Jane selects the vocabulary that she thinks is useful – though her comments on her belief profile suggest that from the project results she now thinks that they're useful (is this linked to her conception of grammar as 'terminology' – that the project results mean that she should use terms?) The sentence structure activities focused more on effect with limited terminology (short/long sentences) – evidence that she favours word classes which is clear from her comments on what terminology she chooses to teach (basic word classes, LSK not good on clauses) too. More comfortable teaching grammar at word level than sentence level? But in fact comfortable looking at patterns and discussing effects at sentence level, so is the terminology necessary?

Internal-pedagogical-pupil learning - close analysis

- o yes I do annotate quite a lot and the kids are used to it because it encourages them to look closely at the text and the devices that have been used.
- o as you could see from the students, looking at the students' work, some of them that hadn't understood the word classes could still do the task at the end which was the writing about it by just looking at the model
- o Annotation activities in lessons 2 & 3
- o C: She uses loads of pronouns. / T: We're going to move on to that in a second.
- o What this, what this does actually is that it makes you take account of the punctuation, so it makes you think about when, how punctuation is used as well, so for example, how long and how short the sentences are
- o as I was saying they're good at reading, reading it but then less effective at then transferring that knowledge into their own writing
- o they'd spent the lesson on counter arguments and I thought they'd been really good throughout the lesson and we'd talked about how important an, you know counter arguments were and how to use subordinating connectives within them to dismiss your opponents point of view etcetera, um and not one person did it in their leaflets which I thought was really quite interesting, quite revealing I suppose

A fundamental part of Jane' teaching of writing involves analysis (usually through annotation) of real text models which pupils then base their writing on. It's interesting that she sees problems with students transferring this knowledge sometimes, though in the Healthy Body scheme it

seemed to work (see comments on 'models / patterns' below).

Internal-pedagogical-pupil motivation

- o laborious isn't it and it's so much easier to do just to get them to annotate

Internal-pedagogical-anticipates pupil thinking

- o (responding to why she described the writing assessment as looking at 'how well you put your sentences together and ideas together') I think that instinctively when kids think about writing, first of all they always think about spelling, so I wanted them not to think about that. ..I'm talking about the writing from a structural point of view rather than the ideas that go in, rather than generating ideas that go in to that, I don't know. I think because, I think because I don't think the kids think about those things so much, I think when they think about writing they think about things like the ideas, and then they think about things like the spelling, but they perhaps don't immediately think about those two things

Internal – pedagogical - Focus on models and patterns

- o What else could you do? I don't know, I think maybe that's the way I was taught, I don't know, was that the way I was taught to teach? I don't know. I don't know why I chose to do that. I think because, I think because its, I think because I suppose instinctively it's hard – I couldn't expect a student to write in a particular style if they hadn't had any experience of it.
- o in some cases I made stuff up to fit in with what I wanted to do,
- o I know with the Beckham article that I used later, I know that I did, I know that I put the, I certainly put at least one of the negative prefix words in, if not both of them, although most of this I did genuinely get of the internet, I know that I chopped bits out that I thought weren't appropriate, and I did put some stuff in. I even think that I rewrote some of the sentences that weren't correct,
- o if you show the model, they can just copy the pattern,
- o but it's not essential [knowing terminology] because, as you could see from the students, looking at the students' work, some of them that hadn't understood the word classes could still do the task at the end which was the writing about it by just looking at the model
- o Why did you want to distinguish it? T: Um, because it could be used in that pattern - to create a pattern, so you could say 'the most the most the most' some of them in their writing did use did use that and I wonder if they would have used it if I hadn't pointed it out in the beginning, even though I didn't go on to teach it explicitly as I wanted to, and it would have been better I think if I'd done that.
- o I'm going to show you a piece of writing about a sporting celebrity because I'd like you guys to have a go at doing something similar, um, in a few minutes time. So this is to give you a kind of model if you like, so this is for you to refer back to.
- o Now I've given you some models, some texts to use, so if you want to, if you're really struggling with ideas have a look through this text – the Beckham one and this one – and see if you can get some ideas if you're stuck
- o What this, what this does actually is that it makes you take account of the punctuation, so it makes you think about when, how punctuation is used as well, so for example, how long and how short the sentences are
- o What you can do is next lesson when you come to write up when you come to start writing and planning, use this sheet, alright, to help as a prop for yourselves. You know, refer to some of the discourse connectives that you've used here and if you're unsure

about how to write a topic sentence then you can use this as a model can't you and say oh yes I can remember how to do it, so you can use this to help you to structure your own writing.

- I think it's good to have it modelled and um for students to have perhaps certain aspects of grammar modelled to them and then show the importance or the, effect of using um I don't know different types of sentences or whatever or making different word choices and then, um, for them then to, I think what they need to do is they need to then have an opportunity to put, consolidate it by writing themselves otherwise I think it, their knowledge just gets lost a bit
- Class is obviously used to working with text models and annotating effects (fiction scheme)

Fundamental to the teaching approach is the use of text models used to identify features of genre – she suggests that this is how she was taught, or taught to teach (fits with the SD and Exeter styles?). Jane explains that she couldn't ask students to write without having seen something to model it on first (cf the same activity Cat did). Features are drawn from models and linked to genre (purpose) and students are instructed to use these features in their own writing. Students are instructed to poach vocab / structures and ideas from texts if they are struggling themselves, and to use models as examples. Models are annotated with terminology for word classes, and without terminology for sentence patterning and length. Models are real, but adapted for purpose to contain more of the features the teacher wants understood (e.g. negative prefixes in the Beckham article), or written by the teacher. Jane sees this as one way in which knowing the terms becomes redundant – they can copy 'patterns' without knowing definitions. As the last quotation indicates, models always lead on to student writing to help them to transfer their knowledge.

Internal – pedagogical – focus on effects

- But I suppose part of understanding is being able to talk about the effect that it produces, doesn't it, so that is an important part of understanding, not just being able to identify - I mean really it's implicit, isn't it, it's not just being able to identify, being able to explain it, and I suppose the only way they were really able to demonstrate any understanding was by using it in their own writing, even if they didn't show that they understood the effect of it, for analysis.
- So the type of adjective that you use can signal whether something is positive or whether something is negative, and in this case the word magnificent shows that it's a positive, [further examples of this sort of discussion follow]
- So a lot can be implied by a writer's choice of individual words. Just by looking at one particular word, there's quite a lot that you can say about it, whether it's an abstract noun, like genius, or whether it's an adjective, like magnificent
- It's good to have adjectives to distinguish between the two different types of marker, yeah?
- What does the adjective, what does the adjective do here? Why is the adjective important? Why has the writer used that adjective? What extra information does that adjective give us about the kind of sportsman that Pele is and what does it tell us about the writer's point of view. B?
- Let's look at the word genius. What does the word genius tell us about what the writer thinks about Pele? Yeah, cos its, all of these words, the writer's choice of word is important because they convey a point of view.
- Can anyone explain how the meaning of the word has changed? There's not necessarily a right or wrong answer, I just want to get

	<p>your ideas here. M?</p> <ul style="list-style-type: none"> <li>○ Undoubtedly, good. So the word undoubtedly also has a negative prefix. I think this, I personally think this is an even more effective way of using um a word like this. Again, have a look at the quotation. Can anyone explain why that word is quite a powerful word choice there. Why do you think the word undoubtedly is quite important there? A? / A: It's saying like there's no doubt about it, it is like (can't hear)</li> <li>○ So the word is used in a very positive way to say you can't possibly argue with this point of view. And there are also quite a lot of adjectives that are used in the first paragraph as well, to give more detail about Beckham and why he is such an amazing footballer, why he is undoubtedly the most famous footballer in Britain</li> <li>○ So that's used quite effectively here because it's repeated. If you repeat something, what effect does that have? A?</li> <li>○ so today we're going to be looking at using negative prefixes – I'll explain what those are a bit later on, and we're looking at using adjectives and abstract nouns, which is something that we looked at last lesson, to help you develop a viewpoint, that's a point of view, and a voice in your own writing.</li> <li>○ Now we're gonna have a look at an example of how to use a negative prefix to convey an opinion that you wouldn't want to argue with. If you use words like this, yeah, it can present an opinion in quite a forceful way, and as we're looking at presenting points of view this might be quite useful.</li> <li>○ so using a negative prefix here it's saying something in quite a forceful way to convey an opinion, and when that's combined with this phrase, "I don't think many people will disagree," it's suggesting that, um, this person's opinion cannot be questioned or shouldn't be questioned. It's almost inviting you to quest- to not challenge it, because it's saying it in quite a forceful way.</li> <li>○ So the word most is a kind of adjective that emphasises something. When you repeat something you emphasise a point, yeah?</li> <li>○ Use of adjectives like most, particularly when they're repeated, again work to emphasise that Beckham is a really great figure that everyone should admire, so again emphasising that it's a really positive profile of a sporting celebrity</li> <li>○ are you saying the word but signals a change in the argument?"</li> <li>○ These are collective pronouns because they're it kind of includes everybody together. If you do that it creates a sense that we're all on the same side.</li> <li>○ T: Did anyone notice anything about the way short sentences were used in the article? A? / A: Where it says, like um, "Sienna Miller smokes. So does Kate Moss." It's like, look, she does it too, short and (can't hear). / T: Good, so a short sentence is short and snappy. What else does the sentence do there. Does it do anything else? S? / S: Well, I was going to say that in this she's kind of put a long sentence and then she's put a short one and then another short one. / T: Uhuh. What does the short sentence do there then? / S: It kind of suddenly blabs information at you... / T: Does it emphasise the point that's made previously? Ok. Going back to A's though, because, quite unusually, she uses 2 very short sentences at the beginning of a paragraph. Usually, they're used more as Sam said at the end, after a long sentence, sort of to kind of hammer home a point. A? / A: Impact...(can't hear) like A says it's the start of the new paragraph, makes you kind of want to read on because...(can't hear) / T: What so it acts as kind of like a</li> </ul>
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narrative hook? So it gives you a little bit of information and then stops you so you think 'hang on, I want to know more' Am I putting words in your mouth or is that what you meant? / A: Yep. / T: Yes? Ok. S, what were you going to say. / S: I was going to say the same. / T: Ok, K? / K: I was also going to say it gives a bit more impact at the beginning because if you have a long sentence that goes on and on and on you can get, eventually you just forget what it just said...(can't hear) ... but with a short sentence like that....can't hear) / T: Yes. It stops and it makes you reflect. So a full stop makes you as you're reading it makes you stop and think about what's just been, what's just been said.

- However, good. However is an example of a connective or a discourse marker as it's sometimes known, or a discourse connective, um, that suggests that another point of view is going to be introduced or a further point of view is going to be introduced. So although they start off by talking about the health risks here, the word 'however' signals to the reader that what they're actually gonna do is they're actually gonna challenge that point of view.
- T: ok, right, what I'm trying to explain is that if you introduce a point of view but then you want to challenge it or you want to introduce another point of view, perhaps to challenge it, you use a word like however. Can you think of another discourse connective or another word that you might use to suggest an opposite point of view or to suggest that you're going to argue against something? C? / C: Is it like, 'also'? / T: Also could be an example, but if you said also you're more likely to come up with a point that was the same, yeah?
- So a connective doesn't always come in the middle of a sentence, it can often come at the beginning of a sentence to introduce a further point.
- If you look at all of these that are used on the last you'll see that they're often used at the beginning of a sentence or the beginning of a paragraph, so they're used at the beginning of a paragraph to introduce a further point and they're also used within the topic sentence.
- we had quite a long discussion, it was quite interesting about the difference between shall and will, and I sort of gave them some anecdotal um evidence of how I had used it in the past and been told off and from misusing the word will and um, so they all found very amusing, yeah so we talked about that and the differences in tone that that can create and they seemed quite receptive to that
- I think it's good to have it modelled and um for students to have perhaps certain aspects of grammar modelled to them and then show the importance or the, effect of using um I don't know different types of sentences or whatever or making different word choices
- Emphasis is on different effects available as result of different choices (argue scheme)
- Many students seem confident in using terminology to help them explain effects. (argue scheme)
- Comments on students' examples of sentences e.g. "A lot of you are adding adjectives when you could change the noun for a better effect" (fiction scheme)
- Teacher's questions concentrate on effects/purpose of writer e.g. "What do these nouns tell us about Sade?" "So this noun gives her an identity – it doesn't just say 'girl'." (fiction scheme)

	<ul style="list-style-type: none"> <li>○ Teacher pushes students to be precise in explaining effects of word choices. (fiction scheme)</li> <li>○ Do you remember most of you had the target to use punctuation not only correctly but also effectively. (argument scheme)</li> </ul> <p>Throughout all lessons there was a very strong focus on discussing effects of grammatical choices. These were always set in a generic frame of reference which saw the choices as conventional features of genre, linked to the purpose of the text. With the set 2, there was some very flexible discussion of the effects of choices, including lots of word-level and some sentence and text-level features. With the set 5, there was more tendency for the students to spot devices and the teacher to offer a catch-all generic purpose for the feature (see text connective explanations), though there was more flexible discussion of the use of different sentence lengths.</p>
Constraints	<p>ICT Availability</p> <ul style="list-style-type: none"> <li>○ I did have access to some online resources and I did have access to the internet but not until towards the latter end of the scheme which is why some of the resources are cut and paste you know from magazines and things,</li> <li>○ the other thing's I used to use OHTs and project on to the board and annotate with marker pen on the board which I thought was perfect, or onto the OHT, and we don't even do that any more, and I find, and because we don't have interactive whiteboards it's really hard for me to annotate using the computer. So I can do the basic bit of highlighting like I did with the word class sheet, but other than that it's really quite difficult.</li> </ul> <p>ICT Knowledge</p> <ul style="list-style-type: none"> <li>○ at the time my technical skills weren't really, I mean I could word process but I couldn't really do much more than that and that's why it isn't really technically whizzy or interactive in that way</li> </ul> <p>Resources</p> <ul style="list-style-type: none"> <li>○ I found getting hold of the articles really difficult</li> <li>○ (of annotation) interestingly that's something we've been told not to do to save on resources</li> </ul> <p>Time (inside and outside the classroom)</p> <ul style="list-style-type: none"> <li>○ that's why I was doing it originally, and that is what I would have done. And cos I'd writ – as I said before – because I'd written the lesson plan I didn't overhaul all of it. I was rewriting A-Level stuff at the same time</li> <li>○ I think you could see by what I said next, I think I was just quite keen to move on because I think we're running out of time.</li> <li>○ I realised that the words that I'd used for set 2 ....weren't um weren't great, but I, rather than rewriting, what I should have done I suppose really is I should have rewrote the activity but I just didn't have time do that, I just, I tried to alter it and make it more effective.</li> <li>○ originally I was going to talk about that paragraph and I was going to talk about um most.. most.. more.. and then many, and that's why, cos I was going to talk about the structure of the paragraph, um, and then how that sentence kind of ties it up, but then I, what sort's the timing? I was probably running out of time, and I'd forgotten, so that's probably why. I probably looked down and thought 'shall I, shan't I? No I won't'</li> </ul>

	<ul style="list-style-type: none"> <li>○ school life doesn't allow you time to reflect as much as you'd like to really.</li> <li>○ Right everyone, I'm going to have to cut this short because we're running out of time.</li> </ul> <p>Behaviour</p> <ul style="list-style-type: none"> <li>○ the problem that I have with the set 2, particularly in the first couple of lessons that I saw with you, and for some reason they were particularly noisy, they were noisier than they are usually, and if you've noticed they've actually settled down a bit now...they, there were a lot of things I meant to say and I didn't, and a lot of things I meant to do and I didn't, and it was a case of afternoon lesson, they were noisy, running out of time, so sometimes I didn't say the things that I wanted to.</li> </ul> <p>LSK / Experience</p> <ul style="list-style-type: none"> <li>○ I think I always feel that um my, my ability to teach grammar in any way because of my lack of, my own lack of teaching and my own lack of learning being so um, being I suppose coming so late in my life,</li> <li>○ I wouldn't say that my own, my own knowledge of grammar is particularly good, so I, I'd just teach them what I feel comfortable with and I think that that's, it seems, that that is enough, that's my opinion</li> <li>○ I wouldn't teach, I wouldn't choose to teach noun phrase / Q: yeah / A: I mean that's why I was hesitating while saying I didn't think that lesson worked well, I don't know whether that lesson didn't work well because I taught it / Q: right / A: or because, it didn't / ...I mean I understand the concept behind it, I found it, I did find it hard, hard thing to, to teach in any kind of meaningful way,</li> </ul> <p>Constraints were relatively minor and to do with planning (time, resources). No ideological constraints were mentioned in interview or evident from observation. While reference to external forces was given as a REASON for choices made in the scheme, they weren't ever phrased negatively as CONSTRAINTS on how she teaches. LSK did not come up as a constraint in phase 2, but was mentioned in phase 1, possibly because some of the content of the Exeter schemes (though not the pedagogy – see other comments) caused discomfort in this respect. Lots of egs of LSK as a constraint in phase 2 though – see the developing LSK code below.</p>
LSK	<p>Developing LSK</p> <ul style="list-style-type: none"> <li>○ some of the choices I made were confusing because I had used some compound nouns... um... instead of what I was thinking adjective, describing the noun, yeah like mail bag, or... and there was another example I used, oh I know, field.</li> <li>○ do you have to have an adjective, well... I suppose no, but it would be hard to distinguish between anything, wouldn't it?</li> <li>○ J: Isn't tennis a sort of tricky one because if it's on it's own it's a noun? / J: Tennis. If it's on it's own it's sort of a noun? / T: Yes, absolutely. So the word class will vary according to how, it's position within a sentence or how it's used. Yep? So. But in this particular case, yeah, the word tennis acts as an adjective because it's giving information about the noun</li> <li>○ St: When you said Germany, if you're in Germany, then you're touching Germany, aren't you. / T: Ok, we're talking about Germany as in the country, not about you being there and touching things.</li> <li>○ St. The sports bit, of the sportsman, because it's like a whole word, or not, I don't know, is it? / T: The whole word, that's the noun, because that's the whole word. / St. Ok, but if it wasn't, it would be a... Ok, I don't know / T: If it wasn't sportsman, if it was man, that</li> </ul>

	<p>would still be a noun. / St. I don't... don't worry, I don't know what I'm talking about.</p> <ul style="list-style-type: none"> <li>○ now I've said it's a naming word, which you may find useful or you may not. To some extent all words are naming words, I suppose</li> <li>○ Any questions about adjectives? Yes B? / B: Um, like, if you can't think of one, do you have, should you have one, or do you have to? / T: If you can't think of an adjective do you mean? You should be able to. It would be easy, even to just use a basic one. Ok, let's come up with an example. Right. What's think. Put your hands up. B? / B: A marker. / T: It's a marker. Ok. What kind of word is a marker? Is it an adjective or is it a noun? / St: Noun. / T: It's a noun, because it's a thing, yeah? Let's come up with an adjective to describe the marker. An adjective. C? / C: It's blue?</li> <li>○ St. You can touch music though, like when you play it. / T: Yes, sometimes a noun is something you can touch. / St. Miss you can touch music. / T: How do you mean? / St. 'Cos you can touch a sheet of music. / T: Ok, you can touch a sheet of music. But music is something that you can hear, isn't it? It's a sound. / St. With your heart. / St: With your heart, ok, is that a metaphor do you think? / St. Yeah, but... / T: So what I meant by 'you can't actually touch' is 'you can't literally touch it,' yeah?</li> <li>○ Right, when I say a word that you think contains an adjective or an abstract noun, depending on what board you've got I want you to hold it up high so that everyone can see. Ok, <u>football</u>... ok, boards down, boards down, <u>field</u></li> <li>○ Ok, right. Let's have another go. <u>Bag</u>... Right, <u>mail bag</u>...</li> <li>○ T: So one thing that you learned last week. / J: What an abstract noun is. / T: Did you? Can you give us an example? Or an explanation? / J: An ambition? / T: Thank you. R, one thing that you learned last week. / R: I learned adjectives and abstract nouns. T: What did you learn about adjectives. R: What they were. T: Ok, what are they? R: They're like something you put to explain the other word more? You put in front of... T: Yeah, it doesn't have to go in front but yeah the examples that I modelled were in front. What kind of word.. can anyone tell me what kind of word does an adjective give more detail about? O? / O: A noun. / T: Good, a noun. A noun can fall into, there can be lots of different kinds of nouns, can't there. We looked at particularly abstract nouns. Connor, what did you learn?</li> <li>○ A: How to find an adjective... phrase... that one. / T: How to find an adjectival phrase? So you've learned how to do that have you? / A: Yeah. / T: Brilliant, I might have to get you up here modelling in front of everyone else because I'm not sure I can always do that. So you can become my teaching assistant.</li> <li>○ Is most an adjective? Would we call 'most' an adjective?... It is a kind of an adjective. It's what's called a superlative adjective, and a superlative's a word that's used to describe words...(interrupted by student asking how to spell emphasise) it's a word that's used to describe things that are the very best, the most, right at the very top, yeah?</li> <li>○ is also a type of adjective but that's called a comparative adjective</li> <li>○ S: [about adjectives] about Superstar, is that? Cos it could be a 'star'... T: If you look at what's being described, what's being described is a lifestyle, so these words are adjectives because they're describing the lifestyle.</li> <li>○ J: Would endless be a prefix? / T: No, I'll come over and explain to you why in a minute</li> <li>○ D: I got 'determined' as a prefix. / T: Determined isn't a prefix. If you listen I'll explain why in a minute. R? / R: Is 'defence' one? / T:</li> </ul>
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	<p>Is defence one what? / R: A prefix? / T: No. The important thing to remember about prefixes – I'll go back to this if you can see it – if you look at the words that are there, they're not words in their own right. So dis, un, dis, un, il, ir, they're a group of words that aren't word in themselves, they're words that you add to the root word to change the meaning, ok? Does that make sense? So it's not a case of where you put 2 pre-existing words together to make a new word, it's a case where you add a collection of new words, a collection of letters, that doesn't make a word in its own right to a root word.</p> <ul style="list-style-type: none"> <li>○ T: It's a good prefix, alright, let's talk about that then. So what have you found? / G: Determination. / T: Determination? Alright, how's that an example of a prefix? / G: (can't hear – says 'termination' is a word on its own) / T: Do you know what termination means? / G: (can't hear) / T: It means the end of something, doesn't it? If you terminate something you end it, yeah? So let's follow that logic through. So if the prefix is de does determination mean the continuation of something? / St: No / T: No. Do you see what I mean? That's not an example of a negative prefix because what, with, when you use a prefix you change the meaning of a word to the opposite of something or something that's similar, not into a word that's completely different. Do you see what I mean?</li> <li>○ / T: Can anyone see, looking at the first paragraph can anyone find any examples of adjectives used to give us more detail about David Beckham and what we think of him. B? / B: footballer? // T: Footballer's not an adjective, footballer is a noun. / St: (quietly) Is sponsorship one? // T: Looking at the first, I want you to focus on the first paragraph. Right guys, I'm going to annotate it for you and I want you to follow it, and then I want you to have a go at doing it on your own. Ok. / St: (quietly) Miss, could shopping be one in the first paragraph? / T: Ok, what you probably need to do first is to work out what the nouns are. So B said that footballer, you picked out footballer, and footballer describes what kind of person he is, doesn't it, so footballer is a noun. (highlights nouns on the board). So if I highlight in green for you the nouns then that should help you to work out what the adjectives are.</li> <li>○ TA(?): Miss if it was on its own would pop-star be a noun in a different context? / T: Yeah, the difficulty is that the word class changes according to the position it has in the sentence, so a lot of nouns can be used as adjectives, and verbs can be used as adjectives. / TA(?): Yeah, ok. (explains to student)</li> <li>○ C: She uses loads of pronouns. / T: We're going to move on to that in a second.</li> <li>○ C, on to the use of pronouns, we, us and our. Did you find an example of that. / T: C: Yeah, she uses 'we' loads of times and she uses 'us.' She says like, um, 'it's not good for us, but then we see' 'we don't like it near our children' 'too many of us' 'instead we buy ugg boots' There's loads. / T: Well done. This paragraph here, she uses lots of pronouns like we, us and our, ... this paragraph in particular I want you to have a look at. Why do you think she does that? What effect does that have? J? / J: I thought it was implying that its not just her opinion, it's the opinion of like 95%of the people.</li> <li>○ T: Therefore is often one that suggests kind of something that leads on, that is the same. Can anyone think of one that might be slightly introducing an opposite point of view? / L: On the other hand? / T: On the other hand. Good. So on the other hand and however are 2 really good examples of discourse connectives where you introduce another point of view. Um, yeah. / St: Although? / T: Although, good. / St: Even though? / T: Even though? Yes, that can be used in that way too. L? / L: Would 'but' be one? / T: Yes, but's one too, but's a simple one too</li> </ul>
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- T: Any discourse connectives there? / Sts: (3 or 4) Therefore? / T: Therefore, well done. / St: Genetic factors? / T: No, genetic factors is a thing, isn't it, it's not a word that introduces an idea. Go on C? / C: Unrelated? / T: No. / St: Maybe? / T: Maybe is one, yeah. / St: Perhaps? / T: Perhaps, yep
- I think I always feel that um my, my ability to teach grammar in any way because of my lack of, my own lack of teaching and my own lack of learning being so um, being I suppose coming so late in my life,
- I feel confident about teaching punctuation, um, I don't feel so confident talking um using grammatical terminology to describe things because, probably because I wasn't taught that way so it's still relatively I suppose new to me and although I've gone back to it and I've read David Crystal's grammar for idiots book, um, I suppose I just, I find it um, I find it hard to / Q: why did you read David Crystal's grammar for idiots book? / A: because I feel embarrassed that I don't, that I don't know, I think when I started training, well because when I started training as a teacher I was, there was a big focus on what is your grammatical knowledge and I was made to realise that it was not very good, so I rushed out and bought it and I've tried, and I do, I mean it's, you know I can talk a little bit about it now which, and I really had no knowledge at all as a child, of the progressive 80s um, I wasn't taught it at all, but um
- I suppose I do realise that my grasp of grammar in terms of being able to teach it is not brilliant so I suppose that would be an area but I've been aware of that since training and I haven't really done a lot about that...I don't know.
- has there been anything you've felt uncomfortable about, any teaching point? / B: Um..clause..yes..clause..yes maybe I'm not so good on...
- A: That was an interesting bit...what did you say.. the bits between the punctuation. / B: Oh, that was me! / A: The main bits of the sentence I think one of your students said. / B: Is that what they said? I don't remember. I remember the question coming up. / A: Yes, that's right...I've written... pregnant pauses (laughs) / B: (laughs) Because I couldn't say (laughs). / A: (laughs) And the answer was..umm...ah here it is, yes, it was C actually, er, yes, the main bits of the sentence. / B: OK. The main bits. / A: Yes, the main bits of the sentence. And I think you then said the bit that makes the main sense and I think you did find yourself saying at one point the bit between the punctuation, didn't you? (laughs). / B: (laughs) That's how I think of it in my own head I suppose, a clause is the bit between the punctuation (laughs). I don't know, so maybe, maybe things like that, I'm not very confident with things like that (laughs).
- that is my weakness, I wouldn't say I'm confident, as well as you know from me having done the test I'm not a confident person at having, talking about how to use grammar
- My involvement in this project has made me realise that my own subject knowledge is important in raising the students' attainment and ability in writing.
- Makes clear and helpful distinction between subordinating connectives: "may go at the beginning of a sentence or within a sentence to join a subordinate clause to a main clause" and co-ordinating connective: "must go in the middle of a sentence to join the two main clauses." (argue scheme)
- Teacher at ease using terminology. Reminds students what words mean by providing examples (fiction scheme)

	<ul style="list-style-type: none"> <li>○ Comments on students' examples of sentences e.g. "A lot of you are adding adjectives when you could change the noun for a better effect" (fiction scheme)</li> <li>○ Teacher explanation of clause not secure: "the bits between the punctuation, really(fiction scheme)</li> <li>○ Teacher's explanations e.g. "If you can touch it, it's a noun".</li> <li>○ Students Ask questions of each other to clarify e.g. "Is floor an object?" / "Well it's a noun" / "It's a noun but you can't really get hold of it can you?" (poetry scheme)</li> </ul> <p>The decontextualised approach to getting to grips with definitions of adjective and abstract noun caused huge problems which were discussed in the interview – we talked briefly about it after the lesson and I explained that it's a problem with nouns being used as adjectives and compound nouns, (tennis ball vs football) as well as the fact that nouns can be descriptive too (footballer, superstar) – as she points out in one lesson but doesn't explain fully.. Jane was clearly aware of the importance of context when analysing language (see comment in response to the question about tennis being a noun) but hadn't factored this in to the activity. 2 of the students in set 2 showed inklings of perception here (questions about tennis, sportsman and superstar) but in the latter 2 cases this wasn't expressed coherently enough for the teacher to pick up on at the time (we did discuss it afterwards). It was always picked up the TA with popstar (noun used as adjective) when discussing in context – with less problem because of the context, though it wasn't fully explained by the teacher. Jane has developed her subject knowledge since her PGCE – was not taught before, and is not confident, particularly at clause level. Her involvement in the project has made her believe that her own LSK is important for teaching writing effectively. There's clear evidence of her own subject knowledge developing – very clear definitions, different ways of explaining word classes to students – and I did a ppt for her on the adjectives / abstract nouns to try to help clear this up, so she is a good example of a teacher who is grappling with the pedagogy of teaching grammar, falling prey to some pitfalls but working through it and trying to keep it contextualised and focused on effect. She is on the right lines in saying 'adjective describes a noun' Not 'describing word' for example. She hasn't grappled fully with terminology at sentence / clause / phrase level yet, but does discuss them in terms of patterning. Tendency for teacher to offer simplistic definitions (if you can touch it) – evident in phase 1 observations causing problems as well as case study obs)</p>
Additional Self-reported Pedagogical Approaches	<p>Banks / Glossaries</p> <ul style="list-style-type: none"> <li>○ Sometimes if I'm, usually if I'm modelling something I would get them to copy it down so that they've got the model in their books. It's all just for reference</li> <li>○ because I would get them to write a definition of a word down if it's a word that I know is unfamiliar to them</li> </ul> <p>Modelling</p> <ul style="list-style-type: none"> <li>○ I wouldn't normally, we don't normally, we do teach students um word classes um we don't normally teach like for example if we're talking about um how to teaching students how to vary their sentence structures, to create different effects, um I would model for them how to um create some sort of basic sentences on the board, um, and I would perhaps explain to them things like where to place the comma and you know perhaps highlight what connectives I've used,</li> </ul>

	<p>Similar Approach to Project Schemes</p> <ul style="list-style-type: none"> <li>○ I think to be honest a lot of the stuff that I've done here is very similar to the kind of stuff that we tend to teach anyway</li> <li>○ generally we would probably teach it much the same way,</li> </ul> <p>As mentioned above, the way in which Jane teaches follows a similar approach to that used by the project schemes (potentially a reason why her class did so well?) Again, a focus on explaining teacher practices as a departmental approach – how “we” teach.</p>
Development of beliefs / pedagogy (relating to grammar)	<p>Developing practice</p> <ul style="list-style-type: none"> <li>○ I think what I would do, is I may well keep the idea in there, but I think I might choose to introduce it in a better way, I think, maybe, by, I've thought about this, maybe by getting them to do a bit of writing as an introduction in some way.</li> <li>○ I wouldn't teach it in the same way. I think, even perhaps looking at a piece of, what might even be a better way of doing it is looking at a piece of writing and saying something to students like, 'what words are really effective there to describe this particular person' and then coming at it from that particular angle.</li> <li>○ I understood that that's what she was asking, yes. And I think probably what might have been better there is I could have perhaps modelled a sentence or something and annotated just to show her, but I think there I was quite, I think when I realised, when she was a bit muddled and I think you could see by what I said next, I think I was just quite keen to move on because I think we're running out of time.</li> <li>○ I think a lot of time was kind of wasted really on going over that, and it may have been just more effective to look at words like, perhaps just looking at the words like greed and revenge, I can't remember what some of the words were..success...</li> <li>○ I realised that the words that I'd used for set 2 ....weren't um weren't great, but I, rather than rewriting, what I should have done I suppose really is I should have rewrote the activity but I just didn't have time do that, I just, I tried to alter it and make it more effective.</li> </ul> <p>There is evidence from the stim recall interview that Jane's practice is developing in response to how her activities pan out in the classroom. This is particularly the case with the decontextualised activities focusing on abstract nouns and adjectives, where she suggests that she needs to make this more contextualised in the future. She also suggests that the terminology took too much time, and discussion of the choice / effect of particular words may have been more helpful than trying to label word classes.</p> <p>Reflexive belief adaptation</p> <ul style="list-style-type: none"> <li>○ I think that the students, um, and I, in fact got quite confused in various points, which probably- I'm not sure that actually hindered them because when you come to look at their writing they were all doing it, which I suppose is kind of evidence that, do you need, do they need to know what it means, if you show the model, they can just copy the pattern,</li> <li>○ but it's not essential [knowing the terminology] because, as you could see from the students, looking at the students' work, some of them that hadn't understood the word classes could still do the task at the end which was the writing about it by just looking at the model</li> <li>○ [terminology] It's probably more useful for analysis, probably, when you're read – you know, doing a reading assessment.</li> </ul>



	<ul style="list-style-type: none"> <li>○ It's been really useful you being here because you've forced me to be much more reflective than I would normally be, not that I'm naturally unreflective, but school life doesn't allow you time to reflect as much as you'd like to really.</li> <li>○ You select the terminology you think is appropriate, and don't always use it. But I probably would now though!</li> </ul> <p>Linking to the above, there is evidence that the pedagogical changes that Jane wants to implement are linked to uncertainty in her beliefs, potentially that there might be a change / shift in her beliefs regarding the importance of terminology. The uncertainty is potentially also evident in her response to the project dissemination day, in her statement that she would now teach using the terminology as she sees this as one of the project results. She also mentions the process of the case study having an influence on her ability to reflect – providing time and motivation.</p> <p>Uncertainty Evident throughout interview in very tentative phrasing</p> <ul style="list-style-type: none"> <li>○ Talent, yeah, determination, resilience, just looking at those words. I don't know how helpful it is to know they're abstract nouns or not. I really don't. And they probably won't remember. They probably will remember what an adjective is.</li> <li>○ I think they're probably better, or more ready to trot out things like what a metaphor or a simile is, those kind of literary terms, than they are grammatical ones. I still think they find grammar quite hard. I: Any thoughts about why? T: Less interesting? I think? I don't know.</li> </ul> <p>Uncertainty as regards the use of terminology / what to teach about grammar – is this reflected in her willingness to adopt the objectives given to her, or to adopt the pedagogy of the department? Links to her own insecurity about her subject knowledge.</p>
Other 'Grammar' Beliefs	<p>Grammar as conventions of 'correctness' / grammar as accuracy</p> <ul style="list-style-type: none"> <li>○ I suppose what that would mean would be um teaching students to write in um sort of in a conventional formal way, using punctuation correctly and spellings and um understanding how to construct um coherent sentences, paragraphs, being able to um vary sentences and sentences structures, perhaps understanding words that are, or the vocabulary to talk about um construction of sentences, language</li> <li>○ Teaching grammar does not help children write better, well, I think it depends on what is meant by teaching grammar, I think that having a basic knowledge of grammar is probably a good idea, I think having an in-depth, very in-depth knowledge of grammar I don't, (goes on to explain this in terms of understanding terminology)</li> <li>○ The sentences are well-structured, are structured clearly and they're all appropriate</li> <li>○ They've used a comma correctly in a complex sentence at the beginning.</li> <li>○ First of all, I think the writer begins a lot of sentences with the word 'I</li> <li>○ There's one use of a full stop which is right at the very end, and a capital letter's used correctly at the beginning, and incorrectly at the beginning of the second line.</li> <li>○ In terms of matching the style of writing to purpose, I think that's quite evident, mostly, apart from at the end where some informal</li> </ul>

	<p>and colloquial expressions are used.</p> <ul style="list-style-type: none"> <li>○ Punctuation is pretty much secure all the way through, although there isn't a huge variety of punctuation.</li> <li>○ Nevertheless, it's relevant all the way through and the ideas are clear and detailed. The style is generally appropriate.</li> <li>○ I'm underlining 'loads' just because I think it's quite an informal expression, and I'm underlining 'what I used to do' because that's informal</li> </ul> <p>The grammar as accurate and 'conventional' writing is evident in her teaching approach in that it is strongly tied to genre, although the focus on correctness is much more evident in her marking than in the lessons, where discussion of effect is more prominent (though always linked again to purpose / genre).</p>
Relationship between own interests and teaching	<p>Not linked to scheme</p> <ul style="list-style-type: none"> <li>○ To be honest, I don't think much of this scheme really necessarily, even though I wrote it, I don't think would necessarily reflect my own interests at all</li> <li>○ I wouldn't have chosen to do this, I would never have done this, [referring to planning sheets] but that's what I was told, or asked to do. So yes this is sort of old SATS style.</li> <li>○ I was just wondering why you were looking at adjectives and abstract nouns? T: I think, probably because that was the objective. It wouldn't... it wouldn't have been my natural choice.</li> </ul> <p>Jane's own interests seem entirely divorced from this scheme. It is very much a case of doing what she was 'asked' to do and teaching in the way that 'we' teach within the department. (This is not the same with all of her schemes (she mentioned a scheme for year 7 based on the film Labyrinth), but it does indicate a willingness to put aside her own preferences, and a sense of working as part of a team). Potentially her uncertainty about aspects of teaching grammar, and her enculturation into a particular teaching style has made this easier?</p>
Marking	<p>Attention to:</p> <p>Text structure – paragraphing, logical, linked</p> <ul style="list-style-type: none"> <li>○ I'm noticing that the paragraphs are well-structured, I would say that they're used clearly to structure the writing, and they're, the paragraphs are helpful. I wouldn't say that they're necessarily linked, they're necessarily linked together, although they do follow a logical order..</li> <li>○ It's a well-structured piece of writing in that it follows a logical order, and the experience of learning to dance is quite clearly communicated.</li> <li>○ There's only 1 paragraph so this student doesn't use paragraphs to order their writing at all. However, the writing is organised clearly, in the sense that it has a beginning, a middle and an end.</li> </ul> <p>Sentence structure &amp; punctuation – correctness / variety</p> <ul style="list-style-type: none"> <li>○ The sentences are well-structured, are structured clearly and they're all appropriate</li> <li>○ I like the way that the writer has used some short exclamatory sentences after some longer ones, like 'I had my first dance lesson</li> </ul>

and it was great' and then in the fourth paragraph 'It was the best feeling ever.'

- They've used a comma correctly in a complex sentence at the beginning.
- First of all, I think the writer begins a lot of sentences with the word 'I'
- There's one use of a full stop which is right at the very end, and a capital letter's used correctly at the beginning, and incorrectly at the beginning of the second line.
- Punctuation is pretty much secure all the way through, although there isn't a huge variety of punctuation.

Genre – 'appropriateness'

- I'm underlining 'loads' just because I think it's quite an informal expression, and I'm underlining 'what I used to do' because that's informal
- In terms of matching the style of writing to purpose, I think that's quite evident, mostly, apart from at the end where some informal and colloquial expressions are used.
- Nevertheless, it's relevant all the way through and the ideas are clear and detailed. The style is generally appropriate.

Vocabulary – imaginative. 'Appropriate' to genre

- I didn't think it was terribly imaginative or interesting, as I said I like the expression 'I fell in love with the styles,' other than that it was quite unimaginative, although appropriate.
- I think what would make the writing a lot better is if the writer adapted his or her style to make the writing more imaginative, so it might be good to use some emotive language or some metaphor or simile or something like that just to make it seem a little bit more original and interesting.
- Vocabulary choices, they're not terribly adventurous, they're quite safe
- Connectives are fairly unadventurous, there's a lot of 'ands.' I think probably in terms of a target I would encourage the student to stop using 'and' as a way of connecting ideas together, so I'd probably circle all of the 'ands' in the piece of writing and then ask them to consider using full stops and in some cases commas in order to break the ideas up.

Spelling

- Although I picked out 5 spellings quite early on, overall common words are spelt correctly.

Bearing in mind that this is a DIFFERENT genre to the one she was teaching, she has still maintained a very strong focus on writing 'appropriately' for purpose, at word, sentence and text level. There is a stronger focus on accuracy and convention, particularly at text and sentence level (with a reference to 'variety' the only 'effect-driven' comment at sentence level), but more of a focus on creativity and imagination at word-level.

## Appendix I.iv.d Summary of pedagogical practice

### Pedagogical Practice: Jane

#### Context

Class: Year 8, set 2 and set 5.

3 lessons a week, 1 hour per lesson

Scheme of work: 'Healthy Body, Healthy Mind: Writing to Analyse, Review, Comment'

12 lesson scheme

Linked to objectives from Revised Framework for Secondary English (2008)

#### Objectives

	Set 2 Objectives	Set 5 Objectives
1	<ul style="list-style-type: none"> <li>understanding the writer's viewpoint</li> <li>identifying fact and opinion</li> <li>analysing language and structure in a text</li> </ul>	<ul style="list-style-type: none"> <li>understanding the difference between fiction and non-fiction</li> <li>identifying fact and opinion</li> <li>understanding the writer's viewpoint</li> </ul>
2	<ul style="list-style-type: none"> <li>use of adjectives and abstract nouns to present a point of view</li> <li>structure your writing to present a point of view</li> </ul>	<ul style="list-style-type: none"> <li>using adjectives and abstract nouns to show a point of view</li> </ul>
3	<ul style="list-style-type: none"> <li>using negative prefixes</li> <li>using adjectives and abstract nouns to develop a viewpoint and voice in your own writing</li> <li>(written in red as an assessment objective) select appropriate and effective vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>using negative prefixes</li> <li>using adjectives and abstract nouns to develop a viewpoint and voice in your own writing</li> <li>(written in red as an assessment objective) select appropriate and effective vocabulary</li> </ul>
4	<ul style="list-style-type: none"> <li>Analysing the writer's organisation (the order of ideas) and structure (how the ideas are put together to make a point)</li> <li>Developing discussion skills</li> </ul>	Not observed
5	<ul style="list-style-type: none"> <li>Analysing the writer's organisation (the order of ideas) and structure (how the ideas are put together)</li> <li>Developing discussion skills</li> </ul>	Not observed
6	Not observed	<ul style="list-style-type: none"> <li>Understanding how to use topic sentences &amp; discourse connectives</li> <li>Planning your own writing</li> </ul>

### Description of approach

Embedded in genre. Focused on the conventions of writing to analyse, review and comment.

Genre features:

Lesson	Convention
1	The use of fact and opinion, particularly opinions presented as facts: "understand how writers can present things as facts when they're really opinions" (Set 5)
2, 4 & 5	The use of reported speech and features of textual organisation such as subheadings: "I want you to look at the way they use headings, the way they use inverted commas or speech marks in order to present an opinion, and the order in which they do that and the effect that it has on you" (Set 2)
2 & 3	Vocabulary choices, particularly adjectives and abstract nouns, and "how writers use them in order to present a point of view or an opinion" (Set 5)
3	Use of words with negative prefixes "in a way that shows that ... you're presenting an opinion that somehow can't be challenged" (Set 2)
4	Use of pronouns to "create a sense that we're all on the same side" (Set 2)
5	Use of short sentences "to hammer home a point" (Set 2)
6	Use of topic sentences and discourse connectives to structure analyses and "suggest that another point of view is going to be introduced" (Set 5)

Pedagogical Feature	Lesson/s
Classroom time spent predominantly on analysis of texts rather than on writing activities in the earlier lessons of the scheme; extended writing was set as a homework activity in lessons 5&6, and later lessons contained more time devoted to teaching about the writing process, extended writing, and self and peer assessment of progress	All
Analysis of text models before writing or planning	All
Wide-ranging discussion of the effects of particular textual features, linguistic and literary, relating to specific examples of writing, set within a genre framework	All
Explicit teaching of metalinguistic terminology, often with definitions written into books: "adjective" and "abstract noun" in lesson 2 (written definitions); "prefix" in lesson 3 (written definition); "colloquial language", "pronoun", "superlative and comparative adjectives" in lesson 4; "discourse connectives" and "topic sentence" (written definitions) in lesson 6	2, 3, 4, 6

### Typical Lesson Structure

6. Introduction of the focus of the lesson with direct explanation of any new terminology (e.g. lesson 1: fact/opinion, bias/objectivity). Sometimes took decontextualised exercise or game (e.g. lesson 2: holding up mini-whiteboards when an 'abstract noun' is read out; lesson 3: adding prefixes to a list of root-words).
7. Whole class reading of and response to a text model. Models analysis / uses questioning to highlight focus features (e.g. lesson 2: whole class highlighting abstract nouns in newspaper extracts).
8. Individual analysis of a text model looking for both meaning and examples of the focus features (e.g. lesson 3: underline negative prefixes and adjectives in a newspaper article about David Beckham).
9. Whole class discussion of the effects of specific features picked out from the text model (e.g. lesson 5: the impact of sentence lengths in a magazine article about the smoking ban).
10. Short burst (up to 10 minutes) of writing in the style of the model analysed (lessons 2 & 3) or of planning writing based on the topic of the model texts (lessons 5 & 6).

Some variation on this pattern (lesson 5): more extensive focus on exploratory talk, (still analysed text first). Particularly the case in the first half of the scheme of work: later, more time was given to extended writing and self/peer assessment.

#### 5.1.4 Grammar Pedagogy

Close explicit attention to grammar. Explicit teaching of grammatical terminology woven in (table 2 above). These terms were often introduced in decontextualised starter activities. Extensive use of text models then enables analysis of specific examples of language in use, creating opportunities for open discussion about how authors shape their texts to create meaning with her students. Includes elements of both a prescriptive, rule-focused approach, and a contextualised, rhetorical approach.

Appendix I.v.a Final coding frame

Final Coding Frame

See Appendix II for code definitions

1. Conceptions of Grammar	2. Experience of grammar
<p>1.1 Difficulty in defining</p> <ul style="list-style-type: none"> <li>1.1.1 Hard to define</li> <li>1.1.2 It's not</li> <li>1.1.3 Meaning has changed</li> </ul> <p>1.2 Conceptualisations</p> <ul style="list-style-type: none"> <li>1.2.1 Terminology</li> <li>1.2.2 Rules</li> <li>1.2.3 Formulaic</li> <li>1.2.4 Correct</li> <li>1.2.5 Right or wrong</li> <li>1.2.6 Not right or wrong</li> <li>1.2.7 Building blocks</li> <li>1.2.8 Effects</li> <li>1.2.9 Exercises</li> <li>1.2.10 Old-fashioned</li> </ul> <p>1.3 Aspects of grammar</p> <ul style="list-style-type: none"> <li>1.3.1 Sentences</li> <li>1.3.2 Punctuation</li> <li>1.3.3 Parts</li> <li>1.3.4 Syntax</li> <li>1.3.5 Language Variety</li> </ul>	<p>2.1 Experience of learning grammar</p> <ul style="list-style-type: none"> <li>2.1.1 Taught at school</li> <li>2.1.2 Taught at university</li> <li>2.1.3 Taught during teacher training</li> <li>2.1.4 Learned through foreign lang</li> <li>2.1.5 Not taught</li> <li>2.1.6 Write instinctively</li> <li>2.1.7 Learned through reading</li> <li>2.1.8 Self-taught</li> <li>2.1.9 A-level language</li> <li>2.1.10 Look it up</li> </ul> <p>2.2 Comments on experiences of learning grammar</p> <ul style="list-style-type: none"> <li>2.2.1 Bad experiences</li> <li>2.2.2 Good experiences</li> </ul> <p>2.3 Comments on the influence of experiences</p> <ul style="list-style-type: none"> <li>2.3.1 Influence of experience</li> <li>2.3.2 Made no difference to me</li> <li>2.3.3 Grammar helped me</li> <li>2.3.4 Project changed my mind</li> </ul>

3. Affective responses to grammar	4. Beliefs about the value of grammar
<p>3.1 The term 'grammar'</p> <p>3.2. Negative feelings about grammar</p> <ul style="list-style-type: none"> <li>3.2.1 Lack confidence</li> <li>3.2.2 Boring</li> <li>3.2.3 Inadequacy</li> <li>3.2.4 Expressions of dislike</li> <li>3.2.5 English teachers struggle</li> <li>3.2.6 Fear and panic</li> <li>3.2.7 Love literary not linguistic</li> </ul> <p>3.3. Positive feelings about grammar</p> <ul style="list-style-type: none"> <li>3.3.1 Confident</li> <li>3.3.2 Confident at...</li> <li>3.3.3 Know enough</li> <li>3.3.4 Enjoyable</li> <li>3.3.5 Know more than I realised</li> </ul> <p>3.4. Problems with LSK</p> <ul style="list-style-type: none"> <li>3.4.1 Struggle with LSK</li> <li>3.4.2 Struggle to explain</li> <li>3.4.3 Struggle with terminology</li> <li>3.4.4 Problems in the classroom</li> <li>3.4.5 Want to know more</li> </ul> <p>3.5 Feelings about grammar pedagogy</p> <ul style="list-style-type: none"> <li>3.5.1 Confident pedagogy</li> <li>3.5.2 Lack confidence in pedagogy</li> </ul> <p>3.6 Comments on the influence of subject knowledge and confidence</p> <ul style="list-style-type: none"> <li>3.6.1 LSK influences students</li> <li>3.6.2 LSK influences pedagogy</li> </ul> <p>3.7 Reflections on improvements to knowledge through participation in the project</p> <ul style="list-style-type: none"> <li>3.7.1 Project improved confidence</li> <li>3.7.2 Project improved pedagogy</li> </ul>	<p>4.1 Instinctive vs taught</p> <ul style="list-style-type: none"> <li>4.1.1 Instinctive</li> <li>4.1.2 Not all instinctive</li> </ul> <p>4.2 Rhetorical model of grammar</p> <ul style="list-style-type: none"> <li>4.2.1 Effects</li> <li>4.2.2 Craft</li> <li>4.2.3 Choices</li> <li>4.2.4 Toolkit</li> <li>4.2.5 Awareness of process</li> </ul> <p>4.3 Prescriptive model</p> <ul style="list-style-type: none"> <li>4.3.1 Rules</li> <li>4.3.2 Accuracy</li> </ul> <p>4.4 Other suggested benefits</p> <ul style="list-style-type: none"> <li>4.4.1 Analysis</li> <li>4.4.2 Exams</li> <li>4.4.3 Formula for exams</li> <li>4.4.4 Communicating meaning</li> <li>4.4.5 Confidence</li> <li>4.4.6 Language variety</li> </ul> <p>4.5 Aspects of grammar identified as 'useful' by teachers</p> <ul style="list-style-type: none"> <li>4.5.1 Sentence structure</li> <li>4.5.2 Sentence crafting</li> <li>4.5.3 Punctuation</li> <li>4.5.4 Word choice</li> <li>4.5.6 Basic level</li> </ul> <p>4.6. Aspects of grammar identified as a hindrance by teachers</p> <ul style="list-style-type: none"> <li>4.6.1 Prescriptive aspects</li> <li>4.6.2 Metalanguage / terminology</li> </ul>



5. Beliefs about the value of grammatical terminology	6. Beliefs about students' knowledge of grammar
<p>5.1 Positive opinions</p> <p>5.1.4 Helpful (generally)</p> <p>5.1.5 Communication</p> <p>5.1.6 Analysis</p> <p>5.2.7 Choices</p> <p>5.2 Negative opinions</p> <p>5.2.1 Teach without terms</p> <p>5.2.2 Less important</p> <p>5.2.3 Hinders</p> <p>5.2.4 Unnecessary</p> <p>5.3 The 'basic' terms</p> <p>5.3.1 Word classes (generally)</p> <p>5.3.2 Noun</p> <p>5.3.3 Verb</p> <p>5.3.4 Adjective</p> <p>5.3.5 Adverb</p> <p>5.3.6 Preposition</p> <p>5.3.7 Connective</p> <p>5.3.8 Sentences</p> <p>5.3.9 Clauses</p> <p>5.3.10 Phrases</p> <p>5.3.11 Tenses</p> <p>5.3.12 Subject / object</p> <p>5.4 Literary vs linguistic terminology</p>	<p>6.1 Beliefs about grammar at primary school level</p> <p>6.1.1 Expected prior learning</p> <p>6.1.2 Poor opinions of primary schls</p> <p>6.2 Problems with students' understanding / learning of grammar</p> <p>6.2.2 Terminology</p> <p>6.2.3 Retaining knowledge</p> <p>6.2.4 Confusion</p> <p>6.2.5 Transferring knowledge</p> <p>6.2.5 Explaining effects</p> <p>6.3 Examples of success in students' learning about grammar</p> <p>6.3.1 Examples of understanding</p> <p>6.3.2 Using terminology</p> <p>6.3.3 The project helped the students</p> <p>6.4 Individual differences in grammar's suitability for students</p> <p>6.4.1 Higher ability better</p> <p>6.4.2 Autism</p>

7. Beliefs about students' attitudes towards grammar	8. Beliefs about grammar pedagogy
<p>7.1 Positive attitudes</p> <ul style="list-style-type: none"> <li>7.1.1 Like terminology</li> <li>7.1.2 Like structure</li> <li>7.1.3 Maths and science fans</li> </ul> <p>7.2 Negative attitudes</p> <ul style="list-style-type: none"> <li>7.2.1 Anxiety or fear</li> <li>7.2.2 Dislike terminology</li> <li>7.2.3 Boredom</li> <li>7.2.4 Don't value it</li> <li>7.2.5 Frustrated</li> <li>7.2.6 Focus on product not process</li> </ul> <p>7.3 Individual differences in attitude</p>	<p>8.1 Hard to teach</p> <p>8.2 Effective teaching of grammar</p> <ul style="list-style-type: none"> <li>8.2.1 Contextualised</li> <li>8.2.2 Cumulative and consistent</li> <li>8.2.3 Experimentation</li> <li>8.2.4 Separate grammar lessons</li> </ul> <p>8.3 Ineffective teaching of grammar</p> <ul style="list-style-type: none"> <li>8.3.1 Decontextualised</li> <li>8.3.2 Overload</li> </ul>

9. Comments on the belief profiles
<p>9.1 Comments on terminology</p> <p>9.2 Influence of the project</p>

Appendix I.v.b Draft case report (as emailed to participant)

Email to case study participant 1, sent 18<sup>th</sup> July 2011 with the draft case report attached.

Hi Jane,

I hope you're really well and all set for a lovely summer break!

It's been a very long time since I saw you last year. In the meantime I've been doing a few more case studies, going to conferences and writing things up. Articles based on our project are starting to appear; I've had one accepted by the NATE journal 'English in Education' for publication next year which focuses on teacher's feelings about grammar, although that's based on the interviews from the Exeter Writing Project rather than my follow-on studies.

Anyway, I've attached the write up of my case study of you! I really hope that you find it an interesting read.

I want to make sure that I haven't misrepresented you, so please let me know if there's anything that I've got plain wrong (particularly in the background section where I might have made mistakes) or anything that you disagree with. If you would like to, I can also include a statement from you in my PhD where you comment on my interpretation and point out what you think is particularly important / not important or valid / not valid. That's entirely optional on your part, however.

Thanks again for letting me come to your lovely classroom,

Take care,

Annabel

PS - hope the pseudonym is ok!

Draft Case Study Report  
Case Study 1: Jane (5267 words)

Background

I visited Jane in the summer term of her seventh year of teaching. She works at a large 11-18 rural mixed-comprehensive which was visited by Ofsted and rated Outstanding just at the end of my visiting period. The school has above average attainment at GCSE, below average ethnic diversity, and roughly average percentages of students with free school meals and special educational needs (OFSTED2010). Jane has had a fairly conventional route into her teaching career. She studied English and American Literature with Modern European Philosophy for her undergraduate degree, and this was followed by some time spent as a Learning Support Assistant before she completed a PGCE (Secondary English) and took up the position of Teacher of English at this school. She currently has additional responsibility as Key Stage 5 coordinator, and teaches across key stages 3-5.

Jane was a member of the intervention group in the phase one study.

Data

Three data sources from the phase one project were used for this analysis: the LSK Test, annotated Belief Profile, and Phase One Observations.

Three new data sources were added during phase two:

Phase Two Observations

I watched Jane teaching a scheme of work to two year 8 classes, set 2 and set 5. The scheme, entitled 'Healthy Body, Healthy Mind: Writing to Analyse, Review, Comment,' was written by Jane for use across the department. It was created under a Sports specialism cross-curricular agenda, with funding from the P.E. department providing time for Jane to write the scheme off-timetable; in return she was asked to incorporate material relating to sport, fitness and healthy living. The scheme was written some years ago under the original National Literacy Strategy KS3 English framework (2001), and was updated in 2008 to include the newer objectives in the medium term plan.

In Jane's school, key stage three students have three lessons of English a week, each lesson being one hour long. Over a period of three weeks, I watched six lessons from the twelve lesson scheme, three of which I saw being taught to both set 2 and set 5 (I observed 9 lessons in total). I was also given the details of the full scheme of work, with individual lesson plans and resources. The lesson objectives in the lessons observed were as follows:

	Set 2 Objectives (as written on the board at the start of the lesson)	Set 5 Objectives (as written on the board at the start of the lesson)
Lesson one of scheme	<ul style="list-style-type: none"> <li>understanding the writer's viewpoint</li> <li>identifying fact and opinion</li> <li>analysing language and structure in a text</li> </ul>	<ul style="list-style-type: none"> <li>understanding the difference between fiction and non-fiction</li> <li>identifying fact and opinion</li> <li>understanding the writer's viewpoint</li> </ul>
Lesson two of scheme	<ul style="list-style-type: none"> <li>use of adjectives and abstract nouns to present a point of view</li> <li>structure your writing to present a point of view</li> </ul>	<ul style="list-style-type: none"> <li>using adjectives and abstract nouns to show a point of view</li> </ul>
Lesson three of scheme	<ul style="list-style-type: none"> <li>using negative prefixes</li> <li>using adjectives and abstract nouns to develop a viewpoint and voice in your own writing</li> <li>(written in red as an assessment objective) select appropriate and effective vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>using negative prefixes</li> <li>using adjectives and abstract nouns to develop a viewpoint and voice in your own writing</li> <li>(written in red as an assessment objective) select appropriate and effective vocabulary</li> </ul>
Lesson four of scheme	<ul style="list-style-type: none"> <li>Analysing the writer's organisation (the order of ideas) and structure (how the ideas are put together to make a point)</li> </ul>	Not observed

	<ul style="list-style-type: none"> <li>• Developing discussion skills</li> </ul>	
Lesson five of scheme	<ul style="list-style-type: none"> <li>• Analysing the writer's organisation (the order of ideas) and structure (how the ideas are put together)</li> <li>• Developing discussion skills</li> </ul>	Not observed
Lesson six of scheme	Not observed	<ul style="list-style-type: none"> <li>• Understanding how to use topic sentences &amp; discourse connectives</li> <li>• Planning your own writing</li> </ul>

Other data sources used for this case study were the Stimulated Recall Interview which took place on the day of my last visit, and the Think-Aloud Protocol which Jane recorded in her own time between my third and fourth visits. Brief field notes were also kept to record other conversations between Jane and myself along with general observations about the lessons, department and school.

#### Pedagogical Approach

The approach to teaching writing shown in this scheme of work is firmly embedded in genre. As the title of the scheme of work indicates, Jane explicitly focused on the conventions of writing to analyse, review and comment.

Conventions identified included:

Lesson 1	The use of fact and opinion, particularly opinions presented as facts: "understand how writers can present things as facts when they're really opinions" (Set 5).
Lessons 2, 4 & 5	The use of reported speech and features of textual organisation such as subheadings: "I want you to look at the way they use headings, the way they use inverted commas or speech marks in order to present an opinion, and the order in which they do that and the effect that it has on you" (Set 2).
Lesson 2 & 3	Vocabulary choices, particularly adjectives and abstract nouns, and "how writers use them in order to present a point of view or an opinion" (Set 5).
Lesson 3	Use of words with negative prefixes "in a way that shows that ... you're presenting an opinion that somehow can't be challenged" (Set 2).
Lesson 4	Use of pronouns to "create a sense that we're all on the same side" (Set 2).
Lesson 5	Use of short sentences "to hammer home a point" (Set 2).
Lesson 6	Use of topic sentences and discourse connectives to structure analyses and "suggest that another point of view is going to be introduced" (Set 5).

Jane's approach was also characterised by the following pedagogic features (evident both in the observed lessons and the lesson plans provided for the rest of the scheme of work):

- Classroom time spent predominantly on analysis of texts rather than on writing activities (extended writing was set as a homework activity in lessons 5&6).
- Analysis of text models before writing or planning (occurred in all observed lessons and is evident in all of the rest of the scheme lesson plans).
- Wide-ranging discussion of the effects of particular textual features, linguistic and literary, relating to specific examples of writing, set within a genre framework (occurred in all observed lessons).
- Explicit teaching of metalinguistic terminology, often with definitions written into books: "adjective" and "abstract noun" in lesson 2 (written definitions); "prefix" in lesson 3 (written definition); "colloquial language", "pronoun", "superlative and comparative adjectives" in lesson 4; "discourse connectives" and "topic sentence" (written definitions) in lesson 6.

A typical lesson pattern was as follows:

1. Introduction of the focus of the lesson with direct explanation of any new terminology (e.g. lesson 1: fact/opinion, bias/objectivity). This sometimes took the form of a decontextualised exercise or game (e.g. lesson 2: holding up mini-whiteboards when an 'abstract noun' is read out; lesson 3: adding prefixes to a list of root-words).
2. Whole class reading of and response to a text model. Teacher models some analysis, or uses questioning to highlight focus features (e.g. lesson 2: whole class highlighting abstract nouns in newspaper extracts).
3. Individual analysis of a text model looking for both meaning and examples of the focus features (e.g. lesson 3: underline negative prefixes and adjectives in a newspaper article about David Beckham).
4. Whole class discussion of the effects of specific features picked out from the text model (e.g. lesson 5: the impact of sentence lengths in a magazine article about the smoking ban).
5. Short burst (up to 10 minutes) of writing in the style of the model analysed (lessons 2 & 3) or of planning writing based on the topic of the model texts (lessons 5 & 6).

There was some variation on this pattern, particularly in lesson 5 where there was a more extensive focus on exploratory talk, with a whole-class dialogic discussion about the smoking ban leading into planning writing (although the discussion was still preceded by analysis of a text).

#### Thematic Analysis:

This analysis focuses on the explanations Jane gave for the decisions she made in the planning and delivery of her lessons. In doing so, it illustrates how her beliefs have influenced her pedagogy, and unpicks some of the factors which impede or complicate the relationship between the two. All quotations are taken from the phase two stimulated recall interview, unless otherwise identified.

#### External Factors

Many of Jane's justifications arose from what I have labelled 'external factors,' chiefly the demands of her department and the curriculum. These were expressed as external impetuses, expectations imposed on her from elsewhere, rather than reflections of her own beliefs about best practice, in comments such as "I would never have done this, but that's what I was told, or asked to do." However, reflecting the complex layering inherent in belief-systems (ref), Jane's compliance with the external demands she outlines could be interpreted as implying her (unarticulated) belief that her role as a teacher requires her to be a collaborative and obedient member of a departmental team.

#### The Department

Jane's explanations were characterised by the use of "we," implying that she identifies herself as part of a departmental team. This team approach was implicit both in reference to what is taught "we do it at GCSE" and how it is taught, "generally we would teach it much the same way" (poetry interview).

The influence of the department was seen chiefly in the content of the scheme rather than the selection of pedagogy: the focus was predetermined by the head of department "I was asked to write a non-fiction writing scheme, developing students ability to analyse, review and comment, so I was given those three", and the theme was driven by the funding from the cross-curricular project, "we were given money by the PE department... so it had to be with a sport focus." The content of individual lessons was also partly dictated by the fact that Jane was "given the old-style objectives" which she had to cover, some of which she indicated were not in-keeping with her own preferences:

Annabel: I was just wondering why you were looking at adjectives and abstract nouns?

Jane: I think, probably because that was the objective. It wouldn't have been my natural choice.

The influence of the department was also reflected in a comment on Jane's belief profile which indicates how her department's centralized resources have shaped her teaching, "Since becoming an English teacher, the schemes of work and resources I use tend to encourage students to reflect on their use of grammar." However, there is some room for personal choice: in an informal chat Jane also mentioned a year 7 scheme based on the Jim Henson film *Labyrinth* which she wrote because of her own love of the film (field notes page xx).

### Curriculum and Examinations

A second driving factor behind the scheme of work is the curriculum. The categorisation of writing into generic “triplets” in the NLS framework and GCSE exam syllabi has strongly influenced Jane’s thinking about teaching writing (see section xx below). The scheme was structured around the “old-style [learning] objectives” from the original National Literacy Strategy Key Stage 3 English framework (ref) and revised “in line with the new objectives in 2008.” National strategy assessment objectives (ref) were also used to guide the planning stage, and Jane referred to these to explain her predominant focus on word and text level, “the focus was on looking at word choices and text level rather than sentence level assessment objectives.”

Linked to the curriculum is the requirement to prepare students for exams, another reason given for the choice of topic and approach. Jane explained how the scheme was “the last writing scheme before students went into year 9, so there was a focus on preparing them somehow for SATs” which has been retained despite the withdrawal of these external exams. She also stated that, in its focus on genre and conventions, it was designed to “give some students preparation” for GCSE. An explicit hangover from the SATs remained in the form of a planning sheet for use with the final assessment task, something which Jane “wouldn’t have chosen to do” had it not been an integral part of the SATs writing exam.

### Resources

A final external driving factor was the textual resources which Jane sourced for the scheme. While not playing such a large role in determining the learning objectives, particular resources did drive some decisions as Jane’s own initial analysis of the texts revealed particular features which were then taught as conventions of the genre: “I think looking at this resource encouraged me to choose adjectives and abstract nouns.”

### Internal Factors

In counterpoint to the external influences described by Jane, there are also a number of ‘internal’ factors which influence her teaching, those which appear to arise directly from her own beliefs.

### Use of models / Focus on genre

While the scheme’s overall focus on genre was determined by the department head, Jane’s approach was focused by her own belief in the importance of students learning the conventions of particular text types. This drove her dominant use of text models and close analysis before writing, indicating that her main intention was to develop students’ ability to write in a “particular” style: “I couldn’t expect a student to write in a particular style if they hadn’t had any experience of it.” The lesson observations record many examples of discussion both of what the genre is, “Do any of you know what the word analyse means?” and of how specific linguistic features can act as generic conventions, “we’re gonna have a look at an example of how to use a negative prefix to convey an opinion that you wouldn’t want to argue with.” Jane explained that she felt it was of particular importance in this scheme to include “as many different text types as possible that I could use as models, because I wasn’t sure they’d really be aware of it [the genre].” However, it was clear that the genre-approach drives other writing schemes too: Jane also discussed focusing on conventions, in this case, “persuasive devices” when teaching “argue, persuade, advise” in preparation for GCSE examinations, and in her response to the think-aloud protocol (a ‘recount’ of a memory, a genre not present in the NLS triplets and therefore less clearly defined in pedagogical support materials), Jane demonstrated a similarly strong focus on genre, referring to purpose and “appropriate” stylistic features. This would suggest that, in her thinking about writing, Jane has internalised the structure of strategy frameworks which organise writing by generic triplets, and that she is motivated by a belief that students should be taught to write in particular conventional genres, a view which corresponds closely to how students are assessed in external examinations. This is an example of the complexity of belief-systems: it is not possible to define precisely how far this belief is a deep-rooted personal conviction rather than a pragmatic response to the ‘external’ demands of GCSE examinations.

#### Use of models / Focus on patterns

Jane's regular use of text models was also justified by her belief in the usefulness of attention to 'patterns' for expanding students' writing repertoire. Attention to patterns of language in texts was evident in annotation activities which required students, for example, to identify discourse connectives in an analytical magazine article (lesson 6), or to highlight superlative adjectives in a newspaper opinion-piece (lesson 3). These activities formed the basis of discussions concerning effects (see next section), and then provided models for students' own writing. Jane explained this approach as a way to activate students' ability to use particular word types or sentence patterns without needing declarative knowledge of grammar, "some of them that hadn't understood the word classes could still do the task at the end... by just looking at the model." She believes that drawing attention to patterns, such as the tricolon repetition of 'most+adjective' in an article about David Beckham (lesson 3), can prompt students to try out similar sequences in their own writing "some of them in their writing did use that and I wonder if they would have used it if I hadn't pointed it out." Analysis of text models was frequently followed by opportunities for students to write in a similar style, justified by Jane's belief that "they need to then have an opportunity to consolidate it by writing themselves, otherwise I think their knowledge just gets lost a bit." This again reflects her underlying aim of teaching students how to write in a particular genre or style.

#### Use of discussion / Focus on effects

Another consistent pedagogic approach was whole class discussion of the effects of language and devices. Jane explained this as an essential element in students' understanding of language, "part of understanding is being able to talk about the effect that it produces." Every lesson displayed examples of Jane's attempts to enable students to articulate their understanding of how writing constructs meaning and has an impact on the reader. There was more generalised statement of effects from the teacher with set 5, for example in this explanation of discourse connectives in lesson 6, "they're used at the beginning of a paragraph to introduce a further point and they're also used within the topic sentence." However, discussions with set 2 tended to be very exploratory, as in this example from lesson five:

Jane: What does the short sentence do there then?

Student 1: It kind of suddenly blabs information at you.

...

Student 2: I was also going to say it gives a bit more impact at the beginning because if you have a long sentence that goes on and on and on you can get, eventually you just forget what it just said, but with a short sentence like that....

Jane: Yes. It stops and it makes you reflect.

These discussions were set within a frame of reference which described features, including grammatical features, as conventions of a genre with fixed effects (e.g. the use of pronouns "creates a sense that we're all on the same side") but were also focused on the particular use in the text model analysed:

Jane: she uses lots of pronouns like we, us and our, ... this paragraph in particular I want you to have a look at. Why do you think she does that? What effect does that have? J?

Student 1: I thought it was implying that it's not just her opinion, it's the opinion of like 95% of the people.

Jane: Exactly, it's all of us, isn't it. These are collective pronouns because they're, it kind of includes everybody together. If you do that it creates a sense that we're all on the same side.

Student 2: It's like she's speaking for the people.

Jane perceives this kind of discussion as a fundamental part of students' learning about language, believing in the importance of students "not just being able to identify," linguistic and literary features, but also "being able to explain" how they are used by writers.

#### Constraints

The constraints that Jane identified, with the exception of linguistic subject knowledge, were generally minor practical issues. Interestingly, while curricular and departmental demands were expressed as reasons for Jane's pedagogic decisions, they were not identified explicitly as constraints on her teaching, perhaps suggesting that Jane feels comfortable in working in line with school and departmental expectations (very differently to Clare in case study two).



### ICT / Resources

When discussing the resources she found or created for the scheme, Jane mentioned that she had limited access to ICT and that her own “technical skills” were a limiting factor, meaning that the scheme “isn’t really technically whizzy or interactive in that way.” She also found that her ability to annotate texts was hindered by the lack of an OHP or interactive whiteboard (her classroom has a projector and pull-down screen, and separate traditional whiteboard). Jane also commented that teachers had been asked not to instruct students to annotate extracts to save on photocopying costs which was a technique she liked to use “because it encourages them to look closely at the text and the devices that have been used;” in fact, in lessons 1-4 and 6 annotation, underlining or highlighting of texts formed part of students’ textual analysis.

### Time

Time, both inside and outside the classroom, was also raised as a significant constraint. Within the classroom, Jane’s discursive approach to analysing texts meant that timings had to be flexible: students came up with wide-ranging and different ideas which demanded time for discussion and reflection. This meant that she did not always have time to spend picking out all of the details she had planned to analyse, as indicated in the lesson transcripts “Right everyone, I’m going to have to cut this short,” as well as in the interview.

Outside the classroom, the pressure of time and need to juggle competing demands influenced Jane’s decisions when revising the scheme of work in 2008, making her “loathe just to chop stuff out” because of the time and effort already put into the planning: “because I’d written the lesson plan I didn’t overhaul all of it. I was rewriting A-Level stuff at the time.” This is an important factor to explain the fact that the scheme still has many hangovers from the original NLS objectives and SATs demands. Lack of time also prevented her from changing the lesson plans while teaching the scheme, for example when Jane felt that she needed to change the introductory activity in lesson two before teaching her set 5 class after seeing how set 2 struggled: “I should have rewritten the activity but I just didn’t have time do that, I just, I tried to alter it and make it more effective.” Time was also cited as a factor which influenced Jane’s ability to scrutinise her own teaching, “school life doesn’t allow you time to reflect as much as you’d like to really.” Indeed, the fact that the stimulated recall interview forced space for reflection into Jane’s timetable meant that she decided to make a number of changes to her pedagogy, particularly in relation to the grammatical aspects of the scheme (see last section below).

### Behaviour

Behaviour was referred to once as a constraint related to time, “it was a case of afternoon lessons, they were noisy, running out of time, so I didn’t say the things that I wanted to.” This seems to have been a relatively minor concern, however, as behavioural issues were not evident in any of the lesson observations, nor were they mentioned elsewhere.

### Linguistic / Pedagogic Knowledge

Jane scored 9 on the linguistic subject knowledge test which preceded the phase one study, slightly above the average score of 8.6. Her subject knowledge was initially raised as a potential constraint in the phase one interviews, where she expressed a lack of confidence in her ability to teach grammar “because of my own lack of teaching and my own lack of learning” (fiction interview). Her position shifted slightly over the three interviews, as she later expressed the view that her knowledge, if not confident, is adequate: “I’d just teach them what I feel comfortable with and I think that is enough” (poetry interview). In her comments on her belief profile, Jane stated that her “involvement in the project had made me realise that my own subject knowledge is important in raising the students’ attainment and ability in writing,” demonstrating how the project influenced her perception of the importance her own knowledge about language.

The phase one and two observations highlighted examples of “clear and helpful” explanations of linguistic terms (argument observation). They also highlighted some problems, not so much with linguistic knowledge as with pedagogic knowledge relating to teaching grammar. In tackling the grammar objectives in lessons 2 and 3 of her ‘Healthy Body, Healthy Mind’ scheme, Jane made valiant attempts to communicate her understanding of adjectives and abstract nouns to students. Problems

arose when students were asked to identify the word classes from decontextualised examples such as 'field,' 'Germany,' or 'music.' The application of the rule 'it's a concrete noun if you can touch it' led to some confusion in both phase one and phase two, as this poetry scheme observation note of a snippet of student conversation shows:

Student 1: Is floor an object?

Student 2: Well it's a noun

Student 1: It's a noun but you can't really get hold of it can you?

This was echoed in the case study observation, although here it arose with one particular mischievous student who seemed to be playfully challenging Jane's definition so that it was unclear how far he was really struggling to grasp the idea:

You can touch music though, like when you play it.

If you're in Germany, then you're touching Germany, aren't you?

When explaining nouns and adjectives, the use of compound nouns such as "football" alongside nouns used as premodifying adjectives such as "tennis ball" also created confusion. There appeared to be more problems for the set two than the set five, possibly because their own burgeoning knowledge prompted them to analyse and question more closely. This wasn't an issue when the students were able to articulate their questions clearly, as Jane understood the importance of context and was able to clarify accordingly:

Student: Isn't tennis a sort of tricky one because if it's on its own it's a noun?

Jane: Yes, absolutely. So the word class will vary according to its position within a sentence or how it's used.

It did cause some confusion, however, when students were unable to express their tentative ideas, as in this example where a student begins to pick up on the fact that sportsman is a compound noun, where 'sports' could be seen as a premodifying adjective to 'man,'

Student: The sports bit, of sportsman, because it's like a whole word, or not, I don't know, is it?

Jane: The whole word, that's the noun.

A similar issue arose later in a contextual example in relation to the word "superstar," used in a newspaper article as an adjective to premodify the noun "lifestyle." Here, however, the teacher was able to point to the context to explain the word class (although the issue of compounds was not addressed):

Student: About superstar, is that? Cos it could be a star.

Jane: If you look at what's being described, what's being described is a lifestyle, so these words are adjectives because they're describing the lifestyle.

The identification of adjectives as 'describing' also caused problems (despite Jane's clarification that they describe a noun). For example, when a student identified "footballer" as an adjective used to "describe" David Beckham, Jane struggled to clarify the error, "footballer describes what kind of a person he is, doesn't it, so footballer is a noun."

These examples highlight some of the problems that teachers face in teaching grammatical terms explicitly, even when their own knowledge about language is good. Jane grappled with grammar throughout these lessons, trying to find explanations which are not over-complicated, but which are also not so simplistic as to lead to misunderstandings. She also found some quick and simple ways to adapt her teaching quickly in response to students' problems, for example, when set 5 struggled to identify the adjectives in a passage in lesson three, Jane helped them by highlighting the nouns. When discussion of grammar was contextualised by reference to particular texts, Jane was largely successful in her approach. However, she remained uncertain about the benefits of teaching grammatical terminology (see next section).

## Uncertainty, developing beliefs and practice

### Metalinguistic terminology

From a 'grammar' perspective, one of the most interesting features of Jane's lessons was her explicit teaching of metalinguistic terminology. She described this as driven by external factors, the fact that the objective "understand key terms that help to describe and analyse language, e.g. word classes" was "given" to her when she was writing the scheme of work. When discussing her own opinions about what is important to learn, Jane expressed a significant degree of uncertainty regarding the terminology.

This doubt was evident in the phase one interviews, when Jane began by trying to pin down the extent of the terminology which she believes to be helpful:

It has been useful in my teaching for students to understand word classes and things like that and also to understand how to, how to compose a sentence because I think otherwise it's quite hard for students how to use punctuation effectively, particularly commas, but I, I don't think that it's necessary for them necessarily to know all the different names of the different types of verbs and the different types of nouns. [Poetry Interview]

She went on to explain that she believes terminology is helpful when teachers want to talk about writing, "you have to make it explicit to them sometimes and you need to have words in order to explain what it is you're trying to say," but that it can cause students to get "bogged down," and this leads her to attach simplified explanations when using word classes, for example, "sometimes when I talk about adverbs and I know that they don't remember what that means ... I'll just say usually it's an ly word to help them a little bit."

At this stage, without recourse to convincing and consistent advice about teaching grammatical terminology, Jane was relying on feedback from her teaching experience to direct her pedagogical decisions, gauging the extent to which pupils understood and retained terminology, and modifying her use and explanations accordingly. This changed slightly when she attended the phase one project dissemination conference: she deferred to the authority of the research team in her comments on her belief profile, interpreting our results as an indication that she should use teach metalanguage more consistently (albeit with still tentative phrasing),

Researcher's comment: You select the terminology you think is appropriate, and don't always use it.

Jane added: But I probably would now though!

However, the case study research indicated that her direct experience of student outcomes outweighed this message. Jane retained a belief that the terminology can be useful, particularly to help teachers communicate with students when they "want to talk about a piece of writing;" however, the fact that students were able to "just copy the pattern" in model texts to produce effective pieces of writing without being able to articulate metalinguistic knowledge explicitly did lead her to reflect that "it's not essential." The influence of these developing beliefs on her pedagogy was evident when Jane began to speculate about ways to draw attention to language without foregrounding terminology, suggesting that she "wouldn't teach it in the same way" again:

what might even be a better way of doing it is looking at a piece of writing and saying something to students like, 'what words are really effective there to describe this particular person' and then coming at it from that particular angle.

This is a clear example of what Poulson et al. refer to as the "dialectal relationship" (2001:XX) between beliefs and practice. Evidence from the outcomes of Jane's lessons (students' writing) prompted her to modify her opinion of the importance of using metalanguage, which in turn provoked pedagogical changes. This was facilitated by the case study itself, which provided time and space for reflection,

It's been really useful you being here because you've forced me to be much more reflective than I would normally be, not that I'm naturally unreflective, but school life doesn't allow you time to reflect as much as you'd like to really.

## Appendix I.v.c Response to participant sent with revised case report

Email to case study participant 1, sent 26<sup>th</sup> September 2011 with the revised case report attached (the revised report is given in chapter five).

Hi Jane,

Lovely to hear from you! I know what the start of term is like - 2 days and it's as though you've never been away. Seems rather early to be writing reports to me!

Thank you so much for this - it really is VERY helpful. I've made a few changes to incorporate what you've said and have re-attached the document with the changes highlighted so that you can find them easily. I've also signalled how I've responded to each bit at the bottom of this email.

This process is particularly difficult seeing as I'm summing up what you do and think on the basis of a single scheme of work, which is always going to be horribly reductive. I hope that the changes I've made have helped to make it clearer that this only represents a tiny snapshot of your teaching and not the whole picture.

There are actually 2 really interesting points you've made here that I could go into a bit more detail about if you have time to make any further comments. I've highlighted these questions in the main text as well:

1) When you talk about the scheme as a 'work in progress' you say that you've already made changes and that some bits seem "outdated" - is there any chance you could tell me a tiny bit more about what seems outdated and why, and what you've changed and why? Just a couple of examples that I could use.

2) What you say about the triplets is interesting given the fact that this scheme was based around a triplet. Is there any chance you could write a tiny bit more about that - why is this scheme based on a triplet that you don't necessarily think is useful / logical; if there's a tension here could you say what has caused it, etc? Again, just a few sentences to clarify would be great.

Don't worry if you don't have time, but also don't be afraid to tell me to make other changes if you think that I should!

Thanks so much again,  
Annabel

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### CHANGES:

Having written the Healthy Body scheme back in 2007 originally, I'm pretty sure that I had never really taught it properly before. I taught a very simplified and much-reduced version of it to a set 5 group (a lower ability and much more behaviourally-challenged group) in 2008 but this didn't really help when it came to rewriting it in 2009. Following my return from maternity leave in 2010, when I had two year 8 classes of different abilities, I decided that this would have to be the time to update it, based on experience. I had asked the department for advice but only one teacher got back to me (KS3 co-ordinator - she said she thought that it was fine as

it was) but maybe that was because they hadn't actually followed it!! Essentially, I don't see schemes of work as fixed blueprints of how to teach a lesson but always as works-in-progress - although I do understand that it may not have seemed like that when you observed me and spoke to me afterwards. As with every scheme of work that I teach, I tend to adapt as I go along, based on previous experience and the nature of the group being taught. When I didn't do that immediately during your case study obs, it was because I didn't have time to do so within that short space of time (as you noted - although you didn't mention the baby and the tiredness, which is probably a good thing). In short: I taught many of the lessons as they were written to see if they worked and what needed to be revised. I have since rewritten significant chunks and will continue to do so when I teach it next. I actually haven't structured my lessons like that for just over a year now so when I look back on it, even that aspect of the scheme seems very outdated and unnatural now.

I've added a section about this towards the end (p.17-18) but it would be good if I could add a little more as I think it's interesting and important to note this process of adaptation and evolution. As I've asked above, any more detail on what you've changed and why, particularly which bits seem "outdated and unnatural" and why would be great!

I agree that there were a lot of lessons at the beginning of the scheme that involved analysis of texts but towards the end, when students had many examples of genre and also lots of ideas for content, whole lessons were given over to the actual composition and craft of writing and individual & group reflection upon progress. In the end, they all had two substantial discursive pieces of writing that I assessed formally to give them a NC level.

I think this was just a feature of the lessons I observed, so I've added a little caveat about this where I describe the pedagogical features of your lessons (p.6/p.7). You're still teaching the craft of writing through the analysis in the earlier lessons though – if you see what I mean!

I am generally quite confident in terms of my ability to teach and produce successful schemes of work. However, this scheme is (a) not typical of my work and (b) my least favourite unit of study! My lack of confidence in this particular area (ie. writing non-fiction), combined with the situation in which I wrote the scheme (traumatic personal situation enabling me to 'work from home' thanks to an understanding HoD at the time who gave me this project) is certainly not representative of me as a whole. Thus, in other areas I would not agree that I am always compliant with the demands of the department! (my current HoD laughed very loudly when I repeated your comment about my obedience and compliance). I am much more confident teaching writing of fiction/poetry and actually found the Exeter project lesson plans harder to follow as a result. But you are right in that I do also see myself very much as a member of a team and seek to be successful within that role.

I've added some acknowledgement of this and deleted a few sentences - I've highlighted them in the text on pages 8 & 9. I could easily say more about this if you want, and will go into whatever detail you want, but I've currently left out the more personal things. I could always make an oblique reference to something like personal circumstances constraining your ability to invest a lot of energy / time / imagination into revising / writing the scheme at the time.

The resources bought by the English department don't shape my teaching - as a rule, I produce my own far more than I use those created by others.

I've deleted this bit

I think I used that SATs style planning sheet for the very low ability group that I taught in 2008 but haven't used it since. I never thought they were a very good idea and now rarely provide students with frameworks of any description - I ask them to construct their own.

I've added a caveat to this – I think it's important to note that you did include it originally, though obviously you've moved on (p.10).

I don't really believe in the old GCSE generic triplets, certainly not in teaching them as a triplet. I'm not sure why it was ever felt that analyse, review, comment went better together than some others and I remember debating that with the HoD at the time. However, argue, persuade, advise do seem to provide the exception to the rule here (in my opinion).

I've added a bit about this (p.11) I've also asked whether you could say a bit more about it as this looks to me like an interesting tension - the fact that you don't believe in the genre triplets but that the scheme is nevertheless focused on one of them.

I do think that it our job as teachers to prepare students to pass the exams set by the governing bodies - with the highest results possible - but that is certainly not all! I would hope that I am also able to give some students (preferably all of them) the opportunity to enjoy the act of learning, to perfect the art and craft of writing and to enable them to use it as an emotional (personal) mode of expression along with the social/academic.

I've added a new section on this as I think this is missing from my analysis and that it is important to include (p.13).

Appendix I.v.d Cross-case analysis notes

Research Question	Case Study 1: Jane	Case Study 2: Clare	Case Study 3: Celia
How do teachers incorporate grammar into their teaching of writing?	Explicit objectives	Not in objectives	Not in objectives
	Explicit teaching of terminology through starter / introduction activities	Ad hoc teaching of grammatical terms – use of any terms is accompanied by quick verbal explanation by teacher – not expecting students to remember necessarily	Ad hoc (when terms occur in lessons) explicit teaching of terminology through elicitation of definitions from students, or direct explanation by the teacher
	Decontextualised grammar starters e.g. labelling words with word classes Regular analysis of grammar in real texts, including: Detailed contextualised discussions of the effects of word choice Detailed contextualised discussions of the effects of sentence patterns Students copy the style / patterns of texts analysed in class Discussion linked to genre in terms of the triplet – ‘Analyse, review, comment’	Recipe approach, usually at redrafting stage – features such as adverbs, short sentences, sentence variety deemed ‘effective’ to ‘include’ Some activities encourage pupils to experiment with vocabulary for particular purposes e.g. imaginative adjectives. Limited discussion of uses / effect	Grammar linked to generic conventions (writing to argue, writing to describe). Recipe approach, with grammatical features alongside literary devices offered as characteristics of types of writing, to be identified and used. Students find features in texts (e.g. underline pronouns). Students then use these features in their own writing. Limited discussion of uses / effect beyond simplistic links to genre.

<p>What is the relationship between espoused beliefs and pedagogical practice?</p> <p>-In general</p>	Exam-triplet focused, genre-focus	Personal / creativity focused	Product / accuracy-focused
	Little personal-investment in scheme – less confident in teaching non-fiction	Strong personal investment in scheme	Little personal investment in scheme. Felt significantly constrained by context.
	Explained motivations mainly as external drives, though also some underlying personal intentions to foster creativity etc	Scheme determined strongly by personal motivations and notions of creativity. Individualistic justifications. Says this scheme is unusual in this respect: elsewhere feels demotivated.	Pedagogy partly dictated by classroom management needs. Struggles to plan without departmental support. Focus on accuracy and functional skills does seem to be directly related to beliefs.
<p>What is the relationship between espoused beliefs and pedagogical practice?</p> <p>- Grammar teaching</p>	Objectives determined by external forces. Uncertainty regarding terminology. But clear rationale for approach: contextualised discussion and copying patterns. Subject knowledge interferes at times.	Strong links between personal values, preferences and pedagogy in this scheme. Stated dislike of grammar, linked to a prescriptive conception. Incorporation of grammar was in tension with the desire for openness and creativity –selecting features that students ‘should’ use closes down choice rather than opening it. Peer feedback struggled to link personal preferences to any stylistic detail. Some approaches also suggest a ‘fun’ ‘creative’ use of grammar which may belie the teachers’ stated dislike.	Clearest discrepancy. Stated the rhetorical potential of teaching grammar, but no evidence of this in the teaching. Accuracy / recipe approach only.



<p>What might be the causes of tension / mismatch between beliefs and practice?</p>	<p>Uncertainty – trying things out. Centralised objectives / schemes of work / lesson plans.</p>	<p>Affective response to grammar, conceptions of grammar. Lack of pedagogical knowledge, particularly in terms of looking at grammar in context / discussion. (Reported – not evident in this scheme) The control of the Head of Department / centralised lesson plans.</p>	<p>Some evidence of limited LSK (test, interviews), though interviews indicated reasonable pedagogical knowledge with specific examples of activities. Possibly lack of pedagogical confidence, particularly in terms of looking at grammar in context / discussion. Conflicting/competing focuses, accuracy or rhetoric, learning or behaviour management. The control of the Head of Department / centralised lesson plans.</p>
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## Appendix II: Participant Details

Teacher	C/I*	Gender	Years*	First Degree	Region*	LSK*
Sally	I	F	18	English & Ecological Stud.	SW	10
Grace	C	F	2	Politics	SW	6
Tim	C	M	1	History & Classics	SW	10
Sandra	C	F	1	English Lang & Linguistics	SW	12
Beth	I	F	1	English	SW	5
Sylvia	I	F	17	English & American Studies	SW	9
Celia	I	F	3	Social Science & English	SW	6
Gina	I	F	17	English & American Lit	SW	7
Joanne	I	F	7	English	SW	9
Josie	C	F	1	English	SW	11
Sophie	I	F	1	English	SW	7
Catherine	C	F	1	English & Film	SW	9
Jane	I	F	5	English & American Studies	SW	9
Amanda	I	F	9	PE & Education	SW	6
Laura	C	F	1	English	SW	10
Simon	I	M	1	Media	WM	7
Leanne	I	F	5	English	WM	8
Lydia	C	F	7	English	WM	9
Siobhan	C	F	5	English	WM	9
Clare	C	F	8	Theatre	WM	7
John	I	M	2	Media	WM	5
Olivia	I	F	19	English Literature	WM	11
Rose	I	F	1	English Literature	WM	7
Arthur	C	M	32	Drama	WM	10
Victoria	C	F	2	English	WM	8
Christine	C	F	12	English Lang & Lit	WM	13
Pamela	C	F	23	English with History	WM	6
Heather	I	F	6	American Studies	SG	11
Janine	I	F	1	English & Drama	SG	12
George	C	M	8	English Lit & Philosophy	SG	12
Rachel	C	F	2	English & History	SG	8

\* C/I = comparison / intervention group

\* Years = length of service at the start of phase one

\* SW = South West; WM= West Midlands; SG= South Gloucestershire

\* LSK = score from the Linguistic Subject Knowledge Test (appendix I.ii.e)

## Appendix III: Grammar for Writing? Research Design

### Principal Research Question:

What impact does contextualised grammar teaching have upon pupils' writing and pupils' metalinguistic understanding?

How the research questions are answered by the data collected

Research Question	Data Collection
What is the impact of teacher linguistic subject knowledge on the teaching of grammar?	RCT Teacher interviews Classroom observation
What is the impact of pedagogical support materials on the teaching of grammar?	RCT Teacher interviews Classroom observation
What is the impact of grammar teaching on pupils' writing?	RCT Pupil interviews Linguistic analysis of writing
What is the impact of grammar teaching on pupils' metalinguistic understanding?	Pupil interviews
What are teachers' pedagogical beliefs about teaching grammar in the context of writing?	Teacher interviews

### Cluster Randomised Control Trial

- Sample: 32 year 8 classes in 32 different schools: 16 in SW, 16 in Midlands
- Step 1: Initial assessment of linguistic subject knowledge of each class teacher to stratify the sample into two groups (strong or weaker subject knowledge). These may well not be groups of the same size as the issue of linguistic subject knowledge is quite significant. It is important to do this first as the subject knowledge of the teacher is likely to be an influence on the grammar teaching and could distort the results of the RCT if randomisation occurred first.
- Step 2: Random blind division of each of the teacher groups (determined by subject knowledge) into 16 intervention groups and 16 control groups. This will ensure that both the intervention group and the control group have the same number of teachers with good or weak subject knowledge, and the multilevel modelling can analyse the effect of this subsequently.

Divide class teachers into	Teachers Strong Subject Knowledge	Teachers Weak Subject Knowledge	
Blind random assignment of classes into	Intervention group – with pedagogical support Control group – no support		
Establish baseline	Pre-test Writing task		
Teaching Intervention SoWs	Fictional Narrative	Argument	Poetry
Measure impact	Pre-test Writing task		



Complementary Qualitative Study

	Data collection	Research instrument
Term 1: Fictional Narrative	32 classroom observations 32 teacher interviews 32 pupil writing conversations Lesson plans for lesson observed CG: Fictional Narrative SoW Completed Fictional Narrative for each child	Observation schedule Teacher interview schedule Pupil interview schedule
Term 2: Argument	32 classroom observations 32 teacher interviews 32 pupil writing conversations Lesson plans for lesson observed CG: Argument SoW Completed Argument writing for each child	Observation schedule Teacher interview schedule Pupil interview schedule
Term 3: Poetry	32 classroom observations 32 teacher interviews 32 pupil writing conversations Lesson plans for lesson observed CG: Poetry SoW Completed Poetry writing for each child	Observation schedule Teacher interview schedule Pupil interview schedule

School visits to be arranged towards the end of the teaching of each Scheme of Work.

## Appendix IV: Tables of Results from Phase One

These tables show the NVIVO codes generated from the interview data.

- 'Sources' refers to the number of interviews in which comments relating to the code were made.
- 'References' refers to the number of individual comments which have been coded.
- 'Teachers' indicates the number of participants who made comments relating to the code.

Code	Definition	Sources	Refs	Teachers
Hard to define	Comments where teachers express difficulty in defining 'grammar teaching'	4	7	4
It's not	Comments which define 'grammar teaching' in terms of what it is 'not'	5	7	5
Meaning has changed	Comments in which teachers suggest that the concept of 'grammar teaching' has changed in meaning	2	2	2

Table 4.1.1 Comments which indicate difficulty in defining 'grammar teaching'

Code	Definition	Sources	Refs	Teachers
Terminology	Comments which define 'grammar teaching' as being about learning of terminology or labelling words or parts of sentences	15	15	14
Rules	Comments which define grammar in terms of 'rules' of language, or which give examples of rules in the definition	10	12	9
Formulaic	Comments which refer to grammar as 'mechanical', 'formulaic' or 'scientific'	10	15	8
Correctness	Comments which link grammar to ideas of accuracy or correctness	7	9	7
Right or wrong	Comments which refer to grammar as an aspect of English which can be 'right or wrong'	7	8	7
Not right or wrong	Comments which explicitly contradict the notion that grammar is 'right or wrong'	1	1	1
Building Blocks	Comments which use metaphors of construction or 'building blocks' to define grammar	4	4	4
Effects	Comments which conceptualise grammar teaching as concerned with the creation of effects, deliberate design and manipulation of writing	9	9	8
Exercises	Comments which conceptualise the pedagogy of grammar teaching as decontextualised exercises	3	4	3
Old-fashioned	Comments which refer to grammar teaching as 'old-fashioned'	3	3	3

Table 4.1.2: Conceptualisations of grammar teaching

Code	Definition	Sources	Refs	Teachers
Sentences	Comments which conceptualise grammar teaching as concerned with sentence structures, types of sentences, sentence variety	14	15	13
Punctuation	Comments which conceptualise grammar teaching as concerned with punctuation	13	13	12
Parts	Comments which conceptualise grammar teaching as concerned with 'parts of speech,' 'parts of a sentence' 'naming of parts'	8	9	8
Syntax	Comments which conceptualise grammar teaching as concerned with word order	5	5	5
Language Variety	Comments which conceptualise grammar teaching as concerned with standard English, levels of formality or language variety	5	5	5

Table 4.1.3 Aspects of grammar identified by teachers

Code	Definition	Sources	Refs	Teachers
Taught at School	Statements which indicate teachers had some experience of learning grammar at school (not through foreign languages)	10	11	8
Taught at University	Statements which indicate teachers had some experience of learning grammar at university	3	4	3
Taught during Teacher Training	Statements which indicate teachers had some experience of learning grammar during teacher training (including self-directed learning, not necessarily explicit teaching)	5	5	4
Learned through Foreign Languages	Statements which indicate that teachers learned about grammar through learning a foreign language	5	6	4
Not taught	Statements in which teachers profess not to have been taught grammar explicitly (including statements about school and about university)	34	47	21
Write instinctively	Comments in which teachers claim to have learned to write grammatically or effectively 'instinctively,' including synonyms of instinct such as 'naturally,' 'without knowing,' 'intuitively'	9	9	8
Learned through Reading	Comments in which teachers claim that they developed the ability to write grammatically or effectively by reading books (reproducing patterns rather than reading about grammar)	6	6	5
Self-taught	Comments in which teachers claim to have taught themselves about aspects of grammar since becoming teachers	15	19	13
A-Level Language	Statements which indicate teachers have learned about grammar through preparing to teach A-Level Language	4	4	4
Look it up	Comments indicating that teachers 'look up' or 'brush up' on aspects of grammar immediately before lessons or schemes which require them	10	13	9

Table 4.2.1: Teachers' experiences of learning grammar



Code	Definition	Sources	Refs	Teachers
Bad experiences	Comments describing bad experiences of learning grammar at school	5	7	5
Good experiences	Comments describing good experiences of learning grammar at school	3	4	2

Table 4.2.2 Teachers' comments on their experiences of learning grammar at school

Code	Definition	Sources	Refs	Teachers
Influence of experience	Teachers' reflections on the influence of experiences on their beliefs and pedagogy	7	9	6
Made no difference	Reports that they were able to learn to write effectively despite not having been taught grammar explicitly themselves	7	7	6
Grammar helped	Reports that learning about grammar improved their own writing	4	5	3
Influence of project	Reports that working on the Exeter Writing Project influenced teachers' ideas about grammar	4	5	4

Table 4.2.3: Teachers' comments on the influence of their experiences of learning grammar

Code	Definition	Sources	Refs	Teachers
The term	Comments on the impact of the word 'grammar' and how it makes people feel or react	6	9	6

Table 4.3.1: Comments on the affective impact of the word 'grammar'

Code	Definition	Sources	Refs	Teachers
Lack Confidence	Statements in which teachers express their lack of confidence with regards to grammar	29	53	17
Boring	Comments that grammar is 'boring'	13	19	11
Inadequacy	Comments in which teachers say that they ought to know more about grammar than they do, that they feel inadequate or ashamed of their lack of knowledge	12	15	9
Expressions of dislike	Comments or expressions which indicate that teachers dislike grammar	10	18	9
English teachers struggle	Comments which state that English teachers in general struggle with their knowledge/understanding of grammar	9	12	9
Fear and Panic	Comments which express fear or panic relating to grammar	6	12	4
Love literary not linguistic	Comments that teachers are more interested in the literary aspects of English than the linguistic ones	3	4	3

Table 4.3.2: Negative feelings about grammar

Code	Definition	Sources	Refs	Teachers
Confident	Comments which express some degree of confidence with grammar	15	17	11
Confident at...	Comments which indicate specific aspects of grammar with which teachers are confident	15	17	13
Know enough	Comments in which teachers state that, while they are not fully confident in their LSK, they know enough to teach their students adequately	12	14	8
Enjoyable	Comments in which teachers say that they find grammar interesting or enjoyable	9	10	7
Know more than I thought	Comments in which teachers reflect that they know more about grammar than they had previously realised	1	4	1

Table 4.3.3: Positive feelings about grammar

Code	Definition	Sources	Refs	Teachers
Struggle with LSK	Comments in which teachers explain that they struggle with their linguistic subject knowledge or find grammar difficult	30	58	18
Struggle to explain	Comments in which teachers state that they find it hard to explain grammatical terms or concepts to their students	13	14	11
Struggle with terminology	Comments in which teachers state that they find it hard to learn or remember the definitions of grammatical terms	11	15	8
Problems in the classroom	Comments which discuss difficulties when confronted with questions or examples requiring grammatical analysis in lessons	12	15	11
Want to know more	Comments expressing a desire to know more about language / grammar	9	11	6

Table 4.3.4: Expressions of anxiety or concern regarding linguistic subject knowledge

Code	Definition	Sources	Refs	Teachers
Confident pedagogy	Comments which indicate confidence in how to approach the teaching of grammar	5	5	4
Lack confidence in pedagogy	Comments in which teachers state that they are not confident in teaching grammar, regardless of their LSK	20	31	13

Table 4.3.5: Feelings about grammar pedagogy

Code	Definition	Sources	Refs	Teachers
LSK influences students	Suggestions that teachers' LSK influences student attitudes towards grammar	9	14	8
LSK influences pedagogy	Reports that teachers' confidence in their LSK influences how they teach writing	10	16	8

Table 4.3.6: Comments on the influence of subject knowledge and confidence on participants' teaching

Code	Definition	Sources	Refs	Teachers
Project improved confidence	Reports that teachers' LSK has improved through participation in the Exeter Writing Project	6	9	5
Project improved pedagogy	Reports that teachers' pedagogical knowledge has improved through participation in the Exeter Writing Project	3	4	3

Table 4.3.7: Reflections on improvements to knowledge through participation in the project

Code	Definition	Sources	Refs	Teachers
Instinctive	Comments suggesting that some students don't need to be taught grammar explicitly as they will learn to write effectively instinctively	15	19	11
Not all Instinctive	Comments suggesting that some students need explicit teaching of grammar to be able to write effectively	7	8	5

Table 4.4.1: Comments discussing whether or not grammar needs to be taught explicitly

Code	Definition	Sources	Refs	Teachers
Effects	Comments focusing on the creation of 'effects' as the most important value of teaching grammar	11	11	10
Craft	Comments suggesting that learning about grammar helps students to consciously craft their writing	9	11	8
Choices	Comments suggesting that learning about grammar makes students more aware of the choices they make in their writing	7	12	6
Toolkit	Comments suggesting that learning about grammar gives students 'tools' or a 'toolkit' for thinking about, talking about and manipulating language	7	8	6
Awareness of process	Comments suggesting that learning about grammar helps students to understand writing as a process	3	4	3

Table 4.4.2. Comments positioning the usefulness of grammar teaching within a 'design' model of writing

Code	Definition	Sources	Refs	Teachers
Rules	Comments that learning grammar helps students to 'learn the rules'	9	13	8
Accuracy	Comments that learning grammar improves the accuracy of students' writing	5	5	4

Table 4.4.3 Comments positioning the usefulness of grammar teaching within a prescriptive model

Code	Definition	Sources	Refs	Teachers
Analysis	Comments that learning about grammar helps students to analyse and understand texts	9	9	9
Exams	Comments that learning about grammar helps students in exams	7	9	7
Formula for Exams	Comments that a formulaic 'recipe' approach helps students in writing assignments / exams	4	4	3
Communicating meaning	Comments that learning about grammar helps students to communicate meaning / say what they want to say in their writing	10	12	6
Confidence	Comments that learning grammar boosts student confidence in their writing	5	7	5
Language variety	Comments that learning about grammar helps students to understand / use language variety / degree of formality	4	4	4

Table 4.4.4: Other suggested benefits of teaching grammar

Code	Definition	Sources	Refs	Teachers
Sentence Structure	Statements that sentence structure is a helpful element of grammar to teach	23	29	15
Sentence crafting	Statements that sentence crafting or manipulation is a helpful element of grammar to teach	19	26	14
Punctuation	Statements that punctuation is a helpful element of grammar to teach	11	16	10
Word Choice	Statements that word classes and selection of vocabulary are helpful elements of grammar to teach	11	14	9
Basic level	Statements that students should be taught a 'basic level' of grammatical knowledge	15	18	12

Table 4.4.5: Aspects of grammar identified as useful by teachers

Code	Definition	Sources	Refs	Teachers
Prescriptive aspects	Comments that too much focus on rules or form can inhibit students' writing or creativity	7	10	6
Metalinguage / terminology	Comments expressing the opinion that the metalinguage can get in the way of students' learning about writing	13	19	11

Table 4.4.6: Aspects of grammar identified as a 'hindrance' by teachers

Code	Definition	Sources	Refs	Teachers
Helpful (generally)	Comments that express a view that the terminology is generally helpful	23	31	17
Communication	Comments suggesting that metalanguage allows explicit communication between teacher and students about writing	17	28	14
Analysis	Comments suggesting that understanding the metalanguage improves students' ability to analyse texts	7	10	7
Choices	Comments suggesting that understanding the metalanguage helps students to make conscious decisions and choices when writing	8	8	7

Table 4.5.1: Positive opinions of grammatical terminology

Code	Definition	Sources	Refs	Teachers
Teach without terms	Comments that it is possible to teach grammar without using metalinguistic terminology	25	39	18
Less Important	Comments expressing the opinion that knowing or understanding terminology is less important than other aspects	20	24	14
Hinders	Comments expressing the opinion that the metalanguage can get in the way of students' learning about writing	13	19	11
Unnecessary	Comments expressing the opinion that the metalanguage is unnecessary	16	26	9

Table 4.5.2: Negative opinions of grammatical terminology

Code	Definition	Sources	Refs	Teachers
The Basics	Comments in which teachers describe the “basic” terms they want their students to know.	20	30	13
Term	Number of Teachers			
Word Classes (generally)	13			
-Noun	6			
-Verb	9			
-Adjective	9			
-Adverb	9			
-Preposition	2			
-Connective	1			
Sentences	3 (all specified simple / compound / complex)			
Clauses	4 (all specified main / subordinate)			
Phrases	1 (specified prepositional phrases)			
Tenses	2			
Subject/Object	2			

Table 4.5.3: The ‘basic’ terms identified by teachers

Code	Definition	Sources	Refs	Teachers
Difference literary linguistic	Reflections on the differences between literary and linguistic terminology in English	10	12	8

Table 4.5.4 : Reflections on the differences between literary and linguistic terms



Code	Definition	Sources	Refs	Teachers
Expected prior learning	Comments outlining what teachers expect students to have learned at primary school	6	6	6
Poor opinions of primary schools	Comments expressing doubt about what students learn about grammar in primary school	5	6	5

Table 4.6.1: Beliefs about grammar at primary school level

Code	Definition	Sources	Refs	Teachers
Terminology	Comments that students struggle to learn linguistic terminology	29	53	20
Retaining knowledge	Comments that students don't remember or retain linguistic terminology	17	16	13
Confusion	Comments that students find grammar (usually terminology) confusing	13	18	12
Transferring Knowledge	Comments that students find it difficult to transfer or apply knowledge about grammar to their writing	14	19	10
Explaining effects	Comments that it's difficult to discuss the different effects of grammatical structures with students	5	6	4

Table 4.6.2: problems with students' understanding / learning of grammar

Code	Definition	Sources	Refs	Teachers
Examples of understanding	Examples of success in teaching students to understand grammar	27	36	21
Using terminology	Examples of success in teaching students to understand and use grammatical metalanguage to talk about texts	17	19	15
The project helped the students	Reports that the schemes of work had a beneficial impact on students	6	11	5

Table 4.6.3: Examples of success in students' learning about grammar

Code	Definition	Sources	Refs	Teachers
Higher Ability better	Comments that explicit teaching of grammar is more suitable for higher ability students	15	19	13
Autism	Comments that explicit teaching of grammar is beneficial particularly for autistic students	3	3	3

Table 4.6.4: comments on individual differences in the suitability of grammar teaching for different students

Code	Definition	Sources	Refs	Teachers
Like terminology	Comments suggesting that students enjoy learning and using grammatical terminology	6	6	6
Like structure	Comments suggesting that students enjoy the structure provided by learning grammar	3	5	3
Maths and Science fans	Comments suggesting that students who enjoy maths and science tend to like learning grammar	3	3	3

Table 4.7.1: Reports of positive student attitudes to grammar

Code	Definition	Sources	Refs	Teachers
Anxiety or fear	Comments referring to students' anxiety or fear (including "panic" "freaked" "scared" "worry") relating to grammar	11	17	11
Dislike terminology	Comments suggesting that students' particularly dislike grammatical terminology	9	11	8
Boredom	Comments referring to students becoming bored or 'switching off' when doing grammar activities	9	11	8
Don't value it	Comments suggesting that students don't value learning about grammar	6	8	6
Frustrated	Comments indicating that students can become frustrated by the difficulty of learning grammar	2	2	2
Focus on product not process	Comments suggesting that students are more focused on the end product of writing than on the process	5	6	5

Table 4.7.2: Reports of negative student attitudes to grammar

Code	Definition	Sources	Refs	Teachers
Individual Differences	Comments where teachers suggest that children can have different attitudes to learning grammar	5	6	5

Table 4.7.3: Reports of individual differences in students' attitudes to grammar

Code	Definition	Sources	Refs	Teachers
Hard to teach	Statements that grammar is difficult to teach, or harder than other aspects of English	20	24	15

Table 4.8.1: Beliefs that grammar is a particularly difficult aspect of English to teach

Code	Definition	Sources	Refs	Teachers
Contextualised	Statements suggesting that grammar should be taught in a contextualised or embedded way, within reading or writing schemes	20	37	17
Cumulative and consistent	Statements suggesting that grammar should be taught 'little and often' with terminology 'drip fed' into lessons	15	19	12
Experimentation	Statements suggesting that students should experiment or play with grammatical structures in their writing	9	9	7
Separate grammar lessons	Statements suggesting that grammar should be taught separately	1	1	1

Table 4.8.2: Teachers' beliefs about teaching of grammar

Code	Definition	Sources	Refs	Teachers
Decontextualised	Statements suggesting that bad grammar teaching is decontextualised	11	13	10
Overload	Comments suggesting that teachers must be careful not to 'overload' students with too much grammar teaching	3	3	3

Table 4.8.3: Teachers' beliefs about ineffective teaching of grammar

Code	Definition	Sources	Refs	Teachers
Comments on terminology	Elaboration of ideas about the value of teaching grammatical terminology	11	13	10
Influence of the project	Comments on how the participation in the project has influenced beliefs	10	11	10

Table 4.9: Comments on the belief profiles

## GLOSSARY

*Advanced Level General Certificate of Education [A Level]*. National externally-examined subject-based academic qualification, usually studied post-16, after compulsory education. Most often used for university entrance.

*Academy*. Introduced in 2000, Academy schools are directly funded by central government, remaining independent of control by the local education authority [LEA]. They may also receive additional support from personal or corporate sponsors who may influence the curriculum or ethos of the school. They are required to follow the national curriculum in the core subjects of Mathematics, English and Science, but may otherwise develop their own curricula.

*Assessment Focus [AF]*. Within the framework for *Assessing Pupils' Progress* in English, areas for assessment are broken down into different assessment focuses for reading, writing or speaking and listening. For example, Assessment Focus 1 [AF1] for writing is 'To write imaginative, thoughtful and interesting texts,' while AF5 is 'To vary sentences for clarity, purpose and effect,' and AF6 is 'To write with technical accuracy of syntax and punctuation'.

*Advanced Skills Teacher [AST]*. A teaching role introduced in 1998, ASTs are teachers recognised as excellent classroom practitioners. Their role includes supporting teaching colleagues in their own and other local schools to improve classroom practice.

*Assessing Pupils' Progress [APP]*. A voluntary national assessment scheme designed to help teachers to judge pupils' progression.

*BERA*. British Educational Research Association.

*Comprehensive School*. Non-selective secondary school.

*Department for Education [DfE]*. The department of state responsible for educational policy since 2010. Previously known as: *Department of Education and Science [DES]* (1964-1997); *Department for Education and Employment [DfEE]* (1997-2001); *Department for Education and Skills [DfES]* (2001-2007); *Department for Children, Schools and Families [DCSF]* (2007-2010).

*Evidence for Policy and Practice Information and Co-ordinating Centre [EPPI Centre]*. Part of the Social Science Research Unit at the Institute of Education, University of London.

*Economic and Social Research Council [ESRC]*. The UK's largest funder of government-sponsored research on economic and social issues.

*ETA NSW*. English Teachers Association of New South Wales (Australia).

*Further Education [FE]*. Post-compulsory education beyond school (post-16).

*General Certificate of Secondary Education [GCSE]*. National externally-examined subject-based academic qualification usually studied during Key Stage 4 and awarded at the end of compulsory education (age 16).

*Grammar School*. Academically-selective secondary school.

*Graduate Teacher Programme [GTP]*. A one-year employment-based training route for teachers who already hold an undergraduate degree.

*Key Stage [KS]*. Introduced in 1988 along with the National Curriculum, these are stages of the curriculum related to age. Early Years Foundation Stage [EYFS] = ages 3-5; Key Stage 1 = ages 5-7; Key Stage 2 = ages 7-11; Key Stage 3 = ages 11-14; Key Stage 4 = ages 14-16 (after which compulsory education ends). Education at age 16-18 is often informally known as Key Stage 5.

*L1.* First language.

*L2.* Second or further additional language.

*Local Education Authority [LEA] or [LA].* A local authority (part of a council) in England or Wales that has responsibility for education within that council's jurisdiction.

*Middle School.* Schools which bridge the more usual primary / secondary phases, typically teaching pupils aged 9 / 10 – 13 / 14 (Key Stages 2 and 3).

*Qualifications and Curriculum Authority [QCA].* Also known since 2010 as the Qualifications and Curriculum Development Authority [QCDA]. Maintained and developed the National Curriculum and associated assessments, advising the government between 1997 and 2012; replaced by the Standards and Testing Agency.

*NATE.* National Association of Teachers of English (UK).

*National Curriculum.* A nationwide curriculum for primary and secondary state schools in England, designed to standardise the content taught across schools. Introduced following the Education Reform Act in 1988, and subject to periodic revision.

*NCTE.* National Council of Teachers of English (US).

*Newly Qualified Teacher [NQT].* A teacher in their first year of teaching after gaining qualified teacher status.

*Office for Standards in Education [OFSTED].* Government department established in 1992 under the Education (schools) Act, with responsibility for inspecting schools in England.

*Postgraduate Certificate of Education [PGCE].* Qualification (usually conferring qualified teacher status), awarded after a one-year teacher training course for those who already hold an undergraduate degree.

*Primary School.* Educates pupils aged 4-11 (from Early Years Foundation Stage - Key Stage 2).

*Standard Assessment Tests [SATs].* External National Curriculum assessments. Key Stage 3 SATS examinations in English were in operation from 1998-2009.

*Secondary School.* Educates pupils aged 11-16 or 11-18 (Key Stages 3-4 / Post-16).



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