Those who can, teach:

the formative influence of socio-cultural constructions of teachers in children's literature and learners' notions of teaching

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Those who can, teach: the formative influence of socio-cultural constructions of teachers in children's literature and learners' notions of teaching.

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Abstract

This interdisciplinary study uses grounded theory to interrogate the socio-cultural relationship between readers and the texts written for them to explore the question of articulation between learners' notions of teaching and narrative representations of teachers found in children's literature from the UK. Utilising the principles of Personal Construct Psychology (Kelly 1955), an in-depth analysis of literature written for child- and young adult readers forms the basis of the study, the findings of which informed an exploration of participants' perceptions of literary and actual teachers. A total of 163 teacher-characters from 45 examples of fiction for children and young adult readers were critiqued; as a result, eight prevalent character roles and traits were identified, developing previous findings by Dockett, Perry and Whitton (2010) from their study of teachers in English language picturebooks.

Narrative methodologies, including character profile depictions and an approach based on the Storycrafting method (Karlsson and Riihelä 1991), were used in order to explore links between the depictions of characters in published works and the fictions created by 22 pupils aged 9-10 in an English primary school; this was repeated with ten university students training to teach on an undergraduate Initial Teacher Education (ITE) degree. Finally, repertory grid interviews were conducted with all 32 participants to establish individuals' construct systems regarding the characteristics of literary and actual teachers. Initially the study had intended to identify a taxonomy of archetypal characters, however the emerging constructs indicated a diversity of representation that would have rendered a taxonomy meaningless. Instead, the character roles and traits presented themselves as more meaningful sociocultural constructs. Their appearance in both the published and participants' corpora indicated a direct link between the depictions of teachers in children's literature and participants constructs regarding the role.

Detailing the eight roles and traits of the teacher within Anglo-centric children's literature, including four not previously identified, comprises an original contribution to knowledge, as does the utilisation of Personal Construct methodologies in the analysis of children's literature. Broadening the study to include literature and participants from different socio-cultural groups, and the application of the methodology to examples of literature written by children are areas suggested for further research.

Keywords: children's literature; grounded theory; personal construct psychology; repertory grid interviews; teachers; teaching

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Mervynne Payne 1950-2014

You woz ‘ere.

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INTRODUCTION

Reading and Identity: the formative years?

This thesis interrogates the socio-cultural relationship between readers and the texts written for them and explores the possibility for articulation between learners' notions of teaching and narrative representations of teachers found in the children's literature selected for and read by children. In-depth analysis of literature written for child- and young adult readers forms the basis of the study, the findings of which informed an exploration of participants' perceptions of literary and actual teachers. The research questions that form the basis of this thesis were prompted by an interest in how children's books cast the role of teachers and whether these representations affect attempts to widen participation from different socio-cultural and gender groups in the recruitment of teachers by introducing cultural norms into the primary classroom that exclude particular gender and socio-cultural groups. This interest became a study into the possible interplay between what we read as children and our perceptions in later life, particularly regarding the traits and roles expected of teachers in the UK socio-cultural context.

Children's literature is rarely straightforward or even easily categorised as a single genre; in addition, it has a complicated relationship with young readers, who are often forced to engage with it within their educational experience, but revere it when they attain fluency and comprehension. In addition, educational policy makers within the UK appear to venerate the written word as a primary means for communicating societal norms. This thesis aims to add to the body of work in the fields of literary studies and social science by proposing a methodology that enables this link between children's literature and socio-cultural perception to be empirically established. It also provides a detailed analysis of the depictions of teachers found in narratives originating from the UK, which develops understanding about the portrayal of teachers as characters begun in previous studies.

Thus, this research utilises grounded theory method within a social constructionist framework and provides a viable interdisciplinary research design in the combined fields of children's literature studies and social science in order to identify specific influential ideas from literature that could affect future identity construction.

Rationale

Can children's books be so influential? Certainly, the belief that books are ideologically significant is held by the Department for Education (DfE), who state in the most recent draft of the National Curriculum in England that

> Through reading in particular, pupils have a chance to develop culturally, emotionally, intellectually, socially and spiritually. Literature, especially, plays a key role in such development. (DfE 2013: p.3)

However, claims such as this are rarely, if ever, linked explicitly to empirical research which relates the shared social domain of both reader and writer to identify the influence of prevalent cultural constructs on emerging paradigms of identity. A range of doctoral theses exploring literature and culture do exist (for example Asiain 2016; Cecire 2011; Tsai 2010; Williams 1998), however these do not address the link between educational development, progress and aspiration. It is this gap between perception and conception that is the focus of this thesis.

Professional identity is not a singular, or even stable, concept, and this is particularly evident in teaching within the UK. Education in England has undergone substantial structural change since the inception of a formal National Curriculum by the DES (1988a), and the changing role resulted in significant changes to the process of recruitment and retention of the teaching profession. Since the 1990s, there have been targeted government-funded teacher-recruitment initiatives in response to a shortage of specialists in particular curriculum areas and recognition that the teaching population was not representative of the wider socio-cultural make-up of the UK population (Barmby 2006; Carrington and Skelton 2003). Ross and Hutchings (2003) identified inner-city and urban areas as having the greatest shortages of qualified teachers as well as having a higher proportion of cultural and ethnic diversity, and measures were taken to recruit from minority ethnic groups; a lack of male teachers in Primary was also identified as an issue recognised in the same report.

In 2009 these groups were still under-represented on Primary Initial Teacher Education (ITE) courses. For example, in one rural post-1992 Higher Education Institution (HEI) in England the number of students[1] from non-white groups enrolled on the Primary ITE degree was 4.62% on

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[1] Students who are studying on courses that award Qualified Teacher Status (QTS) in the UK are generally referred to as trainees, so for the purpose of this thesis student participants will be referred to as primary trainee teachers or trainees for the remainder of the text.

the first year of the undergraduate (UG) programme, and while male recruitment had risen to exceed the desired target across all routes into teaching, it was still only at 19% of the Year 1 cohort. By 2013 the data showed some, but not much, change: for the same institution 9.92% of the UG ITE cohort was male, although men made up 25% of the Primary PGCE cohort in the same year, making the median 17.46%. Less than 4% of the PGCE cohort and 8.6% of the UG cohort had black or minority ethnic (BME) heritage.

However, despite the increase in targeted recruitment, Carrington and Skelton (2003) warn against believing that the simple introduction of cultural, ethnic and gender role models will act as a panacea for issues of under-achievement. They suggest instead that a more inclusive teacher recruitment policy needs to be developed which will "break down cultural stereotypes and the implicit messages inherent in the hidden curriculum" (Carrington and Skelton 2003: p25). This suggests that cultural and gender role models can be influential but only within a wider social context that seeks to expose and deconstruct the hidden curriculum inherent within schools.

The 'hidden curriculum' as a concept is one acknowledged by many educationalists working within a range of disciplines; it is possibly best described as "'a set of influences that function at the level of organisational structure and culture', which manipulate teachers and learners in the context of both the formal and informal curricula" (Mossop, Dennick, Hammond and Robbé 2013: p.135). According to Smith (2014: p.16) the influences can include elements such as an institutional insistence on compliance which "keeps some students from feeling they can challenge the very structures that repress them". However, this view assumes that the hidden curriculum is ultimately a repressive structure, and though that may be the experience of some it is important to analyse individual social settings before attributing this sort of value to them. I prefer to acknowledge the hidden curriculum as ideology made manifest, neither as positive nor negative until contextually interpreted in terms of social and cultural acceptability dependent on values and beliefs.

Literature is one mode of transmitting such societal values, and children's literature is as much one of these mechanisms as literature for older audiences. Hollindale (1988) identifies three levels of ideology within children's books (explored further in Chapter 2): the explicit (or surface) social, political or moral beliefs of the writer, deemed Active Ideology; more circuitous or covert methods which show "the individual writer's unexamined assumptions" (Hollindale 1988: p12), labelled as Passive Ideology; and finally Organic Ideology, namely that which goes beyond the

thoughts of the author alone and recognises the reciprocal ideologies of the reader and the societal context. In Hollindale's (1988: p15) words "we are the acquiescent prisoners of other people's meanings".

Tonkin (cited in Samuel and Thompson 1990) also proposes that books are amongst the cultural artefacts that help us form our social models, and in research regarding literacy, artefacts and identity, the interplay with identity in a school context is highlighted (McVee 2004; Scanlan 2010). Although much work has been done on teachers' professional identity construction (Goodson 1992, 2008; Beijaard, Verloop and Vermunt 2000; Beijaard, Meijer and Verloop 2004) this focused on how teachers perceived their professional role with limited research into the factors that influenced these perceptions. There is also an emphasis on secondary teachers, with few studies involving those in primary teaching roles (Nias 1989; Vogt 2002), a key exception being the *Variations in Teachers' Work, Lives and Effectiveness* (VITAE) project (Day et al 2007) which included both primary and secondary teachers.

Thus, research into the potential interplay between literary and socio-cultural constructions of the class teacher along with teachers' professional identity is lacking, despite wide acknowledgement of the influence of children's fiction in shaping or "transmitting cultural values" (Hunt 1994). Accordingly, there is little understanding around the role narrative may have in professional identity construction during its early formation, or even in determining which pupils may go on to consider teaching in primary school as an appropriate career choice. Wolf and Heath (1992) recognised the way readers link their experiences of literature to the world around them, identifying the young age at which this process starts; Wolf (2004) also highlighted the need to allow children opportunities to question biases and assumptions in order for them to explore the full range of roles available to them. This research sought to develop these principles by exploring the conceivable influence of literature written for children on socio-cultural perception, in order to generate theories that expand knowledge and understanding. In turn, it is hoped these can then be used to inform meaningful debate around how to widen opportunities for, and consequently recruitment to teaching from, groups currently under-represented in professional roles within primary education.

Research questions and aims

Based upon the stated rationale, the principle question underpinning this thesis is: *To what extent is there articulation between learners' notions of teaching and the narrative representations of teachers found in popular children's literature*? The parameters for the research, set in the form of subsidiary research questions, were thus:

1) What representations of teachers and teaching are present in narratives written for children, and how diverse/inclusive are they?

2) How do learners currently in Primary education in England conceptualise teaching and the role of the teacher?

3) How do those studying teaching in England characterise such representations considering their dual roles of professional teacher and member of the socio-cultural group that is conceptualising these characters?

This can be represented diagrammatically as

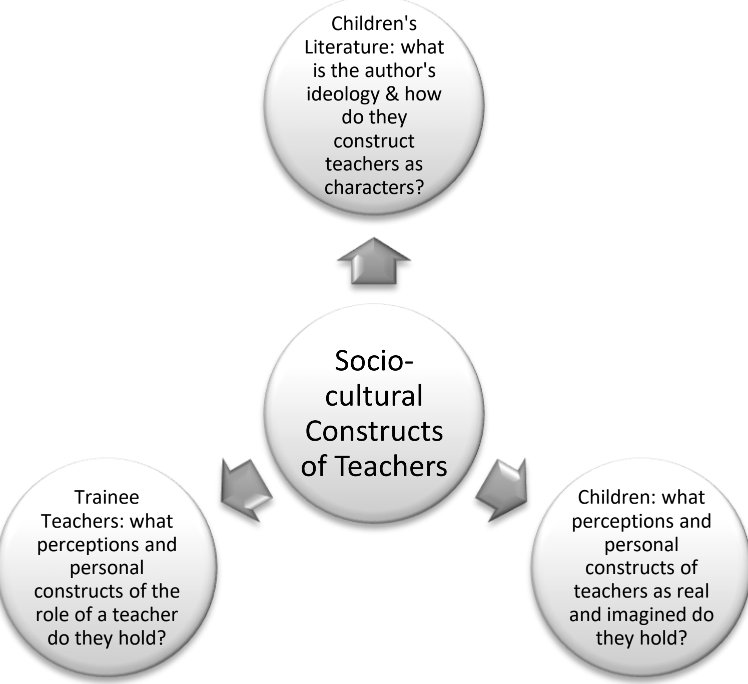


Figure 1 The parameters of the research

Although there is some focus on identity construction, the use of the word 'teaching' as opposed to 'teachers' in the principal question is a deliberate signal that the research is a study of the role rather than any one individual. In order to address the research questions participants were drawn from UK school and University settings in England: a total of 22 year 5 pupils (aged 9-10) and ten primary trainee teachers completed surveys and took part in qualitative and mixed method data collection activities, some of which was used when generating the children's literature corpus. A further sample of texts came from recommended reading and lists provided by the United Kingdom Literacy Association (UKLA) and the BookTrust reading charity.

The key aims of the research were:

- **To develop a taxonomy of archetypal constructions of the teacher present in popular children's fiction.**
- **To explore how learners construct the teacher as a narrative device and undertake a comparative analysis of children's and primary teacher trainees' perceptions of professional identity.**
- **To develop theoretical models which explore the potential interplay between constructions of teachers in children's literature and the formation of professional identity.**

The study adheres to the principles of social constructionist grounded theory, and as such sought to generate formal theories of socialisation and enculturation within the substantive areas of ideology in children's literature and education.

Ethical Considerations

Educational researchers working with any person or persons as part of a project have a responsibility towards their participants. This research was designed and carried out in accordance with the British Educational Research Association (BERA) Ethical Guidelines for Educational Research (2011) as outlined by the University of Worcester's ethical approval policy, to reflect the involvement of participants who are particularly vulnerable or unable to give informed consent without that of a gatekeeper, i.e. primary school-aged children and trainees

from my own Higher Education Institute (HEI). The key principles of ethical research were adhered to as follows:

Informed consent and explicit right to withdraw without consequence - at no point were participants coerced to take part. In order to recruit pupils in school, the head teacher of a local primary school was initially approached as gate keeper and asked via email if research could be undertaken with year 5 pupils in the school; the permission letter and information sheets for parents, carers and pupils were attached to ensure consent was informed (see appendix 2a). Permission was granted for one of the parallel class teachers to be approached as a further gatekeeper, but it was stipulated that the other year 5 teacher did not want their class included in the research and thus not to contact them. Following a full description of the research process, the remaining class teacher confirmed their willingness for the 29 pupils and their parents to be contacted in order to gain informed consent from the final gatekeeper (ie those in a legal guardian role) and the participants themselves. After a verbal introduction to me as researcher, and a brief outline of the purpose and proposed research process, letters and information sheets were sent home to ensure pupils did not feel pressured to give consent. Two pupils did not take part due to absence during data collection. One child whose guardian did not return the signed permission slip was allowed to undertake the whole class activities so as not to cause them discomfort through isolation (see also **Avoidance of harm**), but all associated data was left with them and no individual data collection activities were undertaken. Consent was also checked at the beginning and end of each data collection activity to ensure participants were still willing for their data to be included in the final study. Four further participants exercised their right to withdraw in this way: one withdrew their own permission for the use of the character profile, another chose not to take further part in the research process when approached to write the story and two decided they did not want to be interviewed. This left 22 participants from a year 5 setting

In the case of the trainees on the primary teacher training degree course, where the participants were all adults able to provide their own consent, the course leader was notified of the intention to recruit participants and it was agreed this should be done initially through an open invitation at the beginning of a whole cohort lecture. A verbal description of the research purpose and process was presented along with contact details, with trainees invited to email for further information in the first instance. Participants thus self-identified: 12 trainees of a cohort of 113 made initial contact and were emailed the letter of consent along with the information sheet

for adults (identical in wording to the parents/carers information sheet). The email included a written statement confirming that participation was voluntary and not linked to the trainees' course in order to allay fears of judgment or impact on academic performance; also that no further contact would be made if the participant did not respond with a request for a date for data collection to take place, with no fear of consequence or reprisal. Ten primary trainee teachers chose to respond, and all submitted the signed consent form to indicate they understood the proposed research process; all agreed that the data could be used when asked to confirm at the end of the interview, with none exercising their right to withdraw.

Avoidance of harm – In order to keep the research footprint as small as possible for the majority of participants, data collection activities were chosen that mirror learning tasks familiar to the pupils and trainees where possible. Prior to beginning the process of data collection a Disclosure and Barring Service (DBS) check was undertaken by the university to ensure safeguarding protocols and legal requirements for working with children were followed, and an enhanced DBS certificate was issued to enable me to research with vulnerable participants and conduct individual interviews.

Initial pilots were performed in order to refine the process so that participants were not subject to unnecessary data collection activities – see chapter 5.1 (p.183) for details. The final research design consisted of three activities and a combination of four data collection instruments: the development of an initial character profile using a pro forma designed specifically for this study; a written narrative which it was stipulated verbally must include the character previously devised; and a structured interview which included a brief questionnaire and the construction of a repertory grid (see appendices 1 and 2 for examples of all data collection instruments). The activities were the same for all participants, however there was a difference in approach to collecting data from the child participants and the adults, primarily in the development of the character profile and written narrative, which were undertaken independently by the adults but was classroom-led in the case of the pupils in order to reduce stress in both groups by enabling them to complete the tasks in familiar environments.

In order to make the process less intimidating or onerous for the year 5 pupils the initial character profile was timetabled as an afternoon lesson and the teacher remained present in the classroom. The task was explained using the pro forma and an opportunity for questions offered; once the task was understood, the pupils worked independently. It was made clear that they could ask the adults present for help but that the ideas should be their own, and where

individuals found it difficult to generate ideas a brainstorming approach was encouraged rather than input from the teacher or researcher.

A series of visits were arranged for subsequent data collection during lesson times and the class teacher arranged participation to minimise disruption to learning. Individual pupils narrated their story ideas while I scribed to avoid concerns over spelling, grammar or punctutation, and the activity took place in a public area of the school so the pupil felt secure.

The questionnaire/repertory grid interviews with pupils were conducted in a meeting room adjacent to the main reception, and as such meant a member of staff from the school was aware of which pupil was involved and how long the interview had taken place. Pupils were familiar with me as a researcher by this point, but to ensure they continued to feel safe and secure careful consideration was given to seating and a physical distance was kept at all times.

The adult participants were all primary trainee teachers known to me through my work as a lecturer, and as they had self-selected they felt confident in talking to me about their perceptions. As the research topic was not directly related to their course aims and objectives their was no concern regarding the effect participation may have had on their studies. As their independent study pattern was different to the child-participants they were given the opportunity to complete the character profile and narrative on their own: space was provided in the familiar environment of the university and they were given a time limit for the task to establish parameters. It was made clear that transcription, grammatical and spelling features would not be commented on or evaluated as part of the process to ensure they felt at ease in committing their thoughts to print. The questionnaire and repertory grid interview were conducted immediately upon completion of the narrative to minimise disruption to the trainees' daily lives.

In order to discharge my responsibility to the community of educational researchers I ensured that the data was gathered and analysed with integrity and rigour, utilising analytical processes and software that have a well-established pedigree in their associated disciplines.

Confidentiality and anonymity – throughout the collection process data was kept confidential and anonymised through the allocation of participant numbers. It was made clear to participants and gatekeepers that identifiable information would not be shared except in the case of illegal or child-protection issues coming to light, which would then have been shared with the appropriate authorities as per the university safeguarding policy. Participants were shown their

participant number, which was recorded on all data collected from that individual to enable cross-referencing. They were given opportunities to remove or change data to ensure it accurately reflected the perceptions they wished to share, and where data was collected electronically only final drafts were saved and all other versions deleted.

The underpinning personal nature of the research paradigm, and the valuing of the individual's voice and perspective, was thus represented ethically and evident throughout the data collection process.

Guide to reading the thesis

For clarity, chapters are organised using aspects of a conventional academic structure, adapted to suit the interdisciplinary nature of the study. The **Introduction** describes the rationale, research question and aims of the thesis, and details the ethical aspects that had to be considered during the study.

The thesis is then laid out in three parts:

Part 1 Conceptual Frameworks contains three chapters. Chapter 1 provides a detailed exploration of the interdisciplinary conceptual and theoretical frameworks which underpin the research design, epistemologically rooted in Social Constructionism and drawn from literary studies, social science and psychology. It describes how the methodological pluralism required by an interdisciplinary study led to the choice of Socio-cultural Grounded Theory Method, which subsequently guided the research methodology. The collection and analysis of a range of narrative and visual data is framed by constructive alternativism and Personal Construct Psychology (PCP), achieved primarily in the form of repertory grid interview data; however, the principles informed other analytical processes, including the close reading of texts. It is this particular combination of theoretical and methodological perspectives that underpins the unique contribution to knowledge made by this research.

Chapter 2 and 3 provide a relational context in order to frame the educational importance of literature through a two-part theoretical literature review. Chapter 2 explores the place of literature within education in order to establish the evidence-base required to view children's literature as having socio-cultural influence in the digital age. Chapter 3 studies the

sociohistorical context of education as a recurring motif in literature and identifies previous studies which have investigated the representation of teachers in narrative texts.

Part 2 Literary Constructions of the Teacher is the most substantial section of the thesis, presented as a single chapter (4). It describes the building of a corpus of appropriate children's literature in order to enable culturally-specific grounded theories regarding the teacher as a literary construct to emerge. Texts were filtered to include only those written by UK-based authors and grouped by their appropriateness for readers at different stages for development; the eight stages offered by the Centre for Literacy in Primary Education (CLPE 2016) as a progression scale were categorised into four bands based on book-type and complexity of narrative. In this way, 163 teacher-characters were identified and analysed. Special consideration was given to texts that were identified using all means of generating the data, ie *Matilda* by Roald Dahl (1988/2016) and *Harry Potter* by J.K. Rowling (1997), and these are explored as part of a more detailed cultural analysis. Finally, a taxonomy of eight archetypal roles and characteristics of the literary teacher is presented as an original contribution to the field of literary studies, building upon previous research by Dockett, Perry and Whitton (2010) in their study of teacher-characters found in English language picturebooks.

Part 3 Participant Constructions of the Teacher provides a detailed exploration of the data from the 32 participants (ten adults, 22 children) in Chapter 5. Participants developed character profiles and narratives in order to provide an insight into their perceptions of what a teacher-character is in literary terms. They were surveyed on their reading habits and identified teachers from published narratives (which in turn informed the corpus explored in Chapter 4) and finally interviewed using the Repertory Grid method (Kelly 1955/1963) in order to ascertain parallels between widely read children's narratives, the participants own storied characters and their perceptions of real teachers. Analysis identified a broadly-shared cultural perspective regarding the eight roles and traits of teachers. The original contribution to knowledge is in the synthesis of the embedded representation of the teacher in the texts, readers' interpretations and their perceptions of teachers in the literary, and actual, form.

The **Conclusion** then draws the data together in a discussion of the articulation between pupils' and primary trainee teachers' perceptions of teaching with the socio-cultural messages found within the wider narratives authored by others. A summary of what is potentially meant by the subverted idiom "Those who can, teach" is offered in light of this research. The thesis then turns to considerations of professional identity, recruitment and retention; it posits that the

mechanisms for cultural influence on professional identity are recognised but not always critically understood by those both in and of a dominant socio-cultural narrative and suggests implications for future research.

PART 1
CONCEPTUAL FRAMEWORKS

CHAPTER 1– Critical Considerations

In creating his drawing of *Vitruvian Man*, Da Vinci drew upon science, mathematics and art in a seamless combination of method, and while I do not claim his intellectual skill or brilliance, I intend to utilise a similarly coherent interdisciplinary approach to research in order to draw together the literary criticism, psychological and social science aspects of my thesis.

At this stage, however, it must be acknowledged that neither literary studies nor educational research are without their own debates, discussions and disagreements about how knowledge is acquired. Thus, in order to address potential concerns regarding the legitimacy of my chosen methods I must first establish the conceptual, theoretical and critical considerations that underpin this thesis.

1.1 Interdisciplinary Research: Epistemological, Theoretical and Methodological Concerns Explained

The confusion regarding the labels applied to the research process is evident by the number of academic tomes attempting to explain them, each with their own definitions of key terminology. Within social science, for example, while Crotty (1998) asserts it is false to declare a rivalry between qualitative and quantitative approaches as they are relevant only when one is choosing methods for data collection, Luttrell (2010) introduces a series of readings on qualitative research methods with the idea of the Qualitative Researcher, a practitioner working within "a mode of inquiry" (p.1) with all its associated expectations, values and beliefs. Furthermore, in their introduction to a combined or mixed approach as "a third methodological movement", Gorard and Taylor (2004: p.1) allude to those who argue that qualitative and quantitative refer to mutually exclusive paradigmatic stances, albeit only to acknowledge that they do not intend to get dragged into that particular debate and henceforth shall be ignoring it! These wide-ranging and varied explanations of the research lexis can lead fledgling researchers to feel they have somehow misunderstood the purpose of research: that rather than being a practical activity focused on investigation and problem-solving, it is a cerebral activity fixated on meta-analysis and conceptualisation. The (often pragmatic) reality is that "the wise researcher is one who gives equal attention to each of [the research process] phases" (Gray 2014: p.4).

Gray (2014) actually provides two models to explain the process of undertaking research in order to clarify the sequence of events: while one example details the activities involved, the other identifies the stages a research project will go through. Typically, the physical process for academic research can be summarised like this:

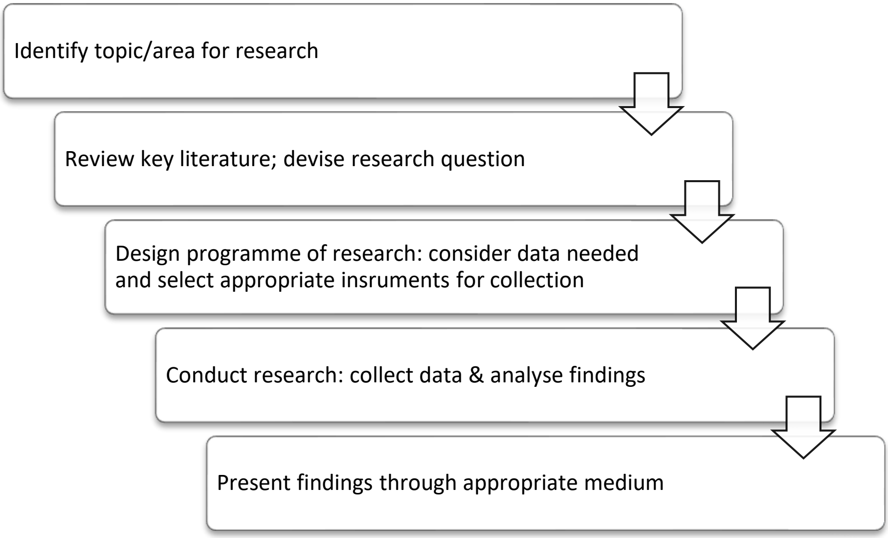


Figure 2 Overview of sequence for typical research process

Source: Adapted from Gray (2014)

Within this thesis, the overview can be applied as follows: the area of research incorporates an exploration of the significance of children's literature within primary education and as a mode of constructing socio-cultural norms; it also encompasses the topic of professional identity construction (by those entering and impacted by the profession) and representation in the social context of school.

However, focusing on the sequence of events and activities the researcher undertakes risks neglecting the more intangible aspects of the process, highlighted by Gray (2014) as worthy of equal attention. These are activities more akin to behaviours and conducts than actions, and they are pivotal in distinguishing academic research from commercial or market research. Denzin and Lincoln (2013) identify three interconnected, generic activities which they feel define the academic research process and, although they provide several labels for these activities, I have chosen to use the terms epistemology, theoretical perspective and methodology as proposed by Crotty (1998). A practitioner in the academic arena sites themselves within these conceptualised activities to suit the purpose of each research project they undertake, choosing

definitions that frame their values and beliefs within their chosen ontology (albeit often as an unexamined assumption).

The process is non-linear: while it is possible to trace the influence of theoretical perspective on methodology, for example, the line is not as direct as it might first appear. As O'Brien (1993: p.10-11) describes, "When you turn the tube and look down the lens of the kaleidoscope the shapes and colours, visible at the bottom, change […] In a similar way we can see social theory as a sort of kaleidoscope". With such variety available, the importance of having clear conceptual parameters cannot be overstated if the research is to resonate with other practitioners in the field in a way that is credible and relevant in an interdisciplinary context.

The choice of concepts, models, theories and beliefs concerned with the nature of being is important in qualitative social science and literary studies, particularly in a globalised world. Schools of thought within methodological disciplines have developed concurrently in different countries and continents, for example while constructionism has a long sociological and psychological tradition in America, notably brought to international attention through the work of Berger and Luckmann (1966) with the publication of *The Social Construction of Reality: a Treatise in the Sociology of Knowledge* (cited in Holstein and Gubrium 2008), in Europe it is more synonymous with literary criticism and philosophy through the works of scholars such as Derrida, Barthes and Foucault to name but a few (ibid.). The problem then is how to make each school of thought palatable to those from other nations and cultures, and in some cases how to align them. Conventions and traditions that make perfect sense within one academic community can seem discordant in another. Part of the expertise of the researcher is in establishing alternative arguments and challenging them with new approaches, and it is my intention to demonstrate this in a way that recognises all the disciplines implicated by the question.

Accordingly, in order to identify my chosen stance as researcher I have selected the following as a framework for my thesis:

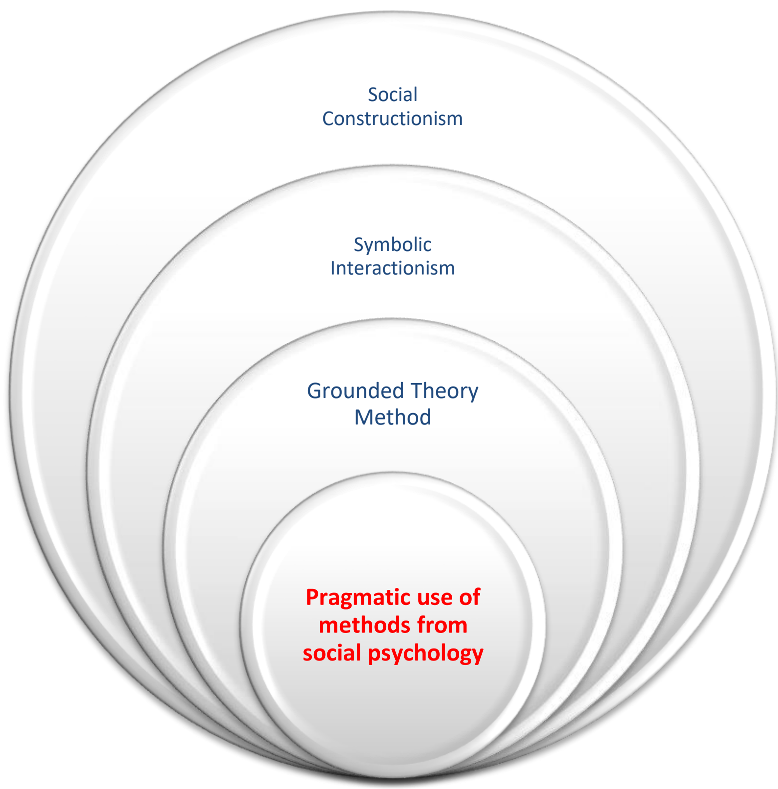


Figure 3 Siting the thesis within the conceptual research process

Initially this would appear to favour one discipline over another, relegating the literary aspect as subordinate to questions of identity construction within social science; however, this is neither intended nor accurate. Literary Studies as a discipline no longer stands alone and separate from other aspects of social research: "[Theory] moved us beyond the closed field of literary studies by leading us to see literary studies as a field within the larger field of cultural studies" (McGillis 2010: p.15). Thus, the primary ontological assumption to be found here is that symbolic socio-cultural interaction is found as much within the written use of language (in this case children's literature) as it is within people's actions, meaning that theories and methodologies appropriate for studying the link between individuals and society will be equally appropriate for studying the link between literature and society. This justification is also applicable to the selection of data collection methods and analytical instruments from a branch of psychology concerned with the personal constructs of the individual and underpinned by constructive alternativism: psychology is itself identified as a social science discipline by the Economic and Social Research Council (n.d.), as is linguistics, meaning it is not unreasonable to suggest that the study of how we think and how we communicate can be explored using similar methods.

The use of data collection tools devised to explore the psychological aspect of human behaviour is thus not as problematic as it might first appear due to the overlaps between sociology as "as its subject matter is our own behaviour as social beings" (Giddens 2006: p.4) and social psychology as "the scientific field that seeks to understand the nature and causes of individual behavior [*sic*] and thought in social situations" (Baron, Byrne and Branscombe 2006: p.6). Chan (2012) identifies a range of identity and identity formation studies in which psychology and sociology are applied through interdisciplinary fields (for example Adams and Marshall, 1996; Côté, 1996; Berg, 2007) and points out that "to understand human behavior [sic] and/or mind as well as to explore social phenomena, both psychology and sociology are indispensable, and the integration of both disciplines is a necessity" (Chan 2012: p.128).

While I have utilised this integration of ideas in the application stage of my research, I feel it is necessary to clarify that I am not exploring the link between brain and behaviour in a strict psychological sense. Instead, this research is underpinned by social constructionism "as an approach to the social sciences [which] draws its influences from a number of disciplines, including philosophy, sociology and linguistics" (Burr 2003: p.2), as well as social psychology. This allows us "to challenge the view that conventional knowledge is based upon objective, unbiased observation of the world" (Burr 2003: p.3) and instead offers the opportunity to challenge assumptions, explore possibilities and disregard previously normalised divisions.

Social Constructionism as a term is sometimes used interchangeably with constructivism, but I am using it here in the sense that "the 'social' in social constructionism is about the mode of meaning generation and not about the kind of object that has meaning" (Crotty 1998: p.55), i.e. I am not studying society as an object or "product of belief" (Gomm 2009: p.332); what is under investigation is the way we create meaning or make sense of the world around us within collaborative cultural and social settings. Constructionism, if taken to extremes, can be limiting in its desire to be deconstructive in ways Weinberg (2008: p.15) suggests "might reflect philosophical immaturity", though social constructionist research does not need to ignore its philosophical forebears. Instead, it can draw upon previous constructions of knowledge in order to inform contemporary ones.

My ontological understanding is rooted in a post-positivist research paradigm. Reality is interpreted and perceived by those concerned with the events under scrutiny, either because they are living it, witnessing it or studying it from a distance of space or time; as such research is ideographic as opposed to nomothetic (Yates 2004). Social constructionism enables the

researcher to acknowledge each of these aspects and how they affect our view of what is real through explicitly studying the interpretations available to us. Crotty (1998: p.47/8), in his explanation of constructionism as an epistemological position, emphasises the divergence from objectivist and subjectivist standpoints, stating "What constructionism drives home unambiguously is that there is *no* true or valid interpretation […] 'Useful', 'liberating', 'fulfilling', 'rewarding' interpretations, yes. 'True' or 'valid' interpretations, no." In other words, while subjective and objective viewpoints exist, neither has more authority than the other. In this way, constructionism is not a rejection of objectivity/subjectivity: it is instead an acknowledgement that both viewpoints exist as social constructions.

This has led to intense criticism that social constructionism is at times uncritical, and that research findings can only be seen as "social constructions of social constructions" (Gomm 2009: p.333) or "equated with flawed knowledge" (Best 2008: p.45). Those working in the field are sometimes accused (and possibly guilty!) of ontological gerrymandering in order to dismiss inconvenient ideas, presenting some social constructions as flawed while similar (but more agreeable) constructions are seen as useful. Another charge levelled at social constructionism is the removal of the role of the individual subject in favour of collaborative meaning: "Social constructionism obliterates individual characteristics and unique subjective responses, producing a defective understanding of the relationship between the individual and society" (Layder 2006: p.274).

While constructionism does have the potential to undermine its own position, such extremism can be tempered by a more measured application of the main principles. In response to these wider sociological debates Best (2008) categorises three types of constructionist positions: *vulgar*, *strict* and *contextual,* and it is to the less radical and more utilitarian *contextual constructionism* that I turn: by placing social constructionism within a philosophical and theoretical context I am able to make use of certain assumptions in order to explore substantive, real-world problems. As a result, the key to maintaining a credible constructionist approach is the requirement to be reflexive enough to identify when such an assumption has been made, rather than trying to avoid them altogether.

By continuing this reflexive and self-critical attitude towards the research process as well as the data, the constructionist researcher monitors their own activities to ensure as useful an interpretation as possible; each step is checked and re-checked against current social constructions of research in a procedural manner. It is in this way that the constructivist

epistemology informs and guides the practical application of research, at the same time exerting influence on several theoretical perspectives, notably Interactionism.

Interactionism as an approach can trace its roots from the more pragmatic dialogues of the Greek philosophers, through Idealism and Structuralism to European pragmatist philosophy, but it is the American pragmatist tradition, and more specifically the Chicago School of Sociology, that gave us symbolic interactionism as a theoretical perspective (Prus 2003: p.20). Although many 20th century scholars of the Chicago School are cited as being influential in the development of interactionist approaches, it is George Herbert Mead (1863-1931) who is credited as framing the theoretical conceptualisation of interactionism; however it was his student, Herbert Blumer, who coined the term *symbolic interactionism* (Musolf 2003), along with three "simple premises":

1. Human beings act toward things on the basis of the meanings that the things have for them.
2. The meaning of things is derived from, or arises out of, the social interaction that one has with one's fellows.
3. Meanings are handled in, and modified through, an interpretive process used by the person dealing with the things he [sic] encounters.

(Blumer 1969, cited in Musolf 2003: p. 103)

Using these as a basis for research, interactionism offers an approach that is concerned with studying the process of arriving at theory rather than being solely concerned with proving or disproving the theory itself. In other words, one cannot start with theory: one must start with the data, observed in the minutiae of dynamic human interaction and analysed in order to generate theories that apply to those interactions. This is a continuous process, as the nature of social interaction means all attribution of meaning is a continuous process. This way of conceptualising the social world distinguishes interactionism from other theoretical perspectives and has led to a diversity of assumptions and concepts utilised by its proponents (Cohen, Manion and Morrison 2011).

This can make interactionism an easy target for criticism by those who see it as too vague to provide meaningful data. This sort of criticism does seem to wilfully miss the point of the approach: each new research project working within an interactionist framework is deliberately constructing meaning anew, not because it is failing to use appropriate theories but because

each theory can only be appropriate to that case in time. Rather than being inadequate for more generic purposes, however, each new theory provides a "set of meanings" (Cohen, Manion and Morrison 2011: p.18) which is helping to deepen our understanding of social situations in a myriad of ways.

Symbolic interactionism, then, has been open to interpretation and refinement, while always retaining its link to the work of Mead and Blumer. Various practitioners have categorised what they feel to be the significant aspects of the approach, and Figure 4 details a reasonable interpretation of the key principles:

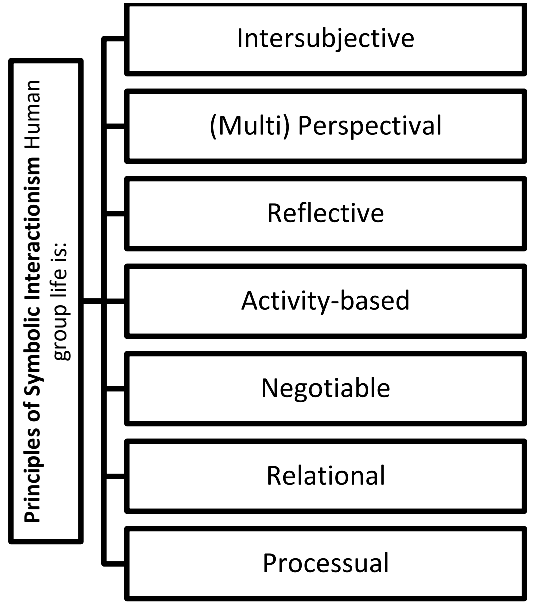


Figure 4 Summary of seven major tenets of interactionism
Source: Adapted from Prus (1996) cited in Musolf (2003: p.104)

The idea that there is an inextricable link between self and society is implied throughout these principles. The process of making sense and meaning in social and cultural interaction is achieved through 'minded activity' (Musolf 2003: p.104), i.e. the process of using cultural meanings acquired through socialisation in order to interpret the symbolic. 'Subjective' views are actually formed through a shared cultural consensus, making them intersubjective; 'objective' views are open to variations influenced by social and cultural factors. Thus, symbolic interactionism builds upon the constructionist epistemology by bringing together the subject and object as interpreted ideas of equal note.

This is an especially important concept for this study: the focus on the socialising influence of children's literature as a participant in minded activity and the variance in views around the professional role of the teacher are brought together to be interpreted as symbolic aspects of the same process, that of emergent professional identity construction. With this in mind, it is necessary to utilise a methodology that enables these ideas to be fully explored and articulated in order to add to the wider social understanding of the possible influence of children's texts on future social constructions.

1.2 Methodological Frameworks

A useful framework for exploratory research is provided by Grounded Theory Method (GTM), which originated in the work of Glaser and Strauss (1967). It combined positivistic statistical traditions with the qualitative conventions of symbolic interactionism (Alvesson and Sköldberg 2000) and encourages the methodical investigation of data. Methodology as a concept is not to be confused with mechanical methods of data collection; neither is it merely a reiteration of the theoretical perspective. GTM is an inductive approach to generating theory: it emerges from the research, which is systematically undertaken in order to test hypotheses and concepts as the data suggests them, and the researcher can be confident in their explanation and interpretation because the data is inextricably linked to the theory being expounded. In other words, regardless of the source of the initial idea to be studied, there is a symbiotic relationship between the process of conducting the research, the analysis of the data and the development of both substantive (empirical) and formal (conceptual) theories being generated.

The term "Grounded Theory" would seem to suggest a theoretical perspective rather than a methodology, but this is a misnomer. The incongruity has arisen, in part, due to semantics as the original discovery was not of "Grounded Theory" as a perspective. According to Glaser and Strauss (1967: p.3), theory has five interrelated jobs:

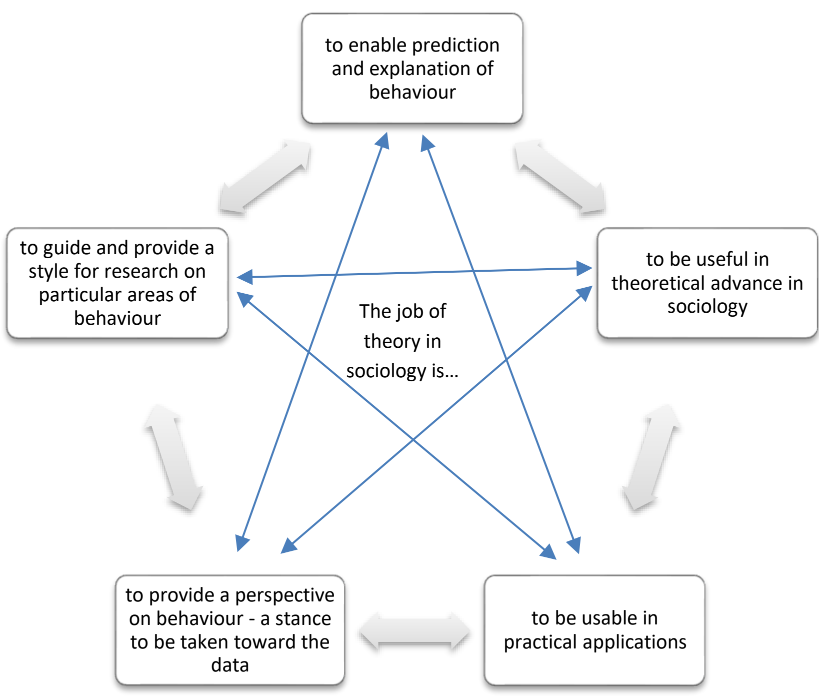


Figure 5 The interrelated jobs of theory in sociology
Source: Adapted from Glaser and Strauss (1967: p.3)

In addition, GTM is underpinned by an awareness that theory needs to be "sufficiently understandable" (Glaser and Strauss 1967: p.11) to be used for further research, advance and practical application.

Over time Glaser and Strauss disagreed on how to develop Grounded Theory, so for the purposes of this thesis I acknowledge the origins of the approach and adhere to Strauss and Corbin's (1994: p.273) definition: "Grounded Theory is a *general methodology* for developing theory that is grounded in data systematically gathered and analysed." However, "second-generation grounded theorists" (Birks and Mills 2011: p.3), have developed a more nuanced method which provides an appropriate framework for this thesis.

In her iteration, Charmaz (2008) explored the implications of using grounded theory within a constructionist epistemology and made explicit the duplicity of some approaches, which often saw research worlds as social constructions but exempted the research practices themselves. Social Constructionist Grounded Theory Method (SCGTM) views the practices of the researcher as constructed within the social research context, thus avoiding the need to adhere blindly to the explicit guidelines offered by earlier versions of grounded theory.

SCGTM provides an alternative to positivist approaches; it does not rely on a priori assumptions, i.e. it does not proceed from a known (or presumed) cause to a related effect. It offers a flexible, yet systematic, way of moving from data to constructed conceptualisation. In addition, it recognises the difference between method (as a means for data collection) and theory, while acknowledging the epistemological consequences of our choice of instruments: "*How* you collect data affects *which* phenomena you will see, *how*, *where* and *when* you will view them, and *what* sense you will make of them" (Charmaz 2006: p.15).

There is, essentially, no qualitative/quantitative divide when using grounded theory as an approach. The conflict only arises where there is a difference in viewpoint regarding the purpose and capacity of methods to generate a theory rather than simply verifying a pre-existing model. It requires the researcher to let go of "the rhetoric of verification" (Glaser and Strauss 1967: p.17), i.e. the hunt for facts that prove the truth of the theory; in general, quantitative verification instead allows minor modification to existing theory rather than the generation of truly new, relevant theories useful for exploring sociological concepts. Thus, any researcher can use any method they feel is appropriate to generate or verify a theory, dependent on their need within the context, and in this way quantitative and qualitative methods provide an opportunity for "mutual verification" (Glaser and Strauss 1967: p.18). Grounded theory does not prescribe data collection instruments or even suggest methods; instead it specifies analytic strategies to be applied to data (Charmaz 2010). Each analysis suggests the data and the sample needed next to move the research forward, and so data collection becomes a progressive process in which the researcher is always seeking to discover theory, or more specifically a system of linked concepts which provide an explanatory scheme that is illuminative or predictive (Birks and Mills 2011).

Although the key purpose of all GTM is this generation of theory, SCGTM in particular encourages researchers to "develop new understandings and novel theoretical interpretations of studied life" (Charmaz 2008: p. 398). There are echoes of Blumer's three premises (cited in Musolf 2003) in the social constructionist principles identified by Charmaz, as she states that researchers utilising SCGTM as an approach

- Treat the research process *itself* as a social construction
- Scrutinise research decisions and directions
- Improvise methodological and analytic strategies throughout the research process

- Collect sufficient data to discern and document how research participants construct their lives and worlds

(Charmaz 2008: p.403)

The first of these principles underlines the importance of identifying the philosophical position and acknowledging assumptions as an integral part of planning the research to be undertaken (Birks and Mills 2011) in order to lay bare prevalent social constructions. The second and third principle are linked by critically self-reflexive practice, where explicit scrutiny of the research process leads to the development of a fit-for-purpose model of data collection and method for effective and appropriate analysis. The final principle is often misunderstood: *sufficient data* does not justify minimal or quick data collection; neither should it lead to the selection of an arbitrary number, for example, of participants in a sample. Instead it should be seen as paramount to collect rich data, determined by the researcher, which enables thick descriptions and ultimately leads to the formulation of theory.

Misunderstandings around the nature of GTM are not unusual. Despite numerous practitioner handbooks, GTM has been criticised for being philosophically ambiguous, even at times being described as an attempt to maintain the untenable and unnecessary claim to methodology when it is, at best, a series of qualitative research strategies and at worst a rejection of qualitative approaches (Thomas and James 2006). This is possibly due to what Urquhart (2013) identifies as a key methodological issue: because researchers have been known to use grounded theory coding methods in general research designs the research is sometimes mislabelled as GTM when it is actually purely inductive. For a study to be truly classed as GTM research she proposes utilising a "*theory-building design [sic]*" (Urquhart 2013: p.63), whereby theoretical sampling is used to identify appropriate samples from the analysis of data and constant comparative analysis employs the categories that arise from coding.

Other criticisms centre on the contested nature of what constitutes grounded theory research, and it would seem that GTM has been used in the past as a catch-all label for poorly conceptualised mixed method studies to explain away a lack of coherence in design. However, as Charmaz and Bryant (2011) point out, qualitative enquiry and the field of sociology have not stood still since the development of grounded theory, with many methodological advances, so it is not surprising that criticisms of the approach sit alongside refinements and developments to a methodology that is, after all, a continual work-in-progress.

SCGTM is not an approach that should be applied to the research after the fact: it needs to be acknowledged from the outset for the researcher to remain in conscious control of the way the research is being constructed. Herman-Kinney and Verschaeve (2003: p.214) identify six conditions present in all social science approaches, i.e. the research must be *Empirical, Systematic, Theoretical, Public, Self-reflective* and *Open-ended*, and these conditions are methodological concerns not at odds with SCGTM, or indeed with this study. The use of sensory evidence from text-based and auditory sources underpins the research; multiple methods such as questionnaires, interview techniques and instruments for collecting visual data were piloted to establish a carefully structured procedure, which in turn enabled the identification of patterns in the ideas and concepts presented. At various points throughout the research these ideas were presented through conference papers and discussions with academic peers to allow them to be challenged, debated and refined, and where necessary this resulted in an acceptance of a change in position from the researcher; and finally the gaps, future developments and possibilities for new thinking were identified.

In order to identify the specific methods used to address these concerns, it is necessary to return to the intended research questions and establish what was required:

- To ascertain whether ***narratives written for children contain diverse and inclusive representations of teachers***, for example, it was necessary to generate a criterion-based theoretical sample, followed by the application of a method of critical close reading which will allow for effective analysis. This required fieldwork and document analysis in order to develop a bibliography of texts identified as part of the wider body of children's literature. Close reading, drawing on the principles of constructive alternativism and Personal Construct Theory (Kelly 1955/1963), focused on authors' depictions of the qualities, attributes and professional practices of teachers; this in turn was used to identify character archetypes.
- To investigate ***how learners currently in Primary education in England conceptualise teaching and the role of the teacher*** methods of gathering data regarding conscious and unconscious perception were required. Interviews are an appropriate way of collecting data in SCGTM studies, and in order to aid collection and analysis the use of repertory grids, more usually associated with the Psychology of Personal Constructs developed by George Kelly (1955/1963), suggested itself due to their use for deriving "straightforward descriptions of how a person views the world" (Jankowicz 2004: p8). However this by

itself would not have adequately identified any potential linkages between narrative representations of teachers and pupils' awareness. In order to address this, visual and narrative methods based on the principles of Storycrafting (Riihelä 2001; Karlsson 2013) were utilised to identify and contextualise pupils' awareness of literary stereotypes. Data was gathered from a total of 22 participants, all pupils from the same year 5 class (aged 9 and 10) in an English primary school.

- To explore ***how those studying teaching in England characterise such representations considering their dual roles of professional teacher and member of the socio-cultural group that is conceptualising these characters***, an adapted version of the methods used to research children's perceptions was needed in order to reflect their status as adult learners who have already identified as pro-teaching. Ten trainees in the final year of their teacher training degree provided the data within this category.

In addition, brief questionnaires provided responses regarding participants' reading habits, drawing upon questions originally devised for the National Literacy Trust's report on the Reading Champions initiative (Clark, Torsi and Strong 2005). This was necessary in order to address questions regarding the contribution of children's literature to children's socio-cultural development, a debate discussed in more detail in Chapter 2 of this thesis.

In terms of sample size, there is very little consensus as to how many participants are needed for qualitative and mixed methods studies (Guest, Bunce and Johnson 2006), although Hesse-Biber (2010) suggests 20 to 30 interviews are appropriate within a Grounded Theory research design, with 21 participants recommended as a minimum for experimental analysis using quantitative methods. However, previous repertory grid studies have been validated with as few as 6 participants (Dillon and McKnight 1990; White 1996), possibly as qualitative data does not necessarily become clearer or more illuminative simply by adding more. As Mason (2010: p.1) acknowledges "There is a point of diminishing return to a qualitative sample—as the study goes on more data does not necessarily lead to more information". In order to generate grounded theories, the aim is to reach theoretical saturation (Glaser and Strauss, 1967; Strauss and Corbin, 1998), and there is no preferred number of interviews suggested in key literature about the method (Thomson 2011). An analysis of sample sizes within qualitative PhD studies (Mason 2010) found that the mean sample size across 560 studies was 31, although a statistically significant number had samples that were organised into multiples of ten, presumably for convenience. Thus, the sample size of 32 participants included in this study is within normal parameters established as part of doctoral research; however, it must be remembered that

these are part of a much larger theoretical sample, as these were in addition to the 45 texts that formed the sample of literature. As O'Reilly and Parker (2012: p.194) observe in their discussion around the concept of saturation, "there seems to be an omission of critical thinking about its versatility when applied to collection methods such as naturally occurring data, diary entries or observations"; within this study it was particularly important to recognise the corpus and those that took part in the data collection activities detailed above as equally relevant in the establishment of socio-cultural perceptions.

In order to undertake the examination of constructs generated from a range of sources such as those described here, it is important to identify methods that provide a model for the reliable elicitation and subsequent scrutiny of relevant data. The systems and processes offered by Personal Construct Psychology have become central to the data collection and analysis, as identified above, and in light of this it is necessary to understand the practices involved.

1.3 Utilising the Principles of Personal Construct Psychology

Personal Construct Psychology, or PCP, is a branch of psychotherapy that deals with the continually changing nature of individual perception. Originally published in 1955 as part of a two-volume tome, *A Theory of Personality* by George Kelly (1963) outlines Personal Construct Theory (PCT), the theoretical basis for PCP, and describes the underlying concept of constructive alternativism as a philosophical position. A key tenet of PCT lies in recognising that each person has their own perception of events, thoughts and feelings that is uniquely pertinent to the individual, set within a wider context of humanity's societal expectations and historical happenings (Kelly 1963; Bannister and Fransella 1986; Fransella 1995). Butler and Green (2007: p.3) refer to PCT as a "meta-theory", a self-referential theory regarding the theories people use to conceptualise the world around them and themselves within it. As part of psychological assessment and treatment, Kelly (1963: p.3) argues, it is necessary to explore "this interplay of the durable and the ephemeral [to] discover ever more hopeful ways in which the individual man can restructure his life". Accordingly, PCP and its associated methods have been developed as part of the practical application of PCT.

This thesis is not concerned with clinical or psychological treatment, however the principles of understanding individual perceptions linked with societal behaviours and requirements are just

as valuable when trying to establish grounded theories around how socio-cultural perspectives can be developed in childhood through children's literature. They are equally worthwhile in trying to establish an empirical link between such theories and those that can be generated around participation, recruitment and retention within the adult professional sphere. PCP does not seek absolutes: "Instead, it invites one to substitute an analytic search for truth with a creative exploration of alternative constructions" (Chiari and Nuzzo 2004). This "suggests optimism about the potential for change" (Butler and Green 2007: p.138) which is appealing if one of the potential outcomes of this research is a plausible, if only theoretical, answer to the current recruitment crisis being faced by the teaching profession within the UK (Committee of Public Accounts 2016).

PCP allows us, then, to encourage participants to share their understandings with us for appreciation rather than attempting to understand the participant as an object of study (Butler and Green 2007). Any and all judgments made are of the plausibility of my own understanding of what the participant has shared. This is problematised because the individuals contributing to the data are not always aware of the constructs they hold, particularly if a situation has not yet presented itself that requires the testing of construed understanding; and yet it is these very constructs that will determine their actions and responses. One of the difficulties is that we as individuals "do not appeal to [our] construct systems in order to act but, rather, [we] *are* [our] construct systems" (Ravenette cited in Butler and Green 2007: p.8). In other words, we embody our construed understanding and therefore often have no more awareness of our thought-processes than of our bodily ones until something happens to challenge the status quo.

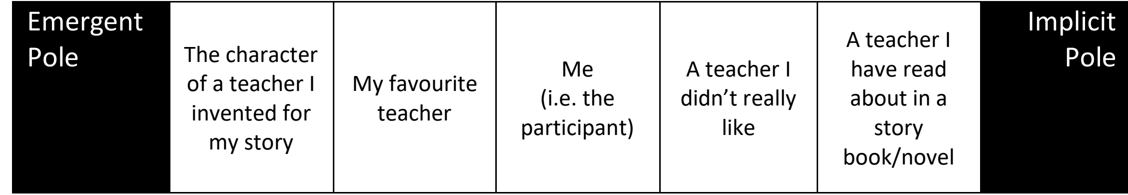
This would perhaps seem insurmountable without Kelly's (1963: p.5) insistence that "every man is, in his own particular way, a scientist". The methods and techniques offered by PCP enable the individual to co-research their own constructs with the help of an interested other willing to see the world through the participant's eyes. The individual remains the expert in their own perceptions. If we accept that people, regardless of age, behave in ways that make sense to them, even if it seems inappropriate or strange to those around them (Butler and Green 2007), then we are ready to start understanding how they think and what they think. A key method in helping the participant to determine their current way of construing, and one drawn upon as a data collection tool for this thesis, is the use of repertory grids.

A repertory grid provides the basis of a structured interview and is described by Jankowicz (2004: p.8) as "a generic term for a number of simple rating-scale procedures", although he goes on to

note that the key function is to identify preferences. There are four component parts most commonly present in each grid: an identified topic; a series of associated elements; corresponding constructs; and a visible rating scale. The grid itself is essentially a writing frame (see appendix 1) to be used by the interviewer to record the interviewee's constructs, as accurately as possible and in their own words, in order to ensure their perceptions are reflected as they have been articulated. In the spirit of constructive alternativism, grids can be constructed flexibly and rating systems decided by the interviewer, the interviewee or as a joint enterprise.

As Kington, Reed and Sammons (2014: p.357) indicate, "where a repertory grid starts has to be *created* [*sic*] outright by the researcher". For the purposes of the research detailed here it was important to have participants reflect on the same set of elements using a consistent rating scale in order to allow for comparison; this led to the decision to adapt a repertory grid format utilised in the Effective Classroom Practice (ECP) study (Kington et al 2008) which included a set of five pre-selected elements, the use of a 5-point scale and a pre-determined construct to use for comparative analysis. Bell, Vince and Costigan (2002) point out that much of the theoretical literature around PCP focuses on the elicitation and analysis of the constructs, but that within the process of operationalising a grid the elements are in need of equal attention: "A person's processes are psychologically channelized by the ways in which he anticipates events. The ways are the constructs, and the events are the elements in a repertory grid" (p.305). Thus, in order to look for comparative constructs and correlations across grids from several participants, it was necessary to define a set of elements that would enable me to gather data appropriate to the initial question.

Fromm and Paschelke (2011) highlight the need to consider suitability, concreteness, distinctness, representativity, homogeneity and number when assembling elements. This led to the selection of the following five:



Emergent Pole	The character of a teacher I invented for my story	My favourite teacher	Me (i.e. the participant)	A teacher I didn't really like	A teacher I have read about in a story book/novel	Implicit Pole

Figure 6 Chosen elements

The focus on the Teacher dictated the suitability of the elements, and as all were people (albeit two based on fictional beings) this gave the element list the required concreteness and

homogeneity of type. The selection was distinctive and representative based on the needs of the study: the participant themselves needed to be one of the elements in order to allow for reflection on how teachers and teacher-characters were similar to or different from their constructs of self; adding favourite and disliked teachers actually known to the participants enabled constructs to be generated that were generic, with bias made explicit and not inadvertently influential as a result of a subconsciously positive or negative view; and finally, using their own constructed teacher alongside one constructed by a published author allowed for the construing of characters from narrative with no possibility of overlap which may cause confusion. In terms of the number of elements, five is considered too few for most conventional uses (Jankowicz 2004; Fromm and Paschelke 2011); however previous research studies such as the VITAE project (Day et al 2006) and The ECP study (Kington et al 2008; 2014), both of which used a mixed-methods approach to investigate variations in teachers' constructs of identity and effectiveness, have established the successful use of five elements for the purpose of eliciting an adequate number of constructs for research purposes as part of a wider research design (Kington et al 2011).

The process for developing and conducting a repertory grid interview is split into seven stages, although the actual elicitation phase is repeated until all construing is complete, represented by Fromm and Paschelke (2011) thus:

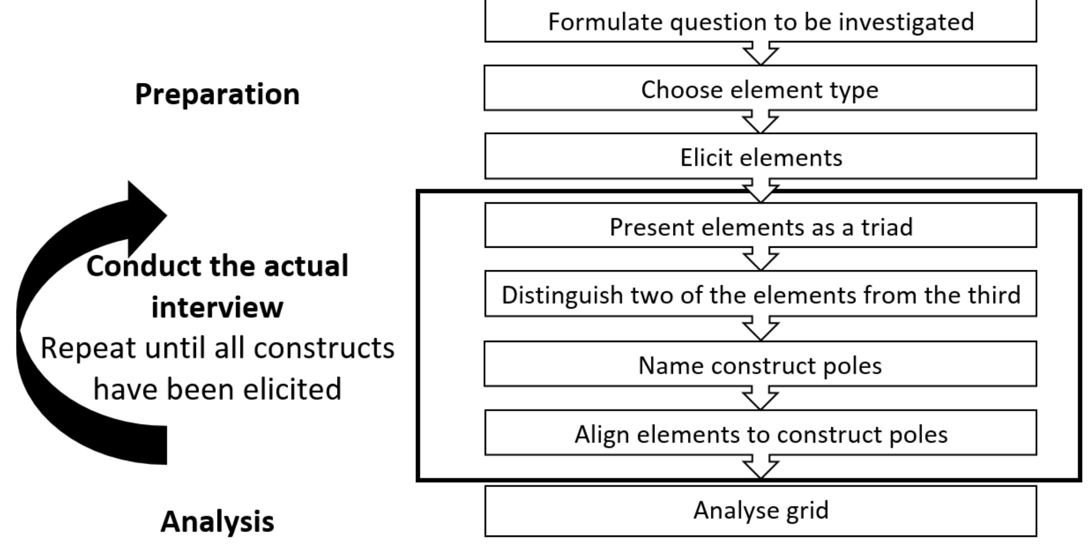


Figure 7 The phases of a grid interview
Source: Adapted from Fromm and Paschelke (2011: p.22)

The purpose of the interview is to identify individual constructs around the central question, in this case the characteristics of teachers, by producing two contrasting poles as articulated by the interviewee to reflect their intended meaning.

Elicitations can be conducted in a range of ways, with different results recorded when operational processes are not standardised (Caputi and Reddy 1999; Neimeyer, Bowman and Saferstein 2005), meaning it is important to clarify the procedural aspects of the research. Elements are usually looked at as a triad in order to generate each construct, hence the first step of the interview process seen in Figure 7 above. However, the simplified dyad approach has previously been utilised in research with children (Caputi and Reddy 1999; Salmon 1976). For the purpose of this study a dyadic pair of elements were pre-selected (indicated by the shading seen on the example grid in appendix 1) and presented to participants for comparison to generate the emergent pole, after which they were asked to choose from the remaining three elements to identify the implicit pole by articulating the difference. This helped to ensure that all elements were compared during the interview itself and provided a structure to the interview, enabling participants to focus on comparing themselves with another element initially until they were acquainted with the process.

The idea of starting with what the learner knows in order to progress learning is a familiar one in educational terms: of all the elements, it was reasonable to assume they would be most certain about their own characteristics and behaviours, thus the order was particularly intended to make the children participating more comfortable with the process to reduce anxiety. The third element was then chosen by the participant and recorded in the appropriate square by the interviewer by drawing a circle around the edge of a cell. Within the dataset collected for this study the circle visible in each row of the completed grid indicates which element was chosen to finalise the triad. This element of negotiation gave the participant the crucial element of control over each construct; it enabled them to dictate their own perception of the construct by determining the factor necessary for identifying the opposing pole.

In order to try and clarify the procedure for this type of construing using opposing poles, consider what the following two elements from the list of elements have in common:

My favourite teacher **A teacher I didn't really like**

You may identify them both as committed to teaching; both being in charge of others; both responsible for people's safety. The assortment of possible constructs are numerous and sometimes use words that can be interpreted by others in a range of ways, for example you may have construed them as responsible for discipline, but this is a phrase that can have several meanings. By choosing one of the remaining elements who does not display the same characteristic, and using this to articulate the implicit pole, you can be more precise in defining your construct:

Emergent Pole	The character of a teacher I invented for my story	My favourite teacher	Me (i.e. the participant)	A teacher I didn't really like	A teacher I have read about in a story book/novel	Implicit Pole
Responsible for discipline in the classroom						Not paid to enforce public order

Figure 8 Example of a construct

The implicit pole thus clarifies the meaning of the emergent pole, and both together give us the individual's construct. As the interviewer you might be surprised by the element chosen and/or the wording of the poles; it can even be tempting to argue if the construct is different to your own, for example, in the case above you might feel strongly that discipline does not equate with public order. It is important to remember that construing is a personal process and that a repertory grid interview is a non-judgmental method, where the participant's constructs must stand as they have articulated them and be taken seriously if we are to understand their thinking (Butler and Green 2007) and not just confirm our own perceptions.

Once the construct is determined, the interview turns to the process of aligning the elements to the construct poles. This is done through the numerical rating of the constructs. Again, as in the case of the number of elements, the scale used for rating constructs can be determined by the interviewer: Kelly himself reportedly used a 2-point scale, while a 5-point scale is favoured by Jankowicz (2004). The alignment of construct and element through ratings is necessary if we are to understand the significance of the constructs within the individual's logical reasoning: "Constructs tell you *how* a person thinks. The ratings of elements on constructs tell you *what* a person thinks" (Jankowicz 2004: p.19). For this purpose I have chosen to use the 5-point scale, with 1 being most closely aligned with the left pole; 5 with the right; and 3 offered as a neutral

position. The way the left constructs were elicited meant one of the dyadic elements always had to be rated as 1, and the element selected to elicit the right hand pole was always awarded 5, but all other elements could be rated using any of the numbers in the scale for each construct, i.e.

Emergent Pole	The character of a teacher I invented for my story	My favourite teacher	Me (i.e. the participant)	A teacher I didn't really like	A teacher I have read about in a story book/novel	Implicit Pole
Responsible for discipline in the classroom	4	2	5	1	2	Not paid to enforce public order

Figure 9 Example of a construct with rated elements

You will notice that only one of the original dyad was given a rating of one, suggesting that the interviewee feels this element most closely aligns with the left pole; both *Favourite Teacher* and *Teacher I Have Read About* were rated 2, suggesting some alignment with the right pole. No element was given a neutral rating; *Character of a teacher I Invented* is rated as 4, suggesting a stronger alignment with the right pole than left, but still some relationship to the left remains, while *Me*, as the element used to complete the triad and formulate the right pole, is given 5. Thus we now have a clearer understanding of what the participant thinks about each of the elements in relation to the construct. It is important to differentiate the ratings from rankings here: there is no implied hierarchy of elements and the left pole is not more important than the right. It is a continuum and the rating allows us to understand the place of the element for the participant.

The final element of the grid used for this thesis was actually completed first of all with the participants. A construct was provided at the bottom of the grid and at the beginning of the repertory grid interview participants were asked to rate it against the elements. Participants had to rate the five teacher-elements against the following construct:

Similar to me ———————— Different to me

This allowed any misperceptions about the rating scale to be addressed, for example a small number of participants initially rated themselves as not aligned with "Me" as an element which allowed for a discussion to clarify whether this is indeed what they intended, i.e. to suggest that

they themselves are not similar to they themselves. This had to be handled carefully in order to ensure that clarification was offered in a way that did not suggest I had the right as the interviewer to change their rating, and also to reiterate that it was fine to leave it as it is if it is what the individual meant to say, as they were in charge of the data. However, the use of this exemplar construct also served an analytical purpose which will be explored more in Chapter 5, meaning it was important that the participants applied the rating system consistently.

The focus on the process of conducting a repertory grid interview is not intended to suggest it was the only, or even the most valuable, way of eliciting constructs from participants, it is simply the most technical of the instruments used for collecting participant data and thus needs more detailed explanation. Butler and Green (2007) describe ways of using children's drawings and stories in order to deepen our understanding of their ways of thinking, and both techniques have been used here alongside the data gathered from the repertory grids and published narratives. The illustration of a character designed by the participant acts as a Left Pole: it provided an initial construct which was then developed, and a contrasting pole suggested, through the telling of a story in which the character features. Both sets of data were collected in ways that allowed the participant complete creative control: although the initial character-development was done during lesson time, it was not structured as a lesson and only one instruction, that the character must be a teacher, was given.

The subsequent narratives produced by the year 5 children were transcribed as uttered by the participant using a technique akin to Storycrafting (Riihelä 2001; Karlsson 2013), which dictates that the story belongs to the teller. The transcription was done on screen in a one-to-one session with the pupil-participants; they were able to make changes as the story developed, and then again at the end when the story was read back to them, to ensure that the tale recorded was the one they wished to be told. The adult participants were given the opportunity to type their story in isolation as part of the interview appointment, which all chose to do: they indicated that they felt more comfortable writing their stories away from others as they were out of practice constructing writing for others that was not academic in nature. The illustrations and stories, including the published narratives, were then analysed using the principles of PCP.

1.4 Close Reading in literary analysis

Kelly (1963) himself made reference to literary sources in defining his theory of personal constructs. By citing Shelley and Shakespeare to help explain the basic theories which underpin his work, and even going so far as to say that "The reading of Hawthorne's *The Great Stone Face* should suggest psychotherapeutic procedures beyond those which are commonly employed" (p.162), he indicated his regard for literature as a means of communicating ideas and eliciting constructs, placing a value on narrative that goes beyond the entertainment expected of a good story. There is no question Kelly deems literature a valuable tool for instigating and managing change during therapy, as he goes on to state

> In the use of stories the self is only gradually involved and the new constructs which are developed are allowed to replace only gradually those undesirable role constructs which have continued to exercise control in the client's life after having outlived their validity.
>
> (Kelly 1963: p.162)

Using the principles of PCP to analyse children`s literature in order to identify constructs within the texts themselves, however, is unique to this study. By focusing on illustrations and the wording of descriptions of physical appearance, actions and events involving teaching characters in the selected narratives it is possible to identify plausible constructs that suggest the author's viewpoint, or certainly the viewpoint they feel is most accessible to their young readers. It also provides an opportunity to uncover unconscious social constructs, a concept akin to Nodelman's (2008) notion of shadow texts, wherein the overt surface level meaning is 'shadowed' by a covert ideological one. As Bradford (2007: p.225) notes in her study of post-colonial children's literature, "believing texts evade the intentions of their producers and that they are produced as much by cultural discourses as by authors, I read them to identify the discursive formations and the ideologies that inform them". By utilising PCP as a methodological approach to analysis, these formations are discernible as credible constructs as perceived by the reader regardless of the authorial intent.

The key difference between the data collected from interview participants and the data collected from a picturebook or novel is the purpose which underpinned the production of the text. Repertory grid interview constructs, stories and character profiles produced through

researcher/participant interaction are always going to be influenced by the research question: as Fromm and Paschelke (2011: p53) state "[Thus] there are also constructs formulated by the interviewee mainly because he wants to oblige." The examples of published children's literature, however, are not affected by the Hawthorne Effect (Kumar 2011) as the authors were unaware they would be analysed in relation to the research question while writing. This is simultaneously an advantage and a disadvantage for the researcher: the data is untouched by the process, and consequently could be viewed as the most reliable source of information regarding cultural perceptions, underpinning ideologies and social norms (as long as one is aware of the writer's socio-cultural context); however, the researcher is unable to clarify meaning or explore the writer's frame of reference for articulating the construct beyond that information that is publicly available.

Thus the overriding point of view underpinning the way the constructs are identified and formulated in this sort of textual analysis becomes the researcher's, and, while other disciplines informed by a more positivistic paradigm may find this problematic, I would argue this is entirely within keeping within PCP and Children's Literature studies. Kelly's original theory has been perceived by many (Fransella 1995; Butler and Green 2007; Burnham 2008) as a means understand the subjective world of the individual in order to gain an insight into their complexity and potential as part of the human species; by detailed analyses of the selected texts alongside data produced expressly for the purpose of exploring and comparing the similarities and differences between constructs we are able to propose theories about cultural ideologies that will stay relevant until new constructs are identified and explored. A PhD thesis, or indeed any kind of research using PCP (as opposed to using the methods and treatments for the purposes of clinical treatment) is then a record of the researcher's world view rather than the participants:

> Thus our world-picture is always one that we have shaped, as is our image of ourselves. [...] We cannot relate to the world as it "really is", but only to the world as we perceive it.
>
> (Fromm and Paschelke 2011: p14)

It is important to stress that it is not my intention to suggest there is no such thing as concrete reality; what is open for debate is the extent which my perception of reality matches any other reader's. Arguments against constructivist approaches (and the development of grounded theories) are often dismissive of the importance placed on the subjective nature of the research,

preferring instead the “objective world that exists independently of human thought” (Boden 2010: p84) and this is in part due to poor articulation of the link between linguistic skill, personal experience (including that which is mediated) and mental processing. For example, I may sit on a chair which you have only seen in a photograph. Your description may refer to colours and textures AS YOU PERCEIVE THEM despite the fact you have not physically experienced sitting in the chair. You may say the chair looks hard; I say it is firm. Are both correct? Or does my reality have more import than yours? Do you need to adjust your reality because of my description? Or are you happy that, once you have processed the possibility for the synonymous use of the words 'hard' and 'firm', that your original idea expresses the realness of the chair? Ultimately you decide if you prefer my description to yours and vice versa. But the chair remains unchanged. The same principle can be applied to the analysis of research data, including narrative texts written for public consumption as a form of artistic expression. Thus, what is presented here is my reading of the constructs, presented as emerging theories open to perusal and debate.

1.5 Summary

Underpinned by Social Constructionism as an epistemological position, the research design utilised a Social Constructionist Grounded Theory Methodological approach influenced by Symbolic Interactionism as a theoretical perspective. A pragmatic selection of data collection instruments and the development of both theoretical and purposive samples enabled the collection of data through individual narrative tasks, questionnaires and interviews. Literary analysis was undertaken through close reading, supported by the integration of the principles of Personal Construct Psychology; this in turn informed the development of repertory grids as data collection tools in order to establish individual participants’ constructs regarding the role of the teacher in literary and actual terms. This synthesis of theoretical and methodological approaches from different disciplines is part of the original contribution to knowledge made by this thesis.

CHAPTER 2 – Literature and Education

As we traverse through the Information age, is it still true to say that it is through books we develop our understanding of the world around us? Modern life exposes us to a range of digital texts that seem to overpower our daily connection with the world. In their discussion of gender-representation and school-based digital literacy Berman and White (2013: p38) acknowledge the way "pervasive and unrealistic media images delivered in a multiplicity of forms" affect young people's developing sense of self, but warn against developing literacy skills that are based on content analysis alone. They draw upon the work of Park (2012: 89) who argues that media literacy is not "a context-free or neutral skill, but rather the mastery over the processes that culture and society have made significant", suggesting the choice of medium is as much a part of the socio-cultural framework as content; and in later work she goes on to identify the propensity for assuming that everyone in developed countries has full access to the range of connected media platforms is erroneous. Her research into digital inequality in rural Australia found that in population density and physical/geographical remoteness affected connectivity, noting that in municipalities with widely dispersed communities digital infrastructures were often not in place, and in conurbations of high density there was also a lack of digital connectedness (Park 2016). This would strongly suggest that while digital forms are influential they are not ubiquitous.

As a consequence, this means that assumptions about electronic media replacing books as the main mechanism for socio-cultural story-sharing can be challenged in both rural and urban settings, although they cannot be discounted. Certainly the public discourse around the teaching of reading within the UK emphasises the place of books as a privileged communicative medium, and this chapter details the interplay between curriculum development and children's literature in a contemporary context.

2.1 Literature in Education

Literacy standards have been a growing political issue in the UK, and a DfE (2012a) briefing paper on the evidence of the benefits of reading for pleasure observed that within the last decade both PIRLS (Progress in International Reading Literacy Study, conducted in 2006) and PISA (The Programme for International Student Assessment, conducted in 2009) noted a strong correlation

between children's enjoyment of reading stories and novels for pleasure and their attainment in literacy; the research evidence reviewed also remarked "A number of studies have shown that boys enjoy reading less than girls; and that children from lower socio-economic backgrounds read less for enjoyment than children from more privileged social classes" (DfE 2012a: p.18). Within England this has contributed to a policy shift that not only focuses on breaking the alphabetic code but also insists on teaching the enjoyment of reading fictional narratives. Though neither aspect is a new educational concept, the political context has changed considerably since the inception of the curriculum as an agreed syllabus.

Although interim curriculums have acknowledged that children read a multitude of media not available when the first National Curriculum for England, Wales and Northern Ireland was devised in 1988-89, the current iteration seems to be attempting to re-establish the primacy of books as the main instrument for developing literacy skills. This could in part be due to the findings of the DfE (2012a: p.4) review, which found mixed evidence of the benefits of online reading habits, including some to suggest a correlation with proficiency, but still confidently stated "Twist et al (2007) report finding a negative association between the amount of time spent reading stories and articles on the internet and reading achievement in most countries in PIRLS data" as a key message regarding strategies for promoting reading.

In light of this policy focus it is useful to position literature and the teaching of English in the UK, and in particular England, within the historical context. In 1975 a Committee of Enquiry, appointed by the Secretary of State for Education and Science, Margaret Thatcher, commissioned The Bullock Report. Entitled *A Language for Life*, the writers came out very firmly on the side of literature within Britain having a place beyond that of decoding: it was viewed as being of personal, moral and linguistic importance, although there is an acknowledgement that there is no empirical evidence of "the 'civilising' power of literature" (DES 1975: p.125) At the time the report issued a warning against the view that reading equalled decoding and that phonemic skills alone make a reader, writing

> We referred earlier to the damaging notion that once the child has mastered the decoding process he will make his own way. Few teachers would subscribe to it in such blunt terms, but it is nevertheless a notion that is implicit in much classroom procedure." (p.127)

In 1981 the Department of Education and Science (DES), in conjunction with the Welsh Office, published a paper entitled *The School Curriculum* which claimed “The teaching of English is concerned with the essential skills of speech, reading and writing, and with literature. Schools will doubtless continue to give them high priority” (DES 1981: p.14) The subsequent Kingman Report (1988: p.11) went even further, claiming that “Children who read Tolkien and then write their own fairy stories are engaged in a total process of language development which, among other advantages, may one day contribute to the writing of clear, persuasive reports about commerce or science”.

Both Bullock and Kingman were highly influential in the subsequent curriculum proposals outlined in part one of the Cox Report, *English for ages 5-11* (DES 1988b). The opening to the chapter titled ‘Literature’ puts it as simply as “We agree with the Kingman Report about the importance of the enjoyment of literature.” The curriculum proposals went on to make several statements about the value and purpose of literature; there was also a list of authors published, which clearly indicated the literature deemed to be worthy of study, although it should be noted that the criteria for inclusion on the list included such qualities as strength of binding “so that the books will survive a number of young readers and so provide value for money” (DES 1988b: p.28) alongside more literary reasons given for inclusion. In the final Cox Report published in 1989, however, the focus that had been placed on the list when published, despite the proviso that it was not exhaustive and definitely not intended to be seen as set texts, led to the inclusion of the following:

> **Choice of books**
>
> 7.11 There is an enormous variety of good material available for primary children: this was demonstrated by the length of the list of authors published in our first report. As we say in paragraph 1.21, we are not repeating that list here or extending it to secondary aged pupils because, despite our firm statements to the effect that the list was purely illustrative and that there were no doubt omissions, media attention centred on this list to the detriment of the other, more important recommendations in the Report. Furthermore, we assume that from the age of 14 able pupils could and should be reading from a range of books written for adults, so the number of suitable authors would make any list quite impracticable. (DES 1989: p.95-6)

The final report reiterated the recommended criteria for book selection, primarily that they should be linguistically accessible but also challenging and open to interpretation “so that children can return to the book time and again with renewed enjoyment in finding something new. Most important, the books selected must be those which children enjoy” (p.96). However, this rejection of an agreed core of literature would seem to suggest that the academic establishment, particularly those involved in policy-making at this time, did not feel a canon for general study should be dictated to schools. Subsequent curriculum reviews included direction on what and how to teach with no explicit reference to specific children’s literature, preferring instead to make vague allusions to “significant children’s authors” (DfEE 1998: P.66).

The discussion surrounding the place, use and quality of literature that should be at the heart of the curriculum has thus been integral to curriculum development in England (Scotland, Wales and Northern Ireland having gone their own way over the years). That it has a place is one uncontested element of each discourse: in what capacity and precisely what “it” (as a body of work) entails has been less clearly defined, although as shown in the various reports in the UK it has been repeatedly linked to pupils’ social, moral, cultural and even economic development. As mentioned previously, Michael Gove as Secretary of State for Education was instrumental in the formation of the current English National Curriculum, and in a speech delivered at the Conservative Party Conference in 2010 he gave his definition of what quality literature entailed, and what he felt had been lacking from the curriculum, stating

> We need to reform English.
> - the great tradition of our literature - Dryden, Pope, Swift, Byron, Keats, Shelley, Austen, Dickens and Hardy - should be at the heart of school life. Our literature is the best in the world - it is every child's birthright and we should be proud to teach it in every school.
>
> (Gove 2010)

This view that the classic texts of the past were missing from school life during the previous administration underpinned the discourse around the development of the curriculum between 2010 and 2013. It was also clear from Gove’s list of authors that the canon he was suggesting for the new curriculum should reflect a white, male-dominated literary culture as being the best of British, an irony that would have seen the work of contemporary writers such as Malorie

Blackman, Children's Laureate from 2013 to 2015, consigned to the periphery of English literature if enacted.

The idea that there is or even should be a set of canonical works experienced by all is a contested concept. Knowledge of the works cited by Gove would certainly provide individuals with a certain cultural capital (Bourdieu 1986), and the former Secretary of State for Education embodied a popular ideological stance: by being aware of high culture across the arts, so the theory suggests, one is more likely to be successful in terms of social mobility, as one can interact with the socially and economically successful elements of established society. However, Bourdieu's theoretical position recognised the range of fields and habitus of different strata of society, and there is by no means a consensus regarding what literature represents the cultures available in the UK. Within education, then, the canon is far from agreed.

2.2 The Canonicity Debate

Ultimately, it could be argued that when considering the form, content and context of children's literature texts, the least significant of all the individuals involved is the child-reader themselves. Beauvais (2015: p.2) suggests that there is a "notable theoretical problem within current children's literature criticism [...] The child for whom these representations are made – the implied child reader – is said to be already addressed as the future adult it is expected to become". Although reader-response research exists, it is rarely undertaken with children as co-researchers; and their views about what they enjoy and find appealing are often overruled or undermined (the lack of reference to Enid Blyton in academic texts or even taught lessons is a prime example). Unfortunately for non-adult readers, even when they attain independence in terms of reading ability they are not always trusted to make decisions about texts' suitability and worthiness, because "it is not always the greatest works that exercise the most powerful pull on the imagination of young readers" (Marsh and Millard 2000: p.83). While the authors are actually arguing the case for children to be allowed to move beyond the limits placed on them by adult mediators (specifically teachers) the phrasing still confers an air of superiority in deciding/defining what constitutes the "greatest works".

As indicated, Marsh and Millard (2000) were arguing for the recognition of popular culture as part of the accepted children's literature corpus, but this was primarily because it represents

the working class in an educational context where "Reading, as with every other aspect of our culture, is deeply riven by class and its matter both signals and encourages a divergence of experience and interest along class, 'race' and gender lines" (p.85). They may well be right regarding the worthiness of such texts, but their premise is underpinned by the idea that there is an existing set of canonical works whose status is "supposed to be above criticism" (O'Sullivan 2005: p.131) from which popular culture is currently excluded.

This view is a common one, albeit open to challenge. In her influential comparative study of European narratives Nikolajeva (1996 cited in O'Sullivan 2005) identified an evolutionary model for understanding the development of children's literature:

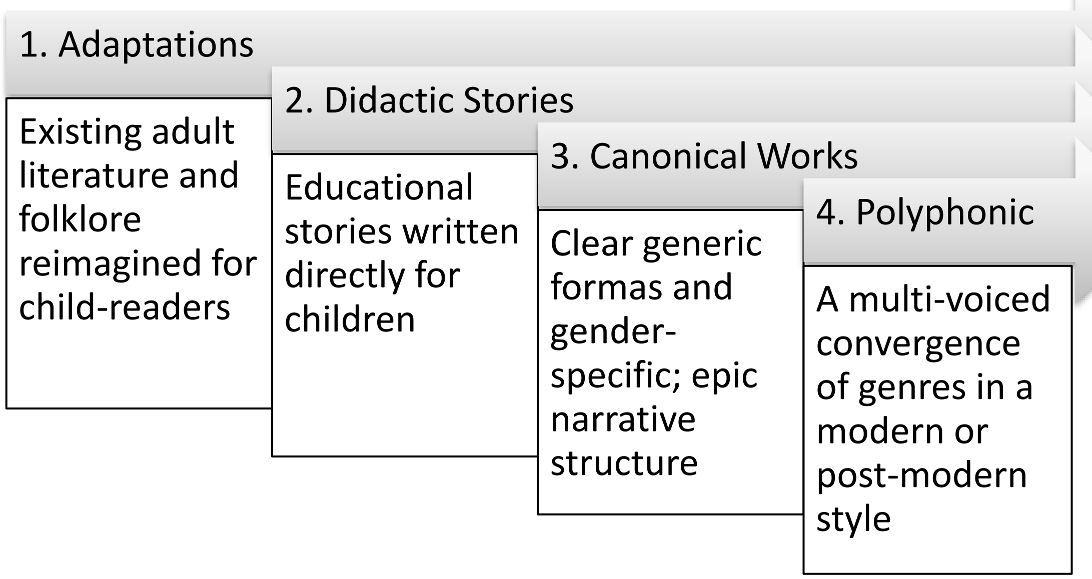


Figure 10 Nikolajeva's model for understanding the development of children's literature

(Source: adapted from O'Sullivan 2005: p.27)

This model proposes that the construction of a canon is part, though not the final stage, of the socio-cultural process of creating the discipline; that, in order to become a field in its own right in any culture, literature for children must move beyond functional forms and become more complex. The first phase involves the simple adaptation of existing content for adults, and is about perceived accessibility, i.e. how can existing stories be made comprehensible for younger audiences. This in turn gives way to texts created for educational purposes, either through content (for the teaching of behaviour, values and morals) or their use of particular elements of

the alphabetic code to encourage skills of word recognition: early readers as a genre often include both aspects, although it must be noted that the language Maria Edgeworth thought simplified in her moral tales (*Early Lessons* written in 1801) is not comparable with the popular rhyming stories of Dr Seuss, and is a world away from contemporary reading schemes such as the Oxford Reading Tree or Read Write Inc. The next proposed evolutionary step develops the moral tale for children from a pragmatic realism into epic mythology or fantasy, a suggestion which echoes Hunt's (1994: p.184) observation that "In many ways, the use of fantasy is at the heart of the adult-child relationship with literature", and it is here in Nikolajeva's view we find the canon. She is not alone: C. S. Lewis, speaking at a conference in 1952, said

> I am almost inclined to set it up as a canon that a children's story which is enjoyed only by children is a bad children's story. The good ones last. A waltz which you can like only when you are waltzing is a bad waltz.
>
> This canon seems to me most obviously true of that particular type of children's story which is dearest to my own taste, the fantasy or fairy tale.
>
> (Lewis 1966/1982: p.33)

However, Nikolajeva's model of progression does not end here, moving as it does to a situation where children's literature is afforded the same potential for nuanced, multi-voiced and "aesthetically elaborate" (O'Sullivan 2005: p.27) narrative as found in that written for adults, suggesting that the establishment of a canon is not actually the end goal for any one field of literature, just a single phase the discipline must go through to create the larger body of works. Nonetheless, if treated as some sort of linear progression this view would not explain the reason for the continued debate around canons and canonicity, implying as it does that European children's literature has moved beyond the epic and so beyond the canon; hence my interpretation, embodied by the layering of the arrows in the diagram itself, that although these stages happen in the order proposed they are not sequential, i.e. one phase does not have to end before another begins. Thus, we still have adaptations of adult works, educational texts and epic tales being authored alongside the polymorphism offered by modern and post-modern works.

The stages of development proposed by Nikolajeva are useful but not universally utilised by literary critics. Hunt (2009: p.22) proposes the idea that literature can be understood as a continuum, with popular reading material at one end and "the small handful of 'canonical' texts

‘generally’ agreed to have some kind of eternal value” at the other. This continuum would not necessarily be chronological and thus would allow for new works to be inserted at any given point, but how would such positioning be determined, i.e. would it be based on what children choose to read or what is chosen for them? Lundin (2004: p.110) describes Catherine Stimpson’s proposed method for making such choices as revolving around popularity: “Stretching the criteria of ‘good’ to encompass ‘love’, she believes any text can belong to this canon as long as beloved by many”. Alternatively, Styles (2009: p.237) gives adult experts the responsibility when she describes poetry anthologists’ belief in “a canon of great or ‘genuine’ poetry which children must read” and depicts their editorial decisions as being based on the principle “that what is written with children in mind is inferior […] They want to please young readers, but that does not necessitate being interested in what they actually choose to read”; and Rudd (2009) reiterates this in relation to narrative works when he points out that the stories of Enid Blyton have never been taken seriously by the academic community, despite the popularity and longevity of her work, or even her use of magical fantasy. The presence of this kind of literary snobbery was also indicated in O’Sullivan’s (2005: p.131) discussion of some of the arguments put forward as objections to the formation of a canon due to “its principles of selectivity, its elitist nature, its claim to be generally valid, coherent and exemplary” among other criticisms of ethnicity, class and cultural bias.

All of this seems to clearly indicate that many believe the canon already exists, however the reliance on abstract concepts such as value, genuineness and superiority/inferiority in relation to children’s literature means the criteria for inclusion is far from defined. Theorists and researchers have attempted more tangible definitions: in her discussion of the translation of literature for children, Pinsent (2016: p.139) identifies as a Western cultural view the idea that “the books traditionally referred to are the classics, considered as ‘the canon’”, a view which Hunt (2014) concedes:

> Perhaps the most common definition (or assumption) is that children’s classics are the best books written for children over the centuries, which pass down the values and continuities of a culture to new generations. (p.12)

However, he remains sceptical as to the validity of such claims, and again points out that the decision itself is problematic when one begins to ask questions of authority. Who should ultimately decide what is best, and who confers that responsibility? Hunt refers to a rare example of child-readers’ views on aspects related to canonicity, citing Watson (1994), who received the

definition of a classic from ten-year-olds as being 'books written by dead people'; nevertheless he goes on to decide that popularity and nostalgia amongst adults is actually pivotal to our construction of the meaning, claiming "The great children's classics are those books our national consciousness cannot leave alone" (Watson cited in Hunt 2014: p.12). In an act of scholarly mischief, Hunt (2014) suggests that in recent times, within the UK context, the aforementioned former Secretary of State for Education, Michael Gove, had taken responsibility for the 'national consciousness' during his tenure from 2010-2014, as Gove was regularly quoted by the media as arguing strongly for the classics as "life-enhancing" and was equally forceful in his arguments against the idea of the canon as "outmoded" (p.12). This was in part a backlash against teachers' autonomy in text selection: as Waugh, Neaum and Waugh (2013: p.141) note, "In an educational context the literary canon usually refers to the specification of named texts that are in the syllabus of a school". In their informative text for primary trainee teachers they go on to provide a working definition for practitioners which states

> The literary canon can be understood in a number of ways: an official literary canon sets down the texts which must be taught and becomes part of the statutory curriculum; a de facto literacy [sic] canon is one that emerges from practice and may not have official status but, nevertheless, is clearly observable in what is taught in schools; and a compromise between the two, where there is a range of identified texts from which teachers can choose what to study (Fleming 2007). In all these cases, somebody somewhere is making a decision about what is included and what is not included (p.142)

So who are the canon-makers in the UK educational context? Eagleton (2013) makes the case on behalf of anyone familiar with the appropriate social practices and agreed criteria for ascertaining value being given responsibility for making such judgments: all he demands is they understand literary criticism as the social practice in question. This position comes with a note of caution from Jackson (2000) however, who points out that literary criticism underpinned by certain theoretical positions (Lacanian post-structuralism in this instance) can be overly reliant on literary conceit and a "rhetorical brilliance" (p.170) which actually renders the judgments useless to all but a minority of specific readers of the critique itself. And while teachers are often charged with the selection of texts for children, not only to inform the teaching of fiction but also to be taken home and read as part of wider book lending policies frequently found in UK

classrooms, their choices are more often than not constrained by budget rather than influenced by quality (Wyse, Jones, Bradford and Wolpert 2013).

Thus, Eagleton's idea of literary criticism as an appropriate way of judging which texts have value (and can therefore be deemed classics worthy of canonical status) is only plausible if one understands the theoretical basis of the criticism being attempted. This stance offers an insight into why the concept of a canon is contentious, and simultaneously suggests a reason why the voice of the child-reader is overlooked when deciding what is valuable, genuine and/or superior in text. The wide range of ontological, paradigmatical, methodological and theoretical positions available to those attempting literary criticism means there is no agreed social practice that encompasses every socio-cultural group.

It could be argued, however, that the social practice does not need to be agreed by all, just those deemed as having agency. The involvement by political figures, for example, was the culmination of what O'Sullivan (2005: p.131) referred to as "a counter-tendency [to the negative aspects of canon formation which emerged in the 1990s, a call for a socially sanctioned canon of literary works as the basis of literary education" and as a result influenced curriculum development within wider discourses about the place of reading and its link to social mobility within the development of the national curriculum for England. Librarians, professional organisations and associations concerned with reading and literature, and prize-giving bodies are credited with being instrumental in choosing books others then deem quality (Kidd 2009), although as Gamble (2013: p.254) notes "books that have acquired the 'classic' accolade are not necessarily those that are most admired at the time of writing". O'Sullivan (2005: p.131) points out that "schools and universities, with their need to impart exemplary values, have been and still are the main agencies in canon formation", and that as children's literature was not deemed "great literature" in the past there had been no need to establish an agreed canon. The rise in academic study of children's literature in universities, she argues, has relatively recently led to attempts to establish a canon "by means of consecrating and preserving the most important texts, by the endeavours to make the subject academically respectable" (ibid.). This is the very notion that led Marsh and Millard (2000) to decry the exclusionary nature of canon formation, arguing that "advocates of the importance of quality in children's encounters with books predicate many of their arguments on privileged childhood experiences of access to 'great' literature from a 'golden age'" (p.84) and highlighting the way "texts which enter the home from school, therefore, are either part of an

established canon of children's literature, or are embedded within a published reading scheme" (p.110).

However, in a recent exploration of teachers' reading habits and understanding of literature, Cremin, Bearne, Mottram and Goodwin (2009: p.207) ascertained

> It is questionable whether the teachers' knowledge is diverse enough to enable them to make informed recommendations to young readers. It could be argued that their repertoires represent a primary canon of significant children's authors, most of whom are likely to be well known to parents as well as grandparents.

In other words, the canon experienced by children in UK primary schools is not actually based on issues of quality, status, superiority or literary value: it would appear, certainly within Cremin et al's research, to be primarily constructed based on adult familiarity and memory, rendering the idea of an accepted canon of genuine doctrine within children's literature both central to the discipline and a misnomer in a way Schroedinger would have recognised, if not approved. The idea of a children's literature canon is questionable because, as O'Sullivan emphasises (2005: p.147), "In practice, we have a number of disparate texts for which there is not, and cannot be, any single explanation of the (canonical) processes of selection, evaluation, preservation and safe transmission" and yet the idea that there is a set of classical and canonical works that should be taught to all school children remains.

As discussed previously in this chapter, the development of the current curriculum was underpinned by Michael Gove's wish to reintroduce those texts and authors he considered to be instrumental in our literary heritage into schools, and in 2012 he opened a public consultation on the then draft curriculum for teaching English. It was within the preamble that the following statement, referred to in the introduction of this thesis, first appeared:

> Through reading in particular, pupils have a chance to develop culturally, emotionally, intellectually, socially and spiritually. Literature, especially, plays a key role in such development. (DfE 2012b: p.1)

After the consultation, this statement from the draft curriculum remained in the current National Curriculum for English (DfE 2013: p.3), which applies to all maintained schools in England: the declaration suggests that it is through literature that we develop aspects of personal growth, an

idea I am not averse to, but in curriculum terms there did not seem to be any source evidence referred to that would account for such a statement to be included in a legal curriculum document. It is useful, therefore, to address the link between literature and the aspects of development alluded to in the core curriculum.

2.3 "Through reading in particular…": the role of books in children's development

The premise that literature is as influential on children's development as the current curriculum for the teaching of English in England suggests is philosophically prevalent in both the literary and educational fields, as well as other sociological disciplines. It is frequently linked to discourses around identity and ideology, both in societal and personal terms, and as such has become almost uncontested as a concept; however there is still a focus on literature as a tool for developing literacy within educational research, while within literary studies the content is analysed to lay bare the doctrine, with little thought given to the reader beyond their initial response. Longitudinal studies regarding children's experiences of literacy are more prevalent than those regarding their experience of literature, making it difficult to identify the role that books themselves have played in an individual's development beyond fond recall, and yet literature in a range of forms continues to be given a prominent role in discussions around socio-cultural development.

The ideological basis for the emphasis on literature's place in children's cultural development as proposed by the curriculum is overtly apparent in the link between literary and cultural theory. Matthew Arnold (1822-88) proposed a view of literature as a means to encapsulate culture as a body of knowledge and his influential cultural agenda was deemed dominant until the 1950s after which it declined; however it would appear to have been revived by Michael Gove during his tenure as Secretary of State for Education. "Arnold's famous phrase, 'the best that has been thought and said in the world'" (Storey 2015: p.19), taken from his seminal text *Culture and Anarchy* written in 1869, was quoted but not referenced in a speech Michael Gove made to the first Education Reform Summit in London in July 2014. Arnold's work was also significantly influential for the proponents of Leavisism, whose central tenet is "to introduce into schools a training in resistance [to mass culture]" (Leavis cited in Storey 2015: p.25). The Leavisism movement's view that there should be maintenance of literary/cultural tradition, underpinned

by the view that “Literature is a treasury embodying all that is to be valued in human experience” (Storey 2015: p.28), is a sentiment reflected, but not accredited, in the National Curriculum (DfE 2013: p.4) when it states “Reading also feeds pupils’ imagination and opens up a treasure-house of wonder and joy for curious young minds”.

The prevalent influence of F.R. and Q.D. Leavis during the development of the current curriculum is, as in the case of Arnold above, mainly found in Gove’s political speeches from 2010 to 2014. For example, in his reference to the “The great tradition” of English literature (Gove 2010), discussed previously in this chapter as part of one of his early speeches as Education Secretary, Gove is seemingly giving a nod to F.R. Leavis’ (1950) text of the same name. In it, Leavis argues for a particular body of work to be considered the true pinnacle of uniquely English literature, with all other works influenced and inspired by them, and though the literary figures he names are not the same as those found in Leavis’ text, there is overlap. Certainly, much of the political discussion around the teaching of English over the last decade, ironically filtered through the mass media outlets, seemed to be concerned with the same disintegration of high culture and national identity within the teaching of English literature as Q.D. Leavis (1981: p.128), who stated

> Therefore, the novel is the art most influenced by national life in all its minute particulars. It also has been the art most influential upon English national life, until the emergence of radio, television and the cinema, institutions which seem to have some connection with, though by no means all the responsibility for, what is generally recognised to be the decay and approaching death of the English novel as a major art […]

Literature in novel form is thus not only considered culturally relevant for its artistic merit; it is also being described as influential in its symbiotic relationship with national identity.

The claims regarding literature do not end at the artistic or national influence afforded by books. Story, in the form of shared narrative, is regarded by Braid and Finch (2015: p.115) as being central to the human experience, citing Bruner and Rosen in their declaration that “Stories are a way of ordering our experience, constructing our reality”. Egan (1999), in his reframing of children’s cognitive development inspired by Bruner and other proponents of conceptualising the mind as “a narrative concern” (Sutton-Smith 1988, cited in Egan 1999: p.34), proposes that ideas of learning are best understood within a framework of understanding about story. For

example, fairy and folktales, with their clear binaries such as good and evil or young and old, provide us with the basis of understanding how young learners conceptualise even abstract concepts; as Corsaro (2011: p.131) postulates "A good part of the symbolic culture that children bring with them as they enter communal life with peers is drawn from cultural myths and legends". This Mythic phase gives way to what Egan refers to as Romantic Understanding, a phase during which extremes help us understand boundaries: good and evil binaries give way to the search for the hero, and concepts are understood in relation to how they affect us emotionally. In total Egan identifies five kinds of understanding, each one layered upon the preceding rather than left behind (see Figure 11, taken from IERG n.d.); and though they are not specifically age-related there is a rough correlation between Key Stage 1 (ages 5-7) and the consolidation of the Mythic phase, and Key Stage 2 (ages 7-11) and the development of the Romantic.

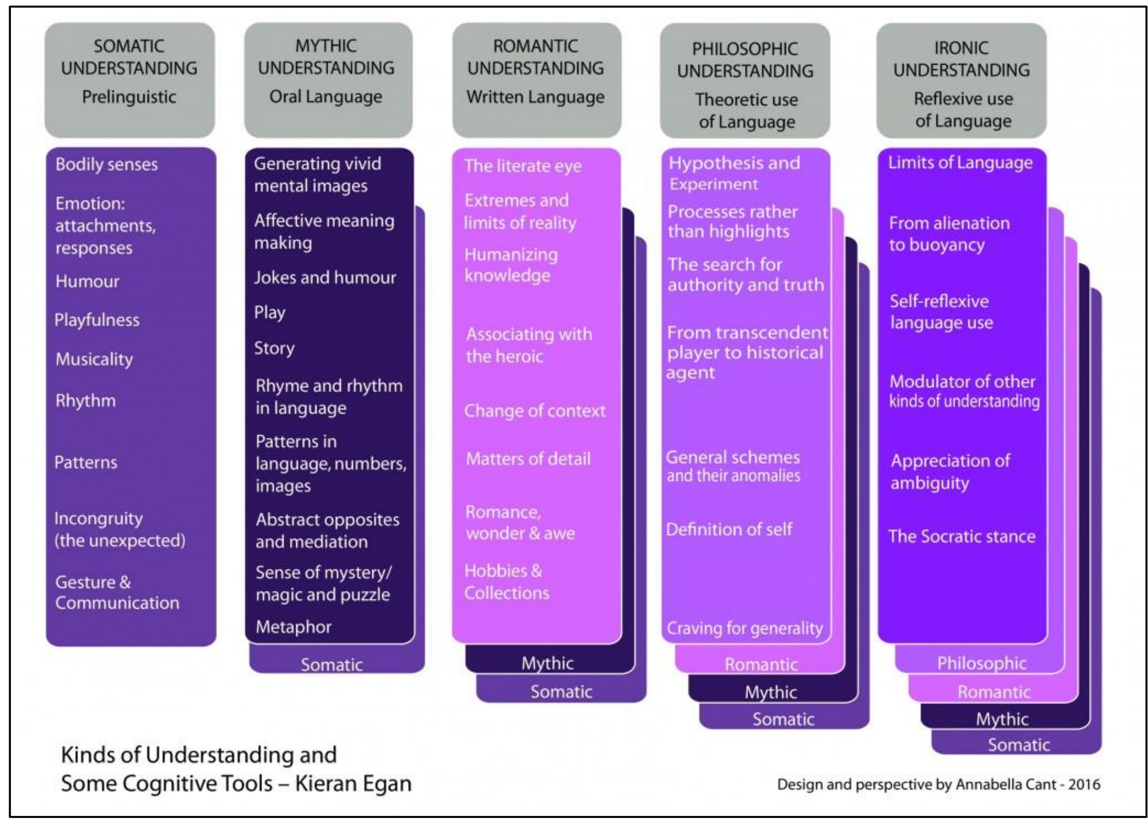


Figure 11 Egan's model for Kinds of Understanding

What is striking about Egan's conceptualising of learning is his clear reference to literature and literary devices as cognitive tools: rather than being a cultural repository, he argues, children's literature, in the sense of that deemed appropriate for children, enables educators to develop

learners' understanding of the world alongside their cognitive processes. Unlike previous arguments that classrooms are culturally bereft due to a lack of literature, Egan's main educational concern is that, though teachers "intuitively recognize [sic] the importance" (IERG n.d.) of literary experiences, they do not fully recognise the potential of literature as a cognitive tool.

As stated, Egan's theoretical perspective is based on the assumption that research into narrative as a means to make sense of the world is valid in "its most general conclusion" (Egan 1999: p.35), citing the work of Jerome Bruner (1915-2016) as particularly influential. In a journal article outlining how narrative is part of the 'cultural tool-kit' we use to construct our understanding of the world, Bruner (1991) offers a distinction between the literary and psychological theorisation of stories. He states that, while literary theorists are interested in the development of the narrative itself, in psychology "The central concern is not how narrative as text is constructed, but rather how it operates as an instrument of mind in the construction of reality" (p5-6). In Bruner's view, literature, and in particular narrative, does not just represent reality: it gives it form and structure in a way that can be conceptualised. As Nikolajeva (2014: p.21) reminds us, "Jerome Bruner suggests that fiction offers a pathway to knowledge that is different and arguably more powerful than any other form of learning".

Hall (2001: p.167) similarly suggested that narrative is a fundamental aspect of mass communication, and that without it we cannot correspond: "To put it paradoxically, the event must become a 'story' before it can become a *communicative event*", i.e. we cannot report on an event, either through written, audio or visual means, until we have created the narrative. This then needs to be encoded, transmitted and subsequently decoded within a range of frameworks and meaning structures that are not necessarily part of a uniformly understood set of social practices, i.e. the construction of the narrative at source may be different to the construction by the receiver: the impact or influence may then be diminished or increased depending on the systematic distortions of the narrative in transit. This has further implications in the context of schooling and children's literature, as the source of the narrative (the author) has to go through several receivers (publishers, editors, librarians/bookshop purchasers, parents/carers) in a series of determinate moments before being received finally by the child.

The shared codes necessary for such transmissions, Hall (2013: p.8) argues, are not genetic, as instead they are passed on as part of an "unwritten cultural covenant […] This is what children learn, and how they become not simply biological individuals but cultural subjects". The

resulting influence of any narrative may be an explicit aim of the story, such as the moral messages and lessons found in Aesop's Fables; or it may be a more implicit or even unwitting passenger within a seemingly innocuous tale. However, the "degrees of 'understanding' and 'misunderstanding' in the communicative exchange" (Hall 2001: p.169), also referred to as *distortions*, mean that at any point the message can be lost due to a mismatch in semiotic understanding; and if the lack of understanding comes from the adults mediating the literature, then any authorial intention of sharing a message may come to nought. Conversely, a book might be chosen by the teacher to help articulate particular cultural, social or moral messages despite there being no such intention on the part of the author, due to the naturalisation of codes (Hall 2001).

Consequently, as Brenner and Apol (2006: p.38) point out "children's books are not innocent, nor are the portrayals they contain ideologically neutral. Instead, texts are motivated cultural constructs". While ideology as an "intersection between belief systems and political power" (Eagleton 1991: p.6) or "A systematic scheme of ideas, usu. [sic] relating to politics or society" (Oxford English Dictionary, cited in Hollindale 1988: p.3) has long been part of literary criticism as part of theoretical research practices, the idea that educationalists, particularly in primary, should concern themselves with texts beyond their morality or ability to teach reading as a literacy skill only really took hold with the curriculum discussions of the 1970s and 80s (Bullock 1975; Kingman 1988; Cox 1989). As a result, "in the very period when developments in literary theory have made us newly aware of the omnipresence of ideology in all literature" (Hollindale 1988: p.7), the focus on controlling what children read led to an increased focus on surface-level ideologies that fit the contemporary socio-cultural narrative.

The three levels of ideology found in children's literature (introduced by Hollindale in *Ideology and the Children's Book* in 1988, but developed and clarified in later works) and acculturation happens in response to all three. The active, passive and organic levels (see Figure 12) can sometimes be in conflict; also time and place can affect how each is perceived.

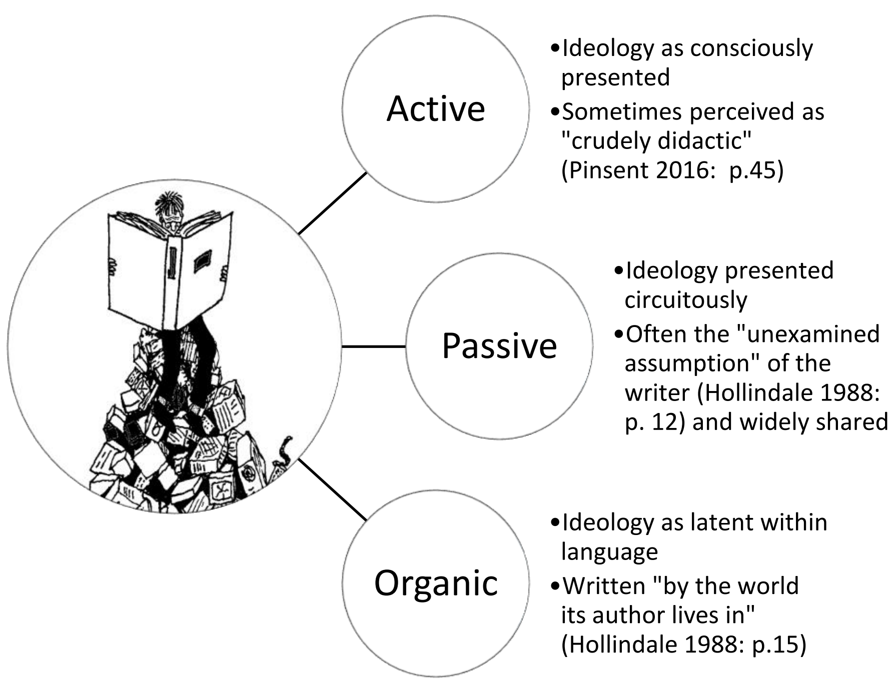


Figure 12 Hollindale's three levels of ideology

Hollindale provides several examples of how different levels of ideology work within their context, such as the passive anti-racism couched in the organic use of racist language found in *Huckleberry Finn* (Twain 1884), and warns against making snap judgments based on superficial readings of texts. Rather, he argues for greater understanding of the way ideology is embedded in children's literature (Hollindale 1988; Pinsent 2016), particularly in reference to literature in education.

In a further exploration of the place and function of ideologies within books for children, McCallum and Stephens (2011: p.360) assert that

> The creation and telling of stories – what we will refer to as *narrative discourse* – is a particular use of language through which society expresses and imparts its current values and attitudes, and this happens regardless of authorial intention.

The focus on societal expectation in the UK, and specifically in England, has become central to education through a strong focus on developing British Values as part of the spiritual, moral, social and cultural (SMSC) curriculum. Since the Education Act 2002 it has been a requirement for maintained schools to enable SMSC provision; however this has become more culturally focused as a result of the *Prevent Strategy* (HM Government 2011), which included a duty placed

on schools as part of the anti-terrorism legislation prevalent in 21st Century Britain, stated as "Schools should promote the fundamental British values of democracy, the rule of law, individual liberty, and mutual respect and tolerance of those with different faiths and beliefs" (DfE 2014: p.5). This set of principles is also enshrined in the Teachers' Standards (DfE 2011), which detail the expected personal and professional conduct of all teachers in maintained schools. Current guidance for schools states

> It is not necessary for schools or individuals to 'promote' teachings, beliefs or opinions that conflict with their own, but nor is it acceptable for schools to promote discrimination against people or groups on the basis of their belief, opinion or background (DfE 2014: p.6)

This confusing and seemingly contradictory terminology in the guidelines (schools 'should promote' on p.5, but it's not 'necessary' to promote by p.6) is matched by an unspecific set of strategies for action: while literature is not mentioned per se, the advice is to choose "material" and "teaching resources" which feasibly would include a range of children's literature as part of normal planning. In this current political and educational environment it is conceivable that teachers will be driven to mediate, ever more carefully, the link their pupils have with the wider world around them by choosing books and other resources to be used for SMSC purposes across the curriculum that are already 'approved', either through common usage (normally determined by how many other teachers use them or how many resources the publisher has produced to support the text) or through recommendation. This sort of endorsement is normally offered by an authoritative body such as a literacy charity, local authority/School Improvement Advisor or educational publisher, the latter of whom often favour the commission of books they feel will address current educational requirements. As Beissel Heath (2016: p.132) notes,

> […] not only do societal institutions and family expectations for children tend to attempt to shape children in established, and often conservatively limiting, ways, […] children's literature itself purges from its pages that which is seen as unacceptable for young audiences.

Thus, when one looks to the books being used purposefully in schools to develop SMSC understanding, it is likely they will conform to a range of known ideologies, stereotypes and social structures that do not deviate too far from the "proper and professional regard for the ethos, policies and practices of the school in which they teach" (DfE 2011: p14). This has the

potential to have significant impact on children's cultural, emotional, intellectual, social and spiritual development as identified in the National Curriculum for English (DfE 2013). Challenging stereotypes found within literature can be both a benefit and a perceived difficulty: while teachers want to ensure they are developing children's understanding and tolerance of other faiths they also have to consider how it might be interpreted as promoting a faith or ideology that is contrary to British Values. If they look to stories that successfully challenge authority this could be seen as undermining democracy, unless the authority is deemed undeserving. We have not yet reached the stage of overtly censoring books in educational establishments for the actions of the characters within the current political climate, but there is precedence: Clause 28 of the Local Government Act 1988 (*Prohibition on promoting homosexuality by teaching or by publishing material*) specifically forbade the teaching or publishing of material that promoted homosexuality as a direct result of an MP being offended by a book found in a library (Mars-Jones 1988). It is conceivable that we could be constrained in the level of subversiveness allowed, for example exclusively accepting narratives in which the figure of authority (e.g. the teacher in a school-story) can only be undermined and overthrown if they are a poor example of their profession or status: pupils must not be seen to triumph against perfectly reasonable structures (as defined by British political policy) for fear of being deemed as ignoring the rule of law.

Alexander (2004) indicated that this situation, far from being sinister or unusual in schools, is to be expected, as "all education is grounded in social and indeed political values of some kind" (p.8). However the idea that narrative should be seen simply the medium of expression for the dominant political and/or societal outlook does not seem to represent the views of literary theorists (nor indeed, in relation to literature in the curriculum, Alexander's); instead, they see the transformative potential of literature, particularly for the young. Rather than seeing literature as a controlling tool, Reynolds (2009: p.107) is excited by authors' "ability to envisage and engage young readers with possibilities for new worlds and new world orders" in terms of both the social and the aesthetic, while Pinsent (2016) and Nikolajeva (2005) exclaim literature's role in identity construction through representation.

This role can be seen as part of the spiritual impact and influence of literature if we accept Eaude's (2008: p.15) definition that spirituality in education comprises of

> existential questions about our identity, place and purpose within the wider scheme of things, which relate to all people, regardless of age, background,

> culture or religion […] spiritual development is concerned with what is most important about ourselves as people

In terms of identity formation, Nikolajeva (2005: p.251-2) alludes to it as an "ubiquitous theme" of Young Adult literature, stating "Self-knowledge is central for our existence, and adolescence is a dynamic and turbulent phase of human life". Childhood and adolescence are when we form quite robust views about ourselves (i.e. opinions and perceptions that are hard to change) and Cremin et al (2008: p.19) refer to "Recent work about identities and reading [which] suggests that the choice of books and teachers' mediation of them has a profound effect on 'how [children] [sic] see themselves and who they want to be'". Pinsent (2016: p.148) highlights the "increased awareness" of those she terms the *culturally invisible*, in this case through the way ethnicity and race are (un/mis)represented in the children's literature of the past, and indeed the present; Hall (1990: p.225) had previously identified how, in terms of culture, "identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past". Lofty ideas of utilising literature as a panacea, however, are firmly debunked by Rustin (2000: p.196), who argues "Classroom teaching aimed at changing attitudes may therefore do no more than ruffle the surface" if cultural differences between teachers and pupils are unresolved, or worse unacknowledged.

Literature's capacity to engender an emotional response is considered a benefit to the teaching of empathy and emotional control, something Nikolajeva (2014: p.82) ascertained was a feature of children's literature globally:

> The conflict between emotions and reason, including a sense of duty, is the central theme of all world literature. An important component of socialisation is managing to control one's emotions, and again fiction provides many examples […]

By far the overriding emotion the current curriculum advocates for in terms of reading is enjoyment: it is even stated in the programme of study that children must be taught to "develop pleasure in reading" (DfE 2013: p.11). Cremin et al (2014: p.9) list the researched benefits to the development of a reading-for-pleasure agenda: "improved general knowledge […] increased self-confidence as a reader […] a richer vocabulary and increased accuracy in spelling […] an improved capacity for comprehension […] and greater pleasure in reading in later life". Nikolajeva (2016) argues a similar case when she cites the claims of advocates of ethical

criticism, in particular Nussbaum, who "goes as far as to say that reading makes us better people and citizens" (Nikolajeva 2016: p.4), in part through our interactions with fictional characters; although this is presented as a problematic notion, there is an element of tacit agreement with the sentiment.

While this sort of extreme value judgement about the effect of reading upon our character may be unjustified, it is certainly commonplace to find suggestions that narrative changes our behaviour, both cognitively and physically (e.g. Bruner 1991; Kohl 1995/2007; McVee 2004; Bearne 2009). It must be noted, however, that literature is a convention of text-based as opposed to oral traditions: published material is often perceived as being fixed and unchanging, a stable influence. This is a misnomer, as the publication practices of those producing children's books have been careless, negligent and at times downright obstructive, when it comes to exploring the field through their omission of bibliographic details, including those relating to editions and versions. Grenby (2011: p.40) contends that

> Children's book publishers also tend to be very lax about noting changes they have made in new editions of a work. They are prone to change the illustrations, or abridge texts, or even rename characters and revise plots, without acknowledgement, often with the intention of erasing phrases or attitudes thought to be unsuitable for modern children.

Anne Fine (n.d.), a previous Children's Laureate (2001-2003), outlines a far more knowing and deliberate process of revision, often by the authors themselves, in a piece on her website adapted from an article written for The Times in 2007. She argues that "Writers want readers more than they want to stand by the unthinking insensitivities that make their books unwelcome in a more modern world", and that changes in children's literature should not be seen as airbrushing; instead they should be viewed as ways of keeping the negative language and derogatory stereotypes of the past out of the experiences of young readers. Although she ends by declaring that the originals are the texts "I myself would save from a fire", she also makes it clear that these would not be for the benefit of the child-reader, who she hopes will be attached to the newer, more palatable versions. In this we find antonymous echoes of Foucault's (1988a: p17) assessment of the church when he stated "Christianity has always been more interested in the history of its beliefs than in the history of real practices"; in the development of children's literature it would seem we have been more concerned with the history of its impact on real practices than in its physical being.

2.4 Summary

The teaching of reading as a cornerstone of education has led to an extensive socio-historical discourse regarding the type of literature that children should be exposed to. Recent curriculum and policy developments within the UK have led to attempts to re-establish an agreed canon of works which pupils should be familiar with, although many of those referred to by political figures are not actually written for child-readers. While the concept of a canon is contested, the idea that literature can be culturally, socially and spiritually influential is widely accepted, as is the idea that literature and narrative support children's intellectual and emotional development.

CHAPTER 3 - Education in Literature

The constant mediation and subsequent constructs offered by adult involvement in children's access to book narratives means we can draw no conclusions around the child-centredness of identity constructs found in children's literature. In their study of the portrayal of teachers in American children's literature, Niemi, Smith and Brown (2014: p.59) point out that

> to focus mostly on children's reactions to literature omits a significant point in the inquisition of popular media and its effect on society: how the portrayal of teachers in children's popular fiction reflects adults' relationships to and thoughts about schooling and teachers in contemporary culture.

They acknowledge that much of the previous research into representations of teachers has stopped at the examination of the messages being transmitted to children through the analyses of literature as the conveyor of culture, and indeed their own analysis looks at how socio-cultural ideas are reflected and projected by the adult authors in order to look at the implied social relationship between adults and schooling. Niemi et al based their research on the assumption that the way literature represents teachers and education not only reflects, but in turn affects the way society at large responds to the profession and the level of esteem in which they are held, and that school stories provided a rich dataset for analysis.

For the purposes of this thesis, then, it is important to understand the place of the school story, and more specifically the British tradition of the school story, within children's literature, both as a genre and as a backdrop to our understanding of our unit of analysis, the Teacher. That is not to suggest that all the literary representations of teachers identified for study come from the school story genre; however, without an understanding of the historio-cultural context of the way school is most frequently represented in children's literature it is difficult to identify some of the constructs chosen by Beauvais' (2015) hidden adult, in the guise of the author, across all the works.

3.1 Children's Literature or literature for children? Fixing the boundaries

Regardless of the medium chosen, "Children, particularly young children, are at the mercy of adults' guidance and they quickly learn what adult culture wants them to know" (Niemi et al 2014: p.61). It is important, then, to establish exactly what form of literature it is that culture

and society within England have made significant within our school system in order to establish the connection with early construct formation. In addition, it is necessary to understand what is meant by the term 'children's literature' within the context of this thesis, as it is certainly not a homogenous group adhering to a single genre.

The study of literature is not new: as long as writers have committed thought to page, readers have attempted to comprehend the symbolism, both literally in deciphering the alphabetic code and figuratively in seeking allegorical meaning. As Barthes (1986) notes

> We know that a text consists not of a line of words, releasing a single "theological" meaning (the "message" of the Author-God), but of a multi-dimensional space in which are married and contested several writings, none of which is original: the text is a fabric of quotations, resulting from a thousand sources of culture." (p.53)

His suggestion that writers can only draw on pre-existing wordlists, or "ready-made lexicons" (Barthes 1986: p.53) would seem to suggest that the production of literature is not, after all, that impressive a task. Writing (which Barthes suggests should be used to describe the product as opposed to the label *literature*) is meaningful only when read; and that, as readers are limitless in their difference, so writings are limitless in their interpretations. Meaning is sited in the reader, not the text and certainly not the author (Barthes 1986: p.54). While I disagree with Barthes' suggestion that the author has no agency, I feel he has accurately identified the need to understand the socio-cultural relationship between writer and reader if we are to understand the critical positions available to us.

Eagleton (2013) continues to develop Barthes' argument in relation to literary criticism when he states "Almost all literary works begin by using words that have been used countless times before" (p.7), although he makes a stronger case for recognising the content and form of the text in influencing the reading. By describing language as "constitutive" (p.3) within texts he classifies as literary rather than any other form, Eagleton (2013) is not just recognising words as constituent parts of the manuscript; he is acknowledging the power the words have, in texts that can be considered literature, to organise the very existence of the narrative. Thus the work is arranged by the writer to present us, the readers, with something that is at once recognisable, drawing as it does upon cultural conventions and symbols we are familiar with, with something simultaneously new: "it inaugurates a fictional world that did not exist before"

(Eagleton 2013: p.8). Sartre (1949/1988: p.139), in his earlier attempt to define the essence of literature, went even further: “In short, literature is, in essence, the subjectivity of a society in permanent revolution”.

This, then, provides us with a partial answer to the question *what is literature?* What is far from settled is a single, unifying definition, although Eagleton’s (1983) recognition that there must be something called Literature for there to be literary criticism is a compelling argument. “Perhaps literature is definable not according to whether it is fictional or ‘imaginative’,” Eagleton (1983: p.2) proposes, “but because it uses language in peculiar ways”. Again, Sartre (1949/1988: p.39) indicated something similar when he observed “One is not a writer for having chosen to say certain things, but for having chosen to say them in a certain way”. The only given then, as de Man (1979: p.79) notes, is “all literature necessarily consists of linguistic and semantic elements”.

Literature can thus rightly be deemed a contested concept; Eagleton (1983: p.16) is almost exasperated in his attempts to define it for scholars:

> If it will not do to see literature as an ‘objective’, descriptive category, neither will it do to say that literature is just what people whimsically choose to call literature. […] What we have uncovered so far, then, is not only that literature does not exist in the sense that insects do, and that the value-judgements by which it is constituted are historically variable, but that these value-judgements themselves have a close relation to social ideologies.

If this lack of a clearly defined set of characteristics prevents the coherent explanation of literature as a medium, then the myriad of corpora that make up the field of literature complicates matters still further. Categories of genre have been used to organise writing into groups to clarify the expectations we may have as readers, but as Pinsent (2014) warns, the term genre loses all meaning if applied to too broad a set of criteria. In educational terms, she argues, genre is often used to denote text types, whereas in literary criticism it is applied in “a much broader way […] even such large areas as realism and fantasy are referred to as genre” (p.106).

This fluidity of terminology is both a strength and an area of contention when presenting a study of any branch of literature. Here, then, it might be useful to draw upon the personal constructs that underpin this thesis, and indeed my entire methodology, in order to define my own terms.

These are, of course, concepts that can be disputed or challenged, but they are examples of my understanding:

What Literature is…	As opposed to…
Intended to entertain	Purely informative
Uses imagery and symbolism to represent meaning	Presents facts
Has freedom to play with form	Must adhere to convention
Provokes emotive response	Can be interpreted without emotional engagement
Pays attention to rhyme, rhythm and metre	Utilises serviceable grammatical structures
Creativity of expression in written form	Utilitarian expression of ideas

Table 1 Constructs used to define literature

This is by no means an exhaustive list, but it serves to illustrate what type of writing I have chosen to focus on and the lens through which I view the texts. At this stage I make no distinction between types, styles or genres of literature in my constructs: the poles offered above are those I feel all texts purporting to be literature have in common, regardless of the form or even the social, physical or cultural context of either writer or reader. There are implied notions of quality, although again these are open to interpretation, as although I am very much constructing my view of what literature should be through the list presented on the left another reader may define notions of purposeful or meaningful reading material through the attributes found on the right.

If we cannot be certain what is meant by literature, how can we begin to distinguish between that meant for adults and that meant for the child reader? Is this even the intended definition of the term, or should it be framed in terms of popularity with child readers regardless of intended audience? Stevenson (2011: p.179) refers to children's literature as "a genre blessed – or cursed – with complicated audience issues and a handful of magnetic and influential literary historians"; however, as noted above, Pinsent's (2014) warning regarding broad definitions of genre must be heeded here. Children's literature cannot be deemed a mere subset of literary endeavour, although as Cadden (2011: p.303) argues, it is possible to see novels for children and young adults as "a nexus of other genres", connecting those which are structurally-defined and age-based. Mystery as a genre can appear in adult and children's literature, as can fantasy, romance,

historical drama to name but a few. It would seem to be foolish to suggest that the dystopian world found in the *Divergent* series of science fiction novels by Veronica Roth (2011-2013) should be catalogued with *The Gruffalo* by Julia Donaldson (1999) as opposed to *I, Robot* by Isaac Asimov (1950), leading me to suggest that it is the intended audience, then, that distinguishes Literature from Children's Literature rather than generic features.

Even this is problematic, for a number of reasons. There is a growing recognition that crossover fiction blurs the lines considerably when considering intended and actual audience: consider the number of adult readers who have enjoyed the adventures of Harry Potter (Rowling 1997), Frodo Baggins (Tolkien 1937) and Alice (Carroll 1865/2012) to name a few. As Falconer (2008: p.31) puts it "'cross over fiction' can really only be defined by what it does, rather than what it is". In addition, while adults, even from the same culture, are not a homogeneous group, they are at least more similar and recognisable to one another than those still growing and developing, both physically and cognitively. In a legal sense, childhood in the UK is from 0 to 18 years of age, although certain adult behaviours are permissible from the age of 16 and 17. This has led to an acknowledgement that Young Adult (YA) readers prefer forms of literature that are unique from other texts for children but do not reflect or centre on the world of the adult, e.g. Roth's work (cited above) is certainly not meant for young readers, yet depicts characters that are not yet old enough to be privy to the machinations of those in power. Indeed, the adults are secretive and often untrustworthy, meaning the young protagonists need to be self-reliant. As Kohl (1995/2007: p.37) observed, "in young adult literature, problem books are in. There are adolescent novels about incest, confronting racism, domestic violence, divorce, and AIDS. [...] As a whole these books give the impression of young adults as an embattled class, facing the problems of a society under stress".

The challenging nature of many themes, plots and characterisations found in YA literature can justifiably lead to the assumption that these are not actually books for children, if we acknowledge childhood as being something other than the legal age band that differentiates adult from minor. As a consequence, YA texts are not likely to be shared with children who are not yet fully independent and mature readers by what Chambers (2011: p21) refers to as the "enabling adult" (ie the adult reader who scaffolds the experience) within a reading environment, as they do not conform to the notion of the "Romantic child: a being distinct from adults, standing outside society and language" (Rudd 2013: p.17).

This view of childhood, so often found in texts deemed suitable for children, is regularly categorised as classical, and consequently favoured by adult policy-makers and mediators of literature. This is most famously exemplified in Jacqueline Rose's seminal text of literary criticism *The Case of Peter Pan: Or the Impossibility of Children's Fiction*, where the *Peter Pan* narrative itself is identified by Rose (1984: p.1) as "the text for children which has made that claim [ie that it represents the child, speaks to and for children] most boldly, and which most clearly reveals it as a fraud". Although Rose's work is not without its critics, Rudd (2013: p.18) acknowledges her insightful recognition that "the child of children's fiction is a construct"; however, what is also proposed here is that the fiction of children's fiction is also a construct, in this case one that allows us to use 'fiction' and 'literature' as interchangeable terms. This suggests, then, that texts written for children are not only mediated by the enabling adult in the form of the expert reader, but actually an enabling adult as writer enforces, through creation, a children's literature deemed acceptable for the young. When we refer to notions of literature with regard to children's literature, we are not referring to the narratives created by children themselves, or even guaranteeing a text *about* children: what we read has been constructed based on what adult writers think children and young adult readers should experience in print. Butler (2014: p.2) contextualises this within wider cultural discourses around Western childhood when she recognises "The sense of children's literature as semi-detached from 'literature' in general is not anomalous, but typifies a wide-spread habit, worthy of study in its own right, of insisting upon (perhaps even fetishizing) the differences between childhood and adulthood." Thus, as Hunt (2009: p.13) explains, in order to explore this field of literary endeavour "we need to tailor our definitions to suit our purposes".

Children's literature is defined here then as a narrative text in print form, written to be read by, with or to children, meaning the intention of the writer in constructing the text for a distinct intended audience is a crucial feature. This is similar to the position put forward by Beauvais (2015: p.8), who argues for children's literature to be considered "all texts for which the associated writing, publishing, mediatory, critical and readerly practices display an awareness of their audience as primarily located within the symbolic childhood of their time and place". For the purpose of this thesis there is a particular focus on books that are accessible to those in the UK primary school age range, i.e. 5 to 11 years old, however as already discussed there are no easy chronological boundaries for book readership, and neither are there easy ways to categorise the field of study. Texts for older children and YA audiences borrow from more traditional adult novel-forms, particularly as subject matter and intended audience mature.

However, for very young readers (and some older ones) literature often takes the form of the picturebook or illustrated novel in modern publishing, combining words and images to create a coherent story as "text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document; and foremost an experience for a child" (Bader 1976: p.1). Telling stories through pictures has a long history dating back to the prehistoric and classical societies of the past, but the invention of the picturebook for children is a relatively recent event, with the first examples appearing in the 17th century and finally becoming recognisable in its modern sense within the last 140 years (Salisbury and Styles 2012). Grenby (2014) even proposes that it is the integration of graphic content that separates much of children's literature from other literary undertakings, although he acknowledges the foolishness of ignoring the place of books without illustration, such as the works of Kenneth Grahame or J.K. Rowling. The field of Literary Studies has only recently turned its attention to the study of picturebooks as part of the wider discipline, with Lewis (2001: p.31) exclaiming "we are still some way off understanding many of the picturebook's most significant features".

Indeed, Pinsent's (2016) assertion that children's literature study in its entirety was not deemed serious enough for higher academic scrutiny beyond historical contextualisation until the 1970s means all texts written for children escaped critical analysis for some time. While the place of picturebooks in many children's experience of reading is unquestionable, providing as they do a "key means of apprenticeship into literacy, literature and social values" (Painter, Martin and Unsworth 2013: p.1), there is still much we do not know about the relationship between writers, illustrators, texts, readers and mediators such as publishers, typesetters, etc. and how these influence, and are in turn influenced by, the literature. As a result, there is very little consensus around how or even what to study, but within the collected writings there is a recurring echo of Bader's view that the form has significance as "an article of culture that contained visual images and often words" (Kiefer 2008: p.9). Nevertheless, since the 19th century, literary criticism around children's books has tended to act as guidance about "the suitability of texts" (Pinsent 2016: p.23) aimed at parents, teachers and librarians rather than literary scholars, and there is still a strong emphasis on research linked to educational matters found within many theoretical works, due in part because "What adults most frequently believe children need from their literature is education" (Nodelman 2008: p.157).

3.2 The Tradition of the School Story

Unsurprisingly, the undercurrent of educational purpose is often accompanied by more overt indicators of the intended socio-cultural teachings, regularly including aspects of how one should behave in relation to learning to get the most from education itself. Within children's literature one of the most common tropes is school, perhaps not unexpectedly in Western culture where attendance at an educational establishment is compulsory for children in contemporary society. As a point of interest, the messages around what it means to be successful in this context do not normally come from descriptions of studious behaviour in lessons. The day-to-day events and happenings of normal school life are rarely represented according to Nikolajeva (2002), who compares the descriptions of school with the adult-equivalent, the workplace. Despite time in each setting taking up a third of our daily life in reality, in novels it tends to be the relationships and events that happen outside of the lesson that take up the narrative: "Very seldom do we encounter any elaborate description of actual schoolwork" (p.217). This suggests that, rather than being the site of recognisable activity, the schools we 'read' are merely backdrops to the problems and narrative twists that are intended to instruct and entertain.

While this would certainly seem to be true in some of the more famous school stories, such as *Matilda* (Dahl 1988/2016), there are questions to be asked about the accuracy of this view across all the different types of children's literature aimed at the full school-age range. In her exploration of pictorial representations of childhood within popular culture, Holland (2006: p.75) found that "Pictures of children being educated tend to be constructed to argue a case [...] or to quell anxieties", and for some children, particularly the very young, the anxieties are perceived to be around the learning process and thus result in literature developed to demystify the school environment.

The school story as a genre has continued to maintain a strong place in writing for children within the UK. (Webb 2006; Grenby 2014; Pinsent 2014) While the narratives can vary hugely in character depending on time, place and type of school being depicted, there are some fundamental similarities that categorise the genre. Grenby (2014: p.90) names three criteria thought to form the basis of the school story: "it is set almost entirely in school; it takes the relationship between the scholars and their teachers as its primary focus; and it contains attitudes and adventures which are unique to school life". A fourth criterion is suggested later

on, when he notes "the school story is about children establishing a balance between the obedience of childhood and independence of adulthood" (p.95), a sort of extract or building block of bildungsroman; though in school stories we do not always see the whole development from child to adult, we do witness pivotal steps along the way to gaining independence, even in stories for early readers. Pinsent (2014: p.105) previously recognised that not all school stories contain all of the recognisable characteristics, and I feel this is particularly pertinent in relation to the books identified during this research: while most of the criteria appear throughout the corpus, the primacy of the relationship between pupil and teacher is not always established, and yet the school setting is fundamental to the narrative.

It is not really surprising that schools provide a regular backdrop, or that teachers appear consistently as characters, in literature for children, and not just because of the length of time spent in attendance: as Tucker (2003: p.1) muses, "For children, school is where they first come up against a social reality more powerful at the time than anything the home can offer". Examples of school tales have been found in historic tomes, from ancient Mesopotamia through medieval England, the Renaissance and up to modern times, often describing the attempts of the masters to discipline errant pupils (Grenby 2014) and even more frequently moralising on socially acceptable norms. The rise of the school story in Britain, however, is often cited as having its origin in the middle of the 19th century (with some earlier examples suggested by Grenby), a time when an upsurge of domestic fiction "moved the children's story slowly towards the domain of the child" (Hunt 1994: p. 33). Although school stories are presented as a genre with global significance, British school stories are deemed to have a particular tradition closely linked to culture and context (Grenby 2014) which has led to an abundance of gendered boarding school stories, an enduring situation despite the fact that most children attend day schools (Pinsent 1997; 2014) and even public schools now have significant numbers of day pupils.

Thus, from the inception of the school story as we know it, the British public school has featured in the narratives, often as a character in its own right (Grenby 2014; Pinsent 2014). The exclusivity of the boarding school setting in terms of class and gender enabled novelists to focus on those aspects of character and social morality as befitted the time of writing: as Richards (1988: p.1), noted, "It is generally acknowledged that popular culture holds up a mirror to the mind set [sic] of the nation", and as a result, the school stories written during and immediately after a time of empire and colonial power in Britain reflected the sense of superiority,

entitlement, tolerance and duty felt not only by the intended child-readers, but by the writers aiming to mould future leaders (Pinsent 2014; Quigley 2003). This was often most glaringly obvious in the literary treatment of staff within these literary school settings, with authors seemingly unconcerned of the implied condoning of irreverent behaviour in their somewhat dubious treatment of teachers as figures of fun: it was The School that would shape the developing man or woman, not the schoolmaster. As a point to note, this over-representation of a particular kind of schooling, i.e. the British public school, within those works generally considered classic school tales is the reason this thesis does not draw upon canonical lists of school story texts for its sample: for many children as contemporary readers, the setting and the associated characters would appear to be make-believe even in books considered steeped in realism, being so far removed from their everyday experience.

Within school stories, according to Hunt (2009: p.74), "the adult voice addressed an inferior child-narratee, morality and religion were certain, and endings were resolved and (for the virtuous) happy". There were gendered variations in the boarding school tradition: while the boys in boarding school narratives are often credited with establishing the tradition of "rule-bound rule-breakers" (Grenby 2014: p.96), the equivalent girls' stories often included the development of qualities that "prepare [the girls] for their roles as wives and mothers" (Pinsent 2014: p.110). However, the lack of representation of the other gender in each strand of the genre actually enabled more equal depictions in many ways, with girls being allowed to excel in sports and academic lessons (ibid.) without the implied subservience to their male counterparts found in adventure stories featuring both genders.

The supremacy of the exploits of the detached upper class continued until the middle of the 20th century, when a rise in "'issues-led' fiction began to dominate the children's market" (Pinsent 2014: p.115-6). The boarding school narrative remained, albeit often in more socially inclusive and co-educational guise which will be explored in more detail in section 4.3 of this chapter; the continued popularity is attributed by Pinsent (2014: p.115) to

> the social cachet[…] as well as the advantage given to the author by the virtual 'island', remote from urban society, which this kind of school provided, in particular the removal of young characters from their parents […]

However, greater social, environmental and egalitarian awareness led to the increased publication of "day-school fiction" and a focus on realism (Pinsent 2014: p.116). If the pre-, inter-

and immediate post-war publications presented the adult view of school and childhood "as we would like it to be" (Hunt 1994: p.106), the latter half of the 20th century included the gritty dystopias of the working class, among others, alongside gentler narratives that challenged outdated views of class, ethnicity and gender. For example, though not often discussed as a school story, *A Kestrel for a Knave* by Barry Hines (1968) describes a day in the life of a powerless and disenfranchised school-age boy, and much of the narrative happens in this setting within a depressed urban environment; and in *The Turbulent Term of Tyke Tiler*, written in 1977, Gene Kemp not only brings the school story firmly into the co-educational setting, she plays with gender norms and stereotypes in a way that only becomes clear at the end of the novel when Tyke is revealed as a girl.

As part of this more realistic view of contemporary schooling, the adult-child relationships depicted described began to reflect a more constrained and unequal power dynamic. The early boarding school narratives centred on the privileged child, who knew "that the teachers are their social inferiors" (Grenby 2014: p.95), and many of the stories revolved around the main character(s) learning how to embody the behaviours, attitudes and moral position expected by the School as an influencing character in its own right rather than the individuals in supposed positions of authority. There was a distinction made between the teachers who dealt with the pupils on a day-to-day basis, who were open to ridicule and abuse, or indeed ridiculed and abused, and the God-like Headteacher who acted as judge, often ruling in favour of the children over the ethically dubious or feebly deficient teaching staff (Grenby 2014), with the intention of enabling the events "to make the argument that boys develop into men by both respecting and testing authority" (p.96). Interestingly, this particular underlying message was not similarly present in school stories for girls, who were encouraged to develop into virtuous, benevolent and decorous young women, a tradition started in *The Governess* by Sarah Fielding (1749) and continued right through to the works of Blyton and Brent-Dyer (Pinsent 2014).

During the last century, the scenario of pupils having autonomy over their development beyond the rigidity of school rules eventually gave way to more menacing figures and powerless pupils unable to fight a system, which is in turn presented as corrupt and damaging: a frequently cited example, though American in origin, is *The Chocolate War* (Cormier 1974), with a more fantasy-based (and ultimately positive) British equivalent in *The Demon Headmaster* (Cross 1982/2009). In both texts, the child protagonist(s) find themselves increasingly isolated from their peers through the actions of the teacher as a figure of authority, although in her version Cross does

have the central characters triumph over the sinister Headmaster, thus saving the nation from domination and mindless subservience.

This move from realism into the realm of fantasy continued in various guises, from series such as those detailing the experiences of Mildred Hubble, the eponymous Worst Witch at Miss Cackle's Academy for Witches (Jill Murphy 1974-2013) to the exploits of Harry Potter at Hogwarts (J.K. Rowling 1997-2007). Within contemporary school stories, even books that seemed to retain an air of realism had a tendency towards fantasy, either through the characters' imaginary wanderings or the fantastical layouts and mixture of images, fonts, illustrations and fourth-wall narratives such as those found in Rachel Renee Russell's *Dork Diaries* (2009-present) and Jeff Kinney's *Diary of a Wimpy Kid* (2007-present), both of which are American-based school stories with a strong following in the UK.

Of course, these are not definitive examples of all stories written at the time, for, as Pinsent (2014) notes "any semblance of uniformity [in school story books] has now vanished" (p.118). But, as has already been suggested, school stories seem to retain their popularity with both child and adult readers which defies explanation at times. Nikolajeva (2002: p.217) notes that "the tradition of portraying schools in children's fiction is remarkable, from the point of view of the messages conveyed to readers", and indeed if Pinsent's (2014: p.116) view that across the chronology of the genre "morality was a very important theme of the school story" there is certainly no expectation that the treatment of teaching staff by child-characters, or indeed the author, would exemplify this. The genre, according to Pinsent, is likely to "continue to both reflect and subvert the wider society, a society which schools are at the same time both within and outside" (p.118).

Critical interest in school stories, then, featured as part of children's literature studies not only because it has been a central genre of books written for children, but because of "its potential for both nostalgia and historio-cultural analysis (Pinsent 2016: p.19). In addition, the school story for younger children serves many of the same purposes as outlined above, in terms of defining social norms and behaviours. However, there is also a further, far more pragmatic, intention implicit in many narratives about school. As O'Sullivan (2005: p.20) reminds us, "Children's literature, to a considerable extent, is functional literature", with none more so than the school stories designed to allay fears about leaving the relative security of the parental home and attending school; however, these early texts often fail to be considered too low culture to be worthy of study. And yet it is in these very texts that children are first introduced to recognisable

chronotopes, defined by Bakhtin (1981: p.84) as “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature” and categorised by Pinsent (2014: p.109) into “three distinct domains of time and space”: home, the journey and school. It is also where children are often first introduced to the conceptualised professional role of Teacher.

3.3 The Teacher in Text: previous research

The potential influence and impact of the portrayal of teachers in children’s literature on socio-cultural identity construction is under-represented in the research field, especially when one considers the ways school and the teacher play a significant part of children’s lives between the ages of 5 and 18, and how reading fictional narratives features as a core element of the curriculum. As McCulloch (2009: p.410) notes, “The nature of the representation of teachers and teaching in literature and drama has been relatively neglected, yet these are also powerful mediators of cultural texts and of the stereotypes that they convey”. Nevertheless, however limited it might be in terms of number, the existing research on the representation of teachers in children’s literature that has been helpful in informing this thesis.

In the foreword of Weber and Mitchell’s (1995/2003) book on teachers’ image and identity in popular culture, Jane Miller proposes that it is actually the ubiquitous nature of teachers that inhibits their scrutiny: “Teachers are figures of such impossible familiarity that they are apt to vanish beneath the general and the particular disparagements such taken-for-granted phenomena may attract to themselves” (p.xi). Weber and Mitchell (1995/2003) go on to point out that “Even before children begin school, they have already been exposed to a myriad of images of teachers, classrooms and schools which have made strong and lasting impressions on them”: p.2) and they cite children’s literature as one of the sources of influence. As McCulloch (2009: p.410) notes, “fiction is a social product, but also produces society, because it has a normative effect on its members, especially in childhood”. In addition, Weber and Mitchell (1995/2003) make the case that it is not only the fiction that children are reading that influences contemporary views; it is the literature that the authors read as children that in turn affect their own constructs of the teachers and schools that they write. As they note, “This intergenerational sharing forms a kind of sediment; an underlying repository of past meanings that rubs off on current imagery and understandings, creating a multilayered cumulative effect” (p.6). In this

way pupils, writers of children's literature and even fledgling teachers have a sense that there is a set of normal behaviours expected of them, both by the children in their care and wider society, which has been gleaned from the socio-cultural narratives they grew up with. Unfortunately, this residual view of what a teacher is and does is not always a positive one, and preconceptions can be formed as a result that do not reflect the role favourably.

The paradoxical nature of teachers' standing in society and the way they are represented in print is further highlighted by Barone, Meyerson and Mallette (1995), who emphasise the frequent media and popular culture references to teachers as less intelligent and inept than one would imagine the holders of such pivotal roles in children's development should be. Their study of *Goodbye Mr Chips* (Hilton 1934) and *Good Morning, Miss Dove* (Patton 1954) was conducted on the basis that these texts are regularly cited by adults as novels about teachers within the American context of the research and thus are influential in their representations. In the current UK context Mr Chips still features, with a similar position held by *Tom Brown's Schooldays* (Hughes 1857/2013) and Enid Blyton's *Malory Towers* series (1946-), although *Matilda* (Dahl 1988/2016) and all of the *Harry Potter* series by J.K. Rowling (1997-) are perhaps becoming even more significant in the public psyche as their first readers become parents and grandparents. Barone et al (1995) point out the irony of teachers whose abilities are even questioned by their peers within the narrative becoming iconic representations of the literary teacher, particularly since their methods were deemed traditional in the worst possible sense even at the time of writing and today would be considered unsatisfactory in the contemporary classroom. However, in the character's defence it is not Mr Chips' teaching methods but his dedication and commitment to the role of teacher, which has become his life rather than just his profession, that leads to his being held in high esteem by characters and readers alike. As McCulloch (2009: p.412) observes, "Within this context, the personal, private life becomes virtually indistinguishable from the professional career", defining teaching as an all-consuming vocation, though this may be just as unnerving a socio-cultural construct as the incompetent teacher in its encouragement of unrealistic expectation.

While Mr Chips' lack of pedagogical creativity leaves him looking like a relic of a bygone era, Tom Brown's Doctor (Hughes 1857/2013) does appear to stand the test of time in his firm, fair and astute leadership as a head teacher of a public school. This could in part be due to the fact that the character is based on a real person in the form of Rugby School's great reformer from the 19th century, Dr Thomas Arnold. He is not the creation of an author's mind, although he may

have been embellished by one; and though Hughes (1857/2013) has constructed him in the image he wishes the Doctor remembered, there are certain defining actions and character traits that come from the teacher himself. Mr Chips and Miss Dove, on the other hand, are simultaneously victims and perpetrators of the sedimentary view of traditional teaching as sometimes inept, boring, and inflexible and yet somehow part of the nostalgia adults feel about their schooldays.

The traditional teacher fairs no better in picturebooks: Barone et al (1995) found many representations of strict and unsupportive teachers at odds with their students. The positive depictions tended to be synonymous with "non-traditional or more contemporary teaching" (p.262). They found this pattern repeated in the intermediary books studied as part of the research, with the introduction of a good/bad binary into single texts; in other words, a mediocre, unpopular or downright awful teacher, characterised by their traditional teaching methods, would be contrasted with an exciting, astute teacher who engaged pupils in learning through child-centred teaching. The research does include reference to good traditional teachers, largely focused on their obvious caring for pupils; however, a recurring (and worrying) theme in these more extended stories was the punishment meted out by systemic forces to teachers who sided with their pupils, somewhat dissipating the positive messages (ibid).

In their content analysis of teacher images in picturebooks, Sandefur and Moore (2004) are less optimistic about the types of representations of teachers they found. They state that portrayals of teachers enter the "collective consciousness of a society and shape expectations and behaviours of both staff and students" (p.41), meaning that the teacher-norm based on the books in their sample would be "white, non-Hispanic women". As America has a large Hispanic population (currently 17% and the largest racial or ethnic minority group according to the US Census Bureau 2015), the idea that none of the 62 children's picturebooks selected as part of the sample included teachers from identifiable Hispanic origin is puzzling if not sinister; and though other racial and ethnic groups were represented within the 96 images of teachers studied, they were definitely in the minority and not proportional with the actual population numbers (Sandefur and Moore 2004: p.41). The teachers as units of analysis were examined against five categories, namely Appearance, Language, Subject, Approach, and Effectiveness, enabling the research to extend and develop beyond Barone et al's (1995) traditional/non-traditional binary and developing a nuanced understanding of the images shared with early readers. Although they too found that representations of teachers were polarised, they also

found that the illustrated teachers were mainly uninspiring, static and incompetent; teachers who demonstrated skills of empathy and effective classroom management were in the minority. As Sandefur and Moore (2004: p.50) conclude, “Other researchers have found bias, prejudice, and stereotypical presentations of characters in children's books, and our study specifically about images of teachers does not dispute those findings”. However, one of the notable aspects underpinning their research is a wish to help those entering the teaching profession better understand how they and their role are perceived by the wider public in order to empower teachers to change socio-cultural perceptions. This allows a note of optimism in an otherwise pessimistic review of the teachers’ place in children’s literature through the hope that this sort of analysis can encourage teachers to consciously face their own preconceived assumptions and challenge those of others.

The prevalence for studying picturebook representations of teachers could be due in part to the additional data offered by the symbiotic relationship of text and image, but they are also appealing because, as Dockett, Perry and Whitton (2010: p.34) recognise, “Picture books are one form of children’s literature used regularly by parents and educators in their interactions with young children”. They chose to focus on representations of teachers in picturebooks specifically about starting school; this is a familiar narrative found in the school story for young children because of the commonality of experience. Dockett et al (2010: p.36-7) found four major roles for the teacher identified in the text:

- Teacher as classroom manager
- Teacher as disciplinarian
- Teacher as pedagogue
- Teacher as nurturer

Overwhelmingly the most common role identified within the study was that of classroom manager, with 93% of the teacher-characters they scrutinised taking part in behaviours commensurate with this category such as greeting pupils or setting up resources; this was followed by the teacher’s pedagogical activity, which was found in 49% of cases. This focus on the functional, day-to-day role within the starting school picturebook is at odds with the findings around school story narratives for older readers which, as Nikolajeva (2002) indicates, have very few depictions of classroom activity. However, as Dockett et al (2010) note, the starting school picturebook has become a popular way for families and educators to allay young learners’ fears

about entering this new environment and thus many of the texts are structured in ways intended to de-mystify what happens within the confines of the setting.

While fears may be allayed, expectations of the teacher from both pupils and parents are potentially lowered significantly by the overall representation found across the sample, which presented the teacher as

> a relatively bland, caring person, who made sure that the environment was set up and ready for children, greeted children and parents, provided directions, encouraged children to play without necessarily engaging in play themselves, and who generally ensured that children were happy and comfortable. (Dockett et al 2010: p.39)

The classroom teacher within this study confirmed previous findings regarding a lack of diversity in terms of gender, race and ethnicity (Barone et al 1995; Sandefur and Moore 2004), although this wider sample did not find the same polarisation of teachers as previously indicated. Ultimately, Dockett et al (2010) reach the same conclusions as Weber and Mitchell (1995), Barone et al (1995) and Sandefur and Moore (2004): that educators need to be more analytical and wary of the norms about teaching that are presented in books for children if they are to address damaging cultural narratives and unrealistic expectations of teachers.

In addition to the picturebook characterisations, the simplistic and often negative depictions of teachers in fiction for older children could merely be the result of effective storytelling within literature rather than a conscious belief that teachers are inherently bad. The author's conflict between the wish to present an exciting tale and the accuracy of the representation of the teacher is highlighted by Farrell (2013), who recognises that the sometimes violent extremes offered in the depiction of Scottish teachers can be attributed to the general perception that "it makes for a great story" (p.62). Even so, she goes on to suggest that while teachers may recognise that the sort of abusive actions and bullying behaviour displayed by some of their literary colleagues is unlikely to make its way into real professional practice, "this kind of image seems lodged in the mind of the general public" (ibid). Tellingly, she points to J.K. Rowling's lost opportunity to present a less stereotypical view of teaching in the phenomenally successful Harry Potter books: Rowling, as a trained teacher, was in the position to present contemporary schooling and enlighten the general public, but instead recreated a traditional boarding school

narrative where the only truly effective teacher is dismissed from post as a result of racial discrimination from the parents (Farrell 2013).

Farrell (2013) and McCulloch (2009) stand out in their discussions by acknowledging how siting schooling within a geographical context, as well as a socio-cultural one, influences the reading of the characters. For example, although Barone et al (1995) and McCulloch (2009) both offer an analysis of Mr Chips, McCulloch's positioning of Mr Chips within the social, cultural and political context of 20th century Britain leads to a far more sympathetic reading where he epitomises the national values of the time, even when these appear at odds with contemporary teaching methods. And Farrell (2013) makes clear that the long-standing Scottish view of education as a right and not a privilege (for the male population at least) has influenced depictions, as has the national focus on the mastery of core elements of the curriculum at the expense of the arts or even play. Teachers in Scottish narratives embody the disciplinarian values of Scottish education, and that is as influential in differentiating 'Bulldog' McKinnon (MacLaren 1901) from Mr Chips' loyal English schoolmaster as any other aspect of race or ethnicity.

Time and place are also features of Tisdall's (2015) gender-related look at teachers from 1950s literature and non-fiction. Her decision to focus on male teachers and pupils in an English secondary modern context enables her to study minority gender representations in a setting not always seen as synonymous with the UK school story, which is often more concerned with elite boarding and grammar school traditions than with accurate portrayals of day-schooling. The post-war years had seen massive educational change in the UK, with the introduction of the tripartite system of schooling: Grammar Schools for the academically able, Secondary Moderns for the majority and Secondary Technical Schools for those with scientific or technical ability (Gillard 2011). This had in turn affected the narratives about schools and teaching that featured in UK-based fiction from the time. As Tisdall (2015) explains

> while not assuming that any of the novels I consider give an accurate account of teaching careers or experiences in the classroom, I have found them valuable as a kind of self-narrative, because they were all written by former teachers. While presenting fictional situations, these novels can be taken to represent something of the writers' feelings about teaching, and the way they saw their pupils, at the time of composition; furthermore, the reaction in the teaching press to the stories they tell is very revealing. (p.491-2)

While elements of the educational press railed against the secondary modern as a battleground, where other staff were undermined by those practising permissive and ineffective teaching, Tisdall draws attention to the more positive response to the genre by those looking through the lens of progressive education. She noted that the literary teachers in these Blackboard Jungle narratives were constructed as a particular type of consistent, pedagogically knowledgeable and psychologically astute character who, “in comparison to the average schoolteacher of this period […] represented the future, rather than the present, of the profession” (p.498-9). The male pupils are not treated kindly in these fictions, but male teachers (unlike female ones) are presented in the literature as intelligent, theoretically well-informed and advocates for child-centred learning, even if many were shown to be working within a system that made such approaches unworkable.

The reason Tisdall, Farrell and McCulloch’s articles seem distinctive in their deliberations is that much of the research reviewed here appears to have been neutralised in discussion (possibly due to the academic community’s need to have their research recognised as internationally relevant rather than deemed parochial by research funding bodies) and hence does not always make explicit the national aspect of race and ethnicity. As indicated in the introduction to this chapter, Niemi et al (2014) were also concerned with literary teachers as indicators of socio-cultural sentiment, finding the same demographic profile in their sample of literature; but “the overwhelming evidence” gleaned from their analysis which distinguishes their reading of the teacher-character was that “teachers’ identities are something to be uncovered, teachers are objects to be watched, and they are workers to be controlled – [which] suggests that the “real” identities of teachers are to be denied, hidden, and even feared” (p.70-1). However, the sample drawn upon would seem to be exclusively literature of American origin and thus further study would be needed to determine if this was a mono-cultural view or one that transcends borders. This thesis is in part a response to this gap in academic understanding, being focused entirely on the representation of teachers in UK-based literature for children which will allow for comparisons across national divides even where racial and ethnic profiles may be similar.

One of the underpinning ideas to this research is that none of us has total control of how others view the world, and though we can influence their perceptions there will always be a range of experiences that contribute to others’ constructs that we may not be aware of. Reading allows us to engage in a fantasy world which may mirror, expand or depart from our lived, or even projected, reality. Kohl (1995/2007: p.116) makes the claim that, within learning environments,

“Stories transport students to worlds beyond their own-often troubled one”; he also accredits them with facilitating aspects of identity construction, both actual and possible. This is also reflected in Beauvais’ (2015: p.7) discussion around the presence of hope in children’s literature, although she is more sceptical about who is actually benefitting from such optimism:

> My theorisation is firmly adult-centred, as is my definition of children’s literature. I am interested in what children’s literature tells us of the synthetic adult intentionality at its core, and the hopes and desires it invests in the fantasy of childhood.

In other words, Beauvais sees the literature written for children as intended to project possibilities for the child-reader that are adult orientated, and as a consequence are often didactic in nature. The literature thus functions as a lesson from the regretful (or sometimes pious) “hidden adult” (p.4), often one that will teach the child how to overcome the past failures of those now in the grown-up world, and it is within this context that the teacher is presented for the child-reader. The analysis presented here explores the way teachers are characterised in order to lay bare the perceptions of professional and personal identity offered by the authors. It is my intention in the remainder of this thesis to develop this field into a socio-cultural examination and psychoanalytical enquiry, regarding books and their readers as equal participants in the constructing of the social world we inhabit in order to ascertain current constructs of the teacher. However, unlike many of the discussions around generic school stories, the research will not stop at the tradition of the novel, or even the genre. Often missing from the school story discourse are the narratives in which children meet teachers and school settings that are not central to the narrative but are nevertheless informative regarding socio-cultural constructions of teaching and teachers. Thus the research questions necessitated the building of a very particular body of works that would enable me to analyse the constructed teachers represented in texts that children themselves either have, or are likely to experience, during the course of their primary education in a UK context.

3.4 Summary

Children’s literature is not a single genre, nor does it encompass a particular set of generic features. Rather, it can be defined both as that written for children or that popularly read by

children. Young Adult and crossover fiction also complicate forms of categorisation. Within literature, education, school and teachers are common features of narratives, particularly in Western fiction, and there is a strong tradition of School Story narratives written for children, often with moral, cultural or social messages. However, there have been limited studies into the representation of teachers, both within texts categorised as School Stories and narratives that fall outside the genre but feature teachers as characters, including picturebook representations.

PART 2
LITERARY CONSTRUCTIONS OF THE TEACHER

CHAPTER 4 Exploring the Literary Role of the Teacher

One of the difficulties presented by the research question was how to identify a representative sample of children's literature that would illuminate, as comprehensively as possible, the constructs of teachers that children experiencing a contemporary UK childhood are exposed to in their reading. As highlighted in chapter 3.2, the extensiveness of the school story genre alone would create an impossibly long list of primary literature, and would ignore further sources of representation within other genres; likewise, thematic samples would have proved unwieldy due to the prevalence of school as a backdrop in children's literature. The oeuvre of a particular author, or even group of authors, would not have been a satisfactory approach for two reasons: the representations, no matter how diverse, would have been underpinned by a single person's ideology and thus would only have revealed their constructs as opposed to wider societal ones; and the perceived popularity of an author, which is often judged through book sales, is not a reliable indicator of children's reading diet. Adults as mediators continue to buy the books they feel children should be reading, and though this factor cannot be ignored it does not necessarily translate into books children actually read. Similarly, parameters provided by chronological categories proved unhelpful, as some published stories continue to be popular decades and even centuries after they were first penned, sometimes because of adults' wish to share the classics with the next generation as a deliberate attempt to protect the perceived cultural heritage rather than the relevance to current young readers.

4.1 (De)Constructing the corpus

There was a need to develop a sampling frame which had cultural relevance and which children were likely to read or have read to them, both at home and at school, in order to address the issues of variation in home and school culture: while families may have a range of cultural practices centred around social, ethnic and even economic situations, maintained schools in England are required to act as guardians of British culture and values (as discussed in Chapter 2). As a result, when considering representativeness I also had to be mindful of the global variations in educational practice and thus be restricted to texts that reflected schools and teachers in the UK in order to accurately mirror socio-cultural values here rather than around the world.

In order to do this I chose to use a criterion-based approach to generating a grounded theoretical sample. This is not to be confused with criterion sampling, which according to Patton (2015: p.281) requires the "review and study of all cases that meet some pre-determined criterion of importance", as this would have been an impossible task considering the number of cases available, i.e. the numerous characters of teachers present in children's literature. Conversely, an inductive approach to sampling based only on emerging concepts from the human participants had the potential to narrow the selection in such a way as to render the sample meaningless beyond the culture of the setting in which the participants operated. If the principle behind purposeful sampling is to allow for the identification of "information-rich cases" (Patton 2015: p.264) which exemplify the construct being studied, then it was important to ascertain a way of sampling children's literature beyond that remembered by the children and trainee teachers interviewed. Therefore a flexible approach was needed when defining the sort of "real-world social interactions" (Patton 2015: p.289), observable through fieldwork, that would enable concepts to emerge as the basis of sampling.

Initial titles were generated between January 2014 and July 2015 using four criteria and three distinct methods, employed concurrently. The four criteria for inclusion in the sample were:

1. Literature identified by the Y5 participants as books they have read which included teachers as characters;
2. Literature identified by the participant primary trainee teachers as texts they read during childhood which included teachers as characters;
3. Texts recommended by BookTrust as appropriate for primary-aged children (4-11 years) on the theme of school or teachers
4. Texts written by authors identified by the UKLA Teachers as Readers project (2006-2008)

Criteria 1 and 2 were addressed using the same method as part of the interview data collection process. A short questionnaire (see Appendix 2b) was administered which included the question "Have you ever read stories that are set in schools or have teachers as characters?" though the wording was adapted for the adult participants to "Did you ever read..?" in order to reflect the expectation that they would reflect on their childhood reading practices. Participants were provided with the space to identify up to three children's literature texts, potentially providing a list of 92 books. However, of the 32 participants questioned, six (all year 5 pupils) could not

remember any stories or specific titles of books they had read which fit the criteria: one could not remember any stories at all, two described their current reading books but were not sure if teachers featured in the narrative, and the remaining two described the plots of stories they had read that they were certain included teachers as characters although they could not recall book titles. Nine participants provided three possible titles; 13 suggested two titles; and a single response was offered by four participants. This generated a list of 64 book titles or descriptions, 45 which addressed criterion 1 and 19 which related to criterion 2 (Appendix 3, Table 1). After duplications were identified the list was reduced to 37. Subsequently, some texts from the pupil list were discarded either because the participant was uncertain if the text included a teacher as a character, could not clearly remember the name (and the description did not lead to a fruitful search using digitised databases such as Amazon), or the name of the text was too vague to ensure the correct text was being studied (e.g. Ghost Writer). This provided a sample of 30 examples of potentially relevant children's literature.

However, social interaction is not just observable in face-to-face situations in contemporary society. Many reading charities and literacy organisations interact with the wider community through websites and social networking pages. In order to reflect the possibility of socio-cultural influence via web-based interaction I included a further criterion linked to online recommendations from BookTrust, via their website, as appropriate for children on the theme of school or teachers. BookTrust is the largest reading charity in the UK (BookTrust n.d) and involved in national programmes such as Bookstart (which gives free books to babies and toddlers from birth to 5 as part of the health visitor programme in the UK), Children's Book Week (promoting links between libraries, primary schools and the wider community) and the awarding of a variety of literary prizes. Because of their involvement with other Early Years settings and services it is conceivable that parents would be aware of the charity and their work, thus making them a reliable source of book titles parents might share with their children. The website holds an extensive searchable database of 4000 titles, and includes the facility to search by age and theme. BookTrust also generates booklists around particular topics and in a search undertaken in April 2014 I identified and accessed two lists, one aimed at pre-school children and their parents entitled *Starting school or nursery* and one directed at primary children aged 4-11+ called *Great teachers in children's books*, (BookTrust n.d.). Of the 20 titles suggested by the lists (see Appendix 3, Table 2), three were duplicates of those suggested by the children and primary trainee teachers, providing 17 more possible texts for the sample.

The final criterion used to support the theoretical sample was chosen due to its likely influence regarding the texts teachers might recommend to or read with children. The United Kingdom Literacy Association (UKLA) is a registered charity concerned with literacy and language teaching and research. It originated as the United Kingdom Reading Association (founded in 1963) but changed to the United Kingdom Literacy Association in 2003 at a time when the teaching of literacy (as opposed to reading) was a political and educational concern, both nationally and internationally. The UKLA/Esmee Fairbairn Foundation joint-funded *Teachers as Readers* project (2006-2008), referred to in chapter 3, produced an interim report (Cremin et al 2007) in which the research team detailed the authors and illustrators their sample of teachers had identified as being the writers of good books for children. As part of the report the research team also offered suggestions of writers they felt worthy of note that had not been identified by teachers as part of the survey and thus, in the eyes of the researchers, had been overlooked. This generated a list of 41 authors and illustrators (Appendix 3 Table 3); an extensive search of their combined publications, using authors' websites, the University of Worcester/Worcestershire County Council library database and Amazon, helped to identify relevant books which included teachers as characters, and after cross-referencing these with the lists already produced by the year 5 children, primary teacher trainees and the BookTrust a further nine titles were added to the sample as those likely to be commonly used or known by teachers through UKLA recommendation. This led to a list of 56 texts from which the sample could be drawn. As a final stage of ensuring a purposeful, culturally relevant theoretical sample the book list was further filtered by author's nationality/home, which led to the discarding of 11 titles as being written and set in countries other than the UK.

As a result of the parameters described, a total of 45 texts were selected as the definitive theoretical sample, with 54 authors and illustrators involved in the publication of the narratives (Appendix 3, Table 4); of these, five of the authors and four of the illustrators were born in countries outside of the UK but lived in the UK for the majority of their adult life and/or were resident here when the selected books were written, with the remaining 45 born and resident in the UK throughout their lives. No author or illustrator was represented more than twice in the sample to ensure breadth, and where book series were identified the first of the series was analysed unless a specific volume was mentioned. The only exception to this was *Sophie is Seven* by Dick King-Smith, as this was selected as the first of the series to make reference to school in the blurb.

For the purpose of analysis the sample was then separated into four distinct groups based on most likely age-group of readership. The groups, or bands, were based on a set of Reading Scales devised by the Centre for Literacy in Primary Education (CLPE), a charity organisation devoted to "helping schools to teach literacy more effectively and showing teachers how quality children's literature can be placed at the heart of all learning" (CLPE n.d). The scales were devised to help teachers understand children's development in reading by describing observable behaviours at each level, and thus were a useful way of linking the sample with different age-groups of children within the primary age-range based on reading confidence and ability. They are presented in the form of a continuum detailing the stages of progression from dependent to independent reading, with 8 stages in total identified by the CLPE.

CLPE Reading Scale

Dependence to Independence

The Reading Scale describes the progression through the complex process of learning to read. It offers teachers ways of looking at and analysing their observations of children's developing skills, knowledge and understanding of the reading process. Different children will have a varied and broad range of starting points and experience and the route of their individual progress will very much depend on this prior experience. The scale is based on extensive evidence and research about children as readers and will support teachers to understand and plan for individual progression in the journey towards reading independence.

Learning to read is a complex process and one that places great demands on a child's cognitive ability to draw on their prior learning and emotional willingness to take visible risks. The first and most important resources that young readers have are a strong foundation of spoken language. Children will also need to have experience of sharing reading for pleasure and purpose and opportunities to play an increasingly participatory role in reading alongside adults. They need to have knowledge of the conventions of reading, and understanding of the large and small shapes in texts. Children will benefit from a repertoire of core texts which broadens as reading material becomes increasingly complex and wide ranging and will be able to respond to texts with increasing inference, long before they can decode fluently. A diet of high quality texts, rich in vocabulary with supportive features with strong shapes and tunes will enable children to learn how to co-ordinate the use of phonic, semantic and syntactic cues as they become increasingly mature, independent readers.

As children mature as readers, they begin to engage with a greater selection of books and texts. It is crucial that they are supported in their endeavours to take on the multi-faceted reading demands of the curriculum. In assessing children's progress and development as readers, there is consideration for a widening of reading horizons. The notion of range and variety play an increasingly important part in interactions with texts in addition to a growing ability to read silently, fluently and with ease. Children may not read equally across the range of text types but at different times will need to read more in one area than another, as well as developing preferences and special interests within the range. Children will develop as readers if they experience personal involvement in reading. Reading for pleasure often begins as shared pleasures and emotional satisfaction arising from reading with an adult or experienced reader. Provision of a rich reading programme that enables shared experiences and the opportunity to encounter a wide variety of books will ensure the range of personal reading choice grows. Observation of both silent reading and reading aloud will reveal strategies used in approaching the task and enable next steps to be developed. Children will need to talk about books in order to clarify ideas, relate reading to experience and to reflect on what they have read. This is the real meaning of comprehension. They need to understand that readers respond differently to the same book, and explore the idea that texts or illustrations might be biased, inaccurate or inadequate. If children are well read, they are better able to evaluate what is read and to make informed choices.

Figure 13 CLPE Reading Scale

For the purposes of this study I banded some of the observable stages together to create four overlapping categories, based on the principle that similar texts will be used to support children through some of the adjacent stages, with changes to the level of support offered those learning to read in particular brackets rather than the literature offered. The four categories were:

- **Beginning/ Early/ Developing**: 16 texts fell into this category due to their format (picturebook) and content, with many being set during the first year at school or even nursery school. This would place the main characters as aged between 3-7 years old.
- **Moderately Fluent/ Fluent**: only 8 texts were placed in this category. These were novels with short chapters and integrated illustrations.
- **Experienced/ Independent**: 10 texts, largely illustrated chapter novels of longer length. Some mature themes, but written in an accessible way using the text and the illustrations to develop the narrative.
- **Mature**: 11 texts, all chapter novels dealing with mature themes in depth. Only one had (infrequent) illustrations, designed to elucidate rather than provide additional information.

Two of the novels, *Matilda* by Roald Dahl (1988/2016), which sits in the Experienced/Independent category, and *Harry Potter and the Philosopher's Stone* by J.K. Rowling (1997), which is a novel for more mature readers, were analysed separately. This was due to their being the only texts which met all four criteria for selection; also, because of the immense global popularity of both texts they are more likely than the other books chosen to have significant influence on readers' perceptions. Thus these will be discussed in separate sections outside of their reading category.

Terms of reference: for clarity, the texts have been categorised as picturebooks, illustrated novels or novels in order to distinguish texts that use both words and images to tell the story from texts that use only words with a few illustrative images or texts that use words only. Where book titles include characters' names, the book title will be distinguishable as being in italics, for example *Matilda* refers to the book, while Matilda refers to the child-character. Preliminary coding took the form of attribute and initial coding. A coding process, combining elements of simultaneous, values and versus coding principles (Saldaña 2009), was developed that drew upon the PCP concept of the identification of emergent and implicit poles; in other words, as part of the analysis I described the emergent pole I felt was being suggested by the text or image, and then supplied an implicit pole to clarify my reading of the character (appendix 3, table 5). These were then pattern-coded as part of the second cycle analysis, and this is discussed as findings within each sub-category.

4.2 Reading the Teacher: Character Attributes

Initial orientation revealed 163 identifiable teacher-characters across the 45 books, appearing in either text, image or both. The number of teacher-characters per book ranged from one to ten, with the larger numbers generally appearing in texts for experienced/independent and mature readers set in boarding schools and secondary environments. One book, *I am Too Absolutely Small for School* by Lauren Child (2003/2010), was included despite having no recognisable teacher-characters due to its place in the BookTrust recommendations list for young children nervous about starting school; the implications for the reading of the teacher, and the justification for its inclusion, are discussed in Chapter 4.3.a.

There is substantial difference in the number of teachers that feature across the categories, most likely as a result of the difference in the lengths of the books. Although they made up the largest category, of the 16 shorter picture books, as previously mentioned one text had no teacher-characters and a further two (*The Sports Day* and *The School Trip* by Nick Butterworth / Mick Inkpen, 1988 and 1990 respectively) drew upon two of the same characters which were only counted once. This meant that, despite making up the largest percentage of the sample, a relatively small number of the characters analysed came from the first category, with the majority coming from the texts for mature readers.

Category	No. of teachers (n=163)	% of identified characters (163)	% of books in sample (n=45)
Beginning/Early/Developing	28	17	36
Moderately Fluent/Fluent	18	11	18
Experienced/Independent	53	33	22
Mature	64	39	24

Table 2 Number of teacher-characters across the published corpus

Attribute coding was used to identify the gender, age and race & ethnicity of the teachers who featured as characters within the selected texts. Gender was classified using the binary Male/Female, with a class labelled Unknown where gender was not specified through the use of titles or personal pronouns. In order to classify age, the categories were Young, Middle-Aged or Old; these were applied based on my perception of the character, informed by images and

textual cues. Again, a category of Unknown was used where age was not indicated or I did not feel I had sufficient evidence to classify the character.

Finally, race & ethnicity were classified using the terms White, Black and Minority Ethnic (BME) or Unknown. The decision to use 'Race & Ethnicity' as a single attribute was made consciously, for although there has been a move towards treating *race* and *ethnicity* as synonymous terms in wider debates this fails to acknowledge the key conceptual differences between them (Walters 2012); equally, excluding one or the other would have failed to allow for complete analysis of the texts. In order to reconcile this view I have chosen to use Kivisto and Croll's (2012: p.12) definition: "Ethnicity, quite simply, is the umbrella term that encompasses race, religion, language, and other factors that can, depending on the particular case, play a greater or lesser role". As a result, race was considered along with wider indicators of ethnicity in order to analyse the characters present in the selected narratives.

Accordingly, the categories of White and BME were selected as they are commonly used in UK government reports regarding representation and diversity, for example in a recent document detailing schools that have received money from the government's Leadership Equality and Diversity fund, produced by the National College for Teaching and Leadership (NCTL), it was stated that

> School workforce census data continues to show under-representation of particular groups of individuals within leadership positions, in particular there are significant leadership gaps for Black and Minority Ethnic (BME) and female leaders. (NCTL 2015: p.4)

Thus these are not only recognised terms within the UK, but there is an identified issue with regard to representation within education.

Across the whole corpus, then, the breakdown was as follows:

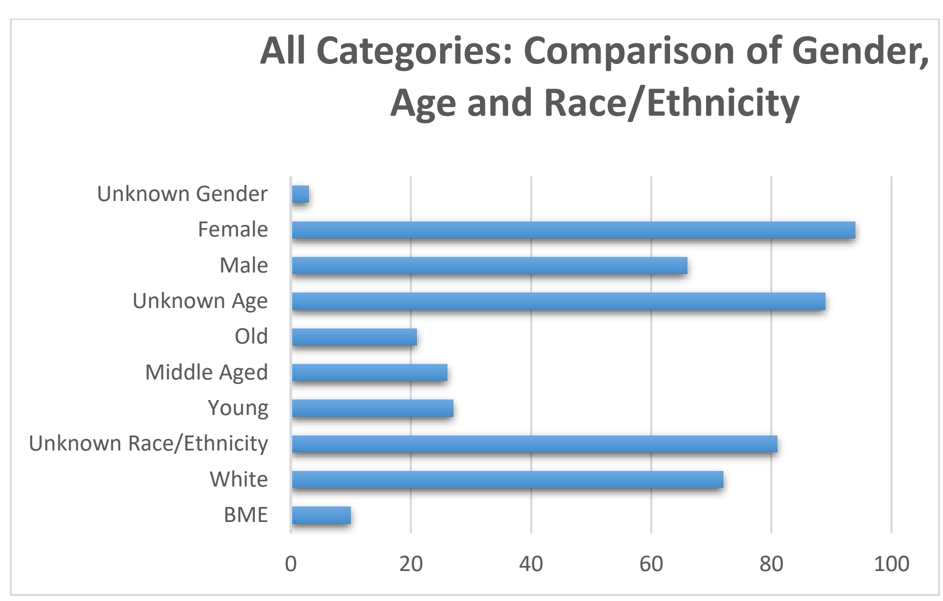


Figure 14 Comparison of teachers' attributes: all texts

The attributes most frequently identified suggest that the stereotypical teacher in children's literature is female (n=94; 58%), of indeterminate age (n=89; 55%) and unknown race or ethnicity (n=82; 50%). Although other studies have also identified a prevalence of female teachers in children's literature, particularly that for the very young, with regard to race and ethnicity this result would appear to be contrary to the findings of other research. For example, investigations into the diversity and representations of teachers in American literature for children (Sandefur & Moore, 2004; Niemi et al 2014) found that the teachers in their samples were overwhelmingly white, particularly in picturebook representations. This incongruity is rooted in one of the issues which arose during the initial attribute coding: authors of novels or texts that had a limited number of illustrations tended to avoid describing indicators of race and ethnicity unless they were othered, i.e. notably different from the protagonist, meaning the reading of characters as white is based entirely on assumption.

However, Bradford (2010: p.48) offers a practical explanation of the anomalous finding in her discussion around issues of racism and colonialism in the work of Enid Blyton, stating "In the world Blyton constructs, whiteness is invisible as a racial position for, as Richard Dyer puts it in his seminal work *White,* 'Other people are raced, we are just people". In other words, if the character has not been expressly described as non-white it would be reasonable to assume that they fall into the culturally dominant racial and ethnic category of the writer or setting. If we

adjust the data to place all but the three anthropomorphic characters into the White category, the results shift dramatically:

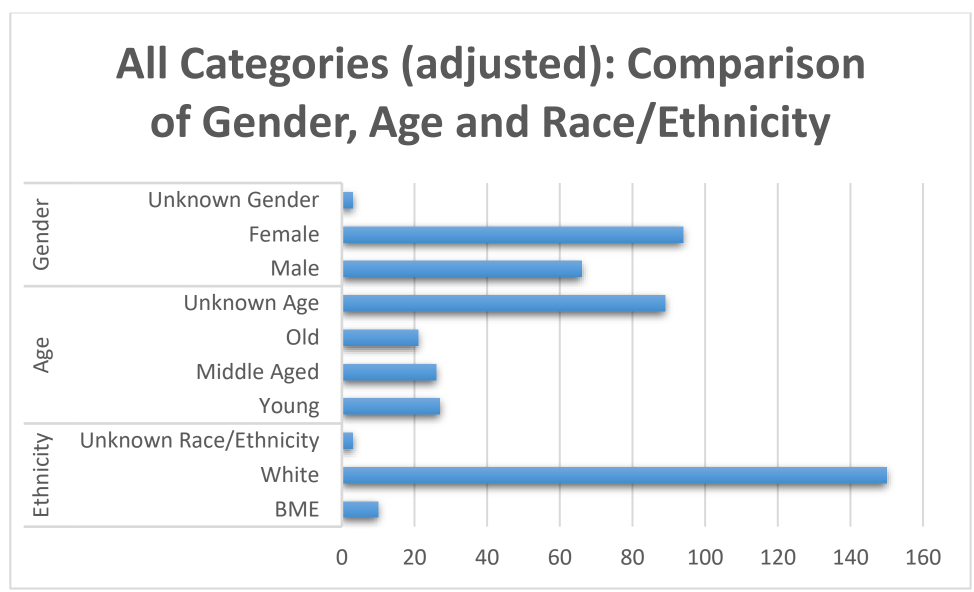


Figure 15 Comparison of teachers' attribute: all texts (adjusted)

This would place the number of white teacher-characters at 93% (n=150). While this seemed a justifiable adjustment for the majority of texts in the sample, there was one text that I would argue could be read racially and ethnically in a range of ways. *Teacher's Dead* was written by Benjamin Zephaniah, a black writer and poet known for his work around diversity and racial equality. His website biography page states he left Handsworth, Birmingham as a young man because "he was not satisfied preaching about the sufferings of Black people to Black people, so he sought a wider mainstream audience" (Zephaniah, n.d.). The teacher-characters in *Teacher's Dead* have generic westernised names and no physical features are described that might indicate a particular culture, race or ethnicity beyond that. I have thus chosen to categorise these characters as white because my identification with the characters is influenced by my own race and ethnicity, but I am aware that others may read them differently.

When the distribution of attributes is looked at across each of the four readership categories it is noticeable that texts for younger readers (Beginning through to Fluent readers) are more racially and ethnically diverse than those offered for Experienced to Mature readers, with a higher number of identifiable characters.

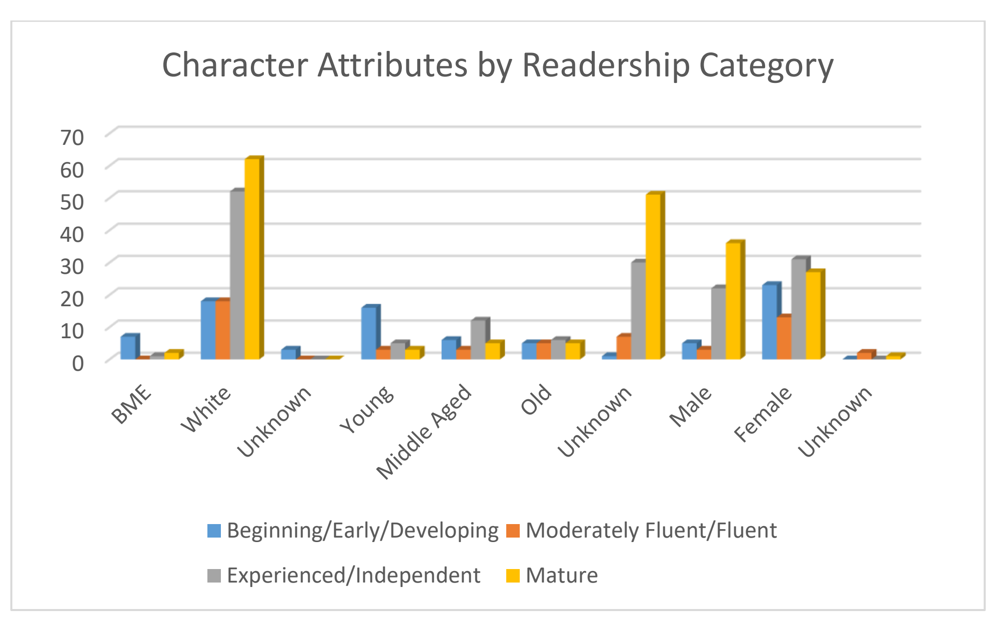


Figure 16 Teachers' attributes: breakdown by readership category

This is in part because the images make race and ethnicity easier to identify, and five of the 15 picturebook illustrators chose to draw non-white characters. Only two of the illustrators who contributed to books in this category fall into the BME category themselves (Chinlun Lee and Satoshi Kitamura), and of these only Lee drew a character that was identifiably BME in her collaboration with Michael Rosen. Thus, the greater diversity cannot be explained by the diversity of the illustrators and would appear to have been a conscious decision as part of the development of each story. Despite this increased representation of BME teachers in picturebooks, however, the situation across all categories showed that the majority of teacher-characters were presented as white for every readership group.

Indicative age was also easier to identify in the illustrated narratives than in the novels or where the teacher-character did not feature in the images. The teacher-characters for Beginning/Early/Developing readers tended to be young, while those for Moderately Fluent/Fluent, Experienced/Independent and Mature readers were more likely to appear middle-aged or old, although nearly the same number in the second category were impossible to identify because there was no description or image that enabled age to be ascertained; in the third and fourth categories the overwhelming majority of the teacher-characters fell into the Unknown bracket for the same reason. Even where there was an illustration or description, age was sometimes problematic due to the context of the story, for example in *The Demon Headmaster* (Cross 1982/2009) the main teacher-character is presented as otherworldly and

strange; and in *The Graveyard Book* (Gaiman 2009) the majority of teacher-characters are either ghosts or supernatural beings. As a result they were categorised as Unknown Age. The most frequent allusion to age in non-illustrated cases came through a description of hair colour, which was most often referred to as grey when the author wished to distinguish the character from younger staff members or seemingly to denote maturity and/or experience.

Gender was the easiest attribute to identify across all texts due to the use of personal pronouns and illustrations. Throughout all of the first three categories the significant majority of teacher-characters referenced were female; this position was reversed in the texts for Mature readers, where only three of the eleven texts included primary school contexts, and two of these also made reference to secondary education. It is notable that half of the books used in the sample of texts for Experienced/Independent readers were also set in secondary contexts and yet still presented more female than male teachers: however, this is in no small part because of the two texts by Enid Blyton (*First Term at Malory Towers* and *Well Done, the Naughtiest Girl*) which provided 16 of the 53 identifiable teacher-characters within this category, only three of which were male, and only one of these featured in Malory Towers' all girls' secondary boarding school environment.

Across the corpus, three characters were impossible to classify by race, ethnicity, age or gender because they were simply referred to as "the head teacher" within the text. Only 30 head teachers featured in total across the selected texts (18% of the total number of teachers where n=163); by far the largest number appeared in texts for Experienced/Independent readers (n= 15), followed by those in the Mature category (n=7) and books for Moderately Fluent/Fluent readers (n=6). Only 2 featured in the Beginning/Early/Developing category. None of the characters exemplified clear representations of BME teachers in leadership roles, although over half of the head teachers (n=17) were of unspecified race or ethnicity; if these are all read as white, this encompasses 100% of the representations offered.

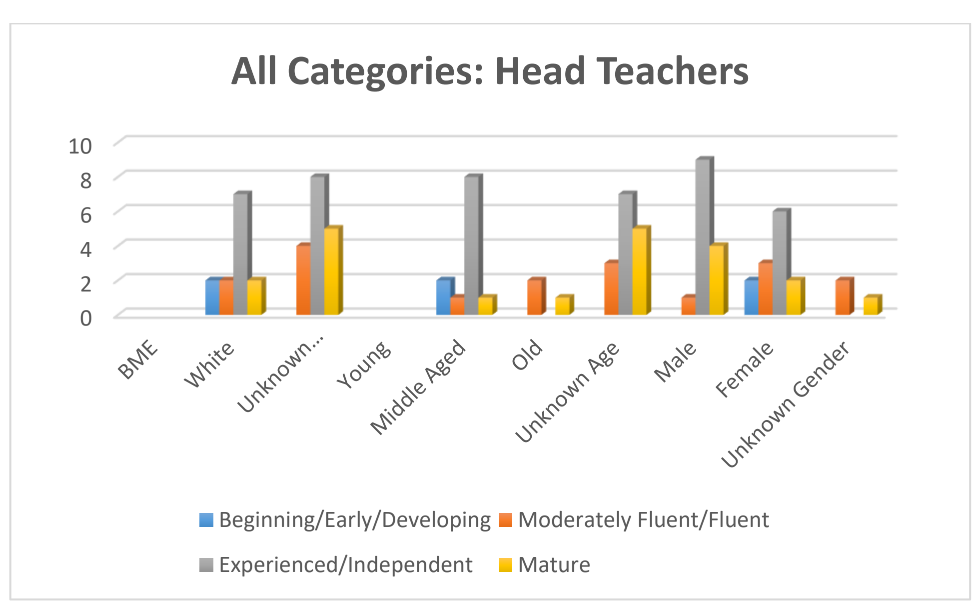


Figure 17 Head teachers' attributes by category

Where head teachers were illustrated or described in detail they tended to be presented as mature members of staff but not necessarily old; and though both the head teachers in the picturebooks and three out of four in the books for moderately fluent/fluent readers were female, in the other categories male head teachers outnumbered female ones. Where the schools were single-gender the head teachers reflected their cohorts (n=3), and only five female head teachers were identifiable in secondary school narratives (31% where n=16). Conversely, only 4 of the 14 primary head teachers were identifiable as male (29%).

Because the sample contained such a small number of head teachers it is difficult to extrapolate any meaningful data about wider representation within children's literature; however, within this study, head teachers of primary schools are generally white, female and older/more mature than the teachers they lead; while head teachers of secondary schools are also white and older than their contemporaries, but are generally male. *Daizy Star, Ooh La La* (Cassidy 2012) was an interesting exception: Daizy's primary head teacher is male, but the secondary head teacher she meets as part of the transition between primary and secondary school is female. Head teachers and their leadership will be discussed more fully in each relevant readership section of this chapter; however, across all categories it is noticeable that the quality of leadership seems to decline as the readers become more independent, with representations in texts for Beginning through to Fluent readers being wholly positive, or at the very least inoffensive, while

representations in texts for Independent to Mature readers begin to display traits that put them into direct conflict with their staff and pupils.

4.2.a Books for beginning, early and developing readers: the teacher in words and pictures

The first category based on the CLPE Reading Scales (n.d.) included books that would appeal to beginning, early and developing readers because of their overlapping use of illustrations to help create meaning as they begin to develop control over their understanding and application of reading behaviours. Specific mention in the scales is made of picture cues and picturebooks as a favoured form of reading material, and all 16 of the books that were analysed as part of this category used this format.

This is not without issue: Picturebooks, like other forms of children's literature, are often problematic in terms of analysis due to a lack of definition. As Sipe (2011: p.238) points out, they are so much more than "Sequential art" or "visual images connected together by a narrative thread"; the complex interweaving of image and text can sometimes tell completely separate narratives in order to create a whole, wonderfully engaging story that would be rather ordinary prose or limited in impact if only a single medium was used. Thus, a picturebook offers more than illustrated words, it provides a medium which is truly collaborative and multimodal.

Picturebooks are also often charged with being simplified narratives for very young readers, and that as the reader matures the illustrations disappear from the text (Marriott 1998). However, some works intended for children, such as Michael Rosen's (2004) *Sad Book* (illustrated by Quentin Blake), or *Lost and Found* by Shaun Tan (2011) can deal with issues many adults find challenging. As Salisbury and Styles (2012: p.113) point out, "The picturebook as a medium of communication for all ages is an increasingly evident and welcome phenomenon".

There was a distinct difference between the picturebooks identified and the other illustrated texts that appeared in the list which justified their inclusion in the beginning, early and developing readers' category. Unlike the illustrated novel, the pictures did more than just exemplify the words: they provided elements of the story separate to the text. As the majority of texts came from the BookTrust recommendations, with some from UKLA identified authors list, they were also accessible to young and early readers: 14 of the 16 selected books were proposed by the reading charity as ones that would encourage young readers to feel positive

about school. The remaining two, both by Nick Butterworth and Mick Inkpen as UKLA recommended author/illustrators, shared similarities with the BookTrust texts which warranted their inclusion, i.e. the plot included clear depictions of school life and the content, style, structure and layout were appropriate for the beginning, early and developing reader. A single picturebook was suggested by the participant groups: a primary trainee teacher recalled *Madeline* by Ludwig Bemelmans (1939), but this was discarded from the corpus as not being written by a UK-based author.

When considered as a group of stories, it became apparent that there were definite subdivisions prompted by the different narrative structures. As Webb (2006) recognised, children's literature has innumerable, often unacknowledged, genres, and to class the books as being from a single genre that is The Picturebook would be misleading. Nevertheless, the texts fell equally into three generic groups: the 'starting school' narrative, characterised by a plot concerned with the mechanics of the first day; the 'day in the life' narrative, that depicts the events of a single school day and which may or may not be the protagonist's first day; and the 'social problem' narrative, where an aspect specifically linked to the school setting causes an issue for at least one of the characters.

Generic Groups: Types Of Narrative for Beginning/Early/Developing Readers

Starting School	Day in the Life	Social Problem
Starting School	*The Sports Day*	*Alfie and the Big Boys*
Topsy and Time Start School	*The School Trip*	*First Week at Cow School*
I Am Too Absolutely Small for School	*Little Rabbit Goes to School*	*Marshall Armstrong is New to Our School*
When an Elephant comes to School	*Once Upon an Ordinary School Day*	*Knight School*
Come to School too, Blue Kangaroo	*Harry and the Dinosaurs go to School*	*Snow Day*
	Totally Wonderful Miss Plumberry	

Table 3 Generic categories of picturebooks for Beginning/Early/Developing Readers

Within the 16 texts identified there were a total of 28 teachers referenced, which made up 17% of the overall sample (where n=163). Only one text had more than 3 teacher-characters: *Starting School* by Janet and Allan Ahlberg (1988) presented an ensemble cast of staff members which in fact made it difficult to be clear on who were teaching staff and who were not, particularly in the illustration of the whole school. *Topsy and Tim Start School* by Jean and Gareth Adamson (1995/2014), *Harry and the Dinosaurs go to School* by Ian Whybrow and Adrian Reynolds (2007), *Alfie and the Big Boys* by Shirley Hughes (2007/2009) and *Come to School Too, Blue Kangaroo* by

Emma Chichester Clark (2013) also had a number of illustrated characters with no associated text that indicated their role within the school; where the character was shown interacting autonomously with the pupils I designated them as teachers (*Topsy and Tim; Alfie and the Big Boys*), however where they were shown being supervised or working alongside the identified teacher I categorised them as teaching assistants and did not count them in the sample (*Harry and the Dinosaurs*; *Come to School Too, Blue Kangaroo*).

Figure 18 Starting School

The findings regarding physical attributes had similarities with other studies of teacher representation in picturebooks (Barone et al 1995; Sandefur and Moore 2004; Dockett et al 2010) inasmuch as there was an overwhelming majority of female teachers, including both of the head teachers, featured across the category (n=23). Of the male teachers, three of them appeared in the same book (Ahlberg 1988) while the remaining two were solitary teachers within their own narratives; 57% (n=16) of the teachers were identifiably young, and 64% (n=18) were clearly illustrated as white. As previously indicated, there was some diversity in this category: 25% (n=7) were recognisably BME, and a further 11% (n=3) were classed as unknown as they were depicted as anthropomorphised animals (see Appendix 4).

In terms of their behaviours, again there was some similarity with Dockett et al's (2010) findings that a number of prevailing roles were ascribed, namely teacher as classroom manager,

pedagogue and nurturer. While there was evidence of teacher as disciplinarian, it was limited to a rather benign Mrs Jefferson in *The School Trip* (Butterworth and Inkpen 1990) – 'Come down off there!' (p.15); 'No, Matthew,' says Mrs Jefferson, 'Tyrannosaurus Rex was a carnivore. That means he would leave the banana and eat you!' (p.17); 'No, Mary. You may not draw a bunny rabbit […]' (p.19) – and a rather authoritarian Mr Trapper (Curtis 2014):

> "You're doing it wrong," said Mr Trapper.
>
> "I beg your pardon, sir," said Danny, very shocked because it was the first time Mr Trapper had ever said anything to him that wasn't **"Shut Up, Higgins"**.
>
> (p.13: emphasis from original text)

However, there were other noticeable roles that were evident throughout the narratives that did not fit into the four categories already mentioned, namely

- Teacher as guardian;
- Teacher as cultural arbiter; and
- Teacher as Leader.

The teacher as guardian differed from the teacher as nurturer through their watchful focus on safety as an aspect of well-being; whereas nurturing behaviour was frequently presented in the illustrations through the teacher holding pupils' hands or distributing food and drink, the guardian-teacher was shown as vigilant. This also made it a distinctly different role to the classroom manager, as the teacher was not actively directing the pupils' activities.

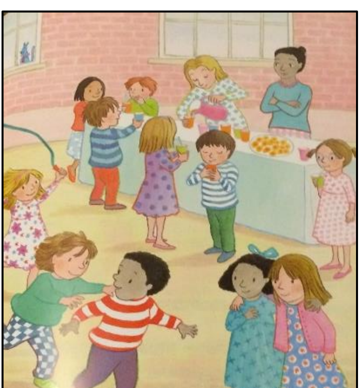


Figure 19 Teachers as Guardians

This distinction was particularly exemplified by Mr Trapper, who displays none of the characteristics of a nurturing teacher at the beginning of *Snow Day* (Curtis 2014) and yet takes his responsibility as Danny's guardian very seriously:

> Well, ALMOST everyone – because, at 8.30, *one* little boy turned up for school.
> His name was **Danny**.
>
> And he was greeted by *one* teacher. His name was **Mr Trapper**.
>
> And they both knew pretty quickly that something was wrong – because they were *totally* alone.
>
> But there was nothing they could do. Mr Trapper had to stay in the school because there was a pupil there. And Danny had to stay, because his mum and dad were abroad – *as usual* – and his aunt who was taking care of him had left the house at the same time as him, and he had no way of contacting her.
>
> (p.7-9: emphasis from original text)

This iteration of the 'guardian' role, where teachers act in loco parentis, featured in other categories, but this was the only example of it explicitly stated in terms of a lack of choice by the teacher. The care of Danny was forced on Mr Trapper by the complete absence of any other potential guardian, including other teachers, and thus he takes sole responsibility through professional obligation rather than a genuine wish to engage with the pupil. This offers a binary construct in opposition with the many welcoming and enthusiastic teachers, particularly present in the starting school narratives, who are often illustrated being handed the care of the children by the parents.

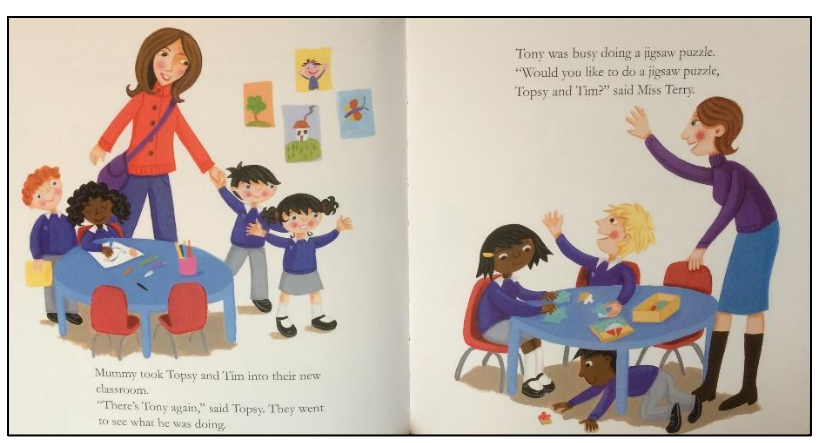


Figure 20 Teachers receiving pupils into their care

The majority of the teacher-characters in the starting school and day in the life narratives were ultimately static and flat, i.e. they were unchanged by the events and were depicted in such a way that they were easily ascribed a single label such as patient or empathetic. This harks back to Aristotelian views on character as either "'noble' or 'base'; all other human features are not essential for the plot" (Nikolajeva 2002: p.11). However, the social problem texts defied this simplification in a range of ways, sometimes by presenting characters in parallel narratives where definitions of noble and base would depend on perspective (*Knight School; First Week at Cow School)*, sometimes by having the character appear to alternate from one to the other over the course of the narrative (*Snow Day*), and sometimes by providing too little information for a judgement to be reached (*Alfie and the Big Boys; Marshall Armstrong is New to Our School*).

The parallel narratives present in the social problem narratives appeared in two forms, and were also examples of the teacher as cultural arbiter. In *First Week at Cow School* (Cutbill and Ayto 2011) the experiences of the protagonist are very different to those of all the other pupils, for whom the teacher is effective in her approach. The text is part of a series of books about a

chicken (Daisy) adopted by a cow, and the perceived issues associated with difference. In Cow School, Daisy finds that no quarter is given by Miss Gold-Top, the class teacher, who does not appear to notice that one of her pupils is unable to engage with any of the learning because it is entirely culturally, socially and physically linked to being a cow. Miss Gold-Top is shown taking part in several aspects of classroom management and pedagogy, e.g. ringing the school bell, taking the register, didactic teaching from the board as well as some modelling of skills, to which all but Daisy respond successfully. While Miss Gold-Top is oblivious, the other children and their parents are not:

> Outside, the mums were starting to gossip.
>
> “Daisy’s rather… alternative.”
>
> “Those funny legs and pointy feet!”
>
> “It’s almost as if she wasn’t a cow at all!” (p.17)

Miss Gold-Top is shown to be extremely successful at enculturating the young cows into the expected practices of their community (for example cowpat training, cud chewing, and Moosic and Moovement) but is either unaware or deliberately ignoring Daisy’s differences that prevent her taking part appropriately. Even Daisy’s mother is unable to help her child negotiate the lessons designed by the teacher for those with more hooves and less feathers; however, the farmyard chickens, upon learning of Daisy’s lack of success, pay a visit to the school and essentially assault the teacher until she agrees to change her classroom culture. Miss Gold-Top emerges defeated and the chicken community triumphant: as a result of their ‘hen-pecking’ of the teacher, rather than overseeing an integration of cultures Miss Gold-Top is forced to put herself and the rest of her pupils through the same humiliations Daisy has faced all week by teaching a lesson in which they cannot achieve.

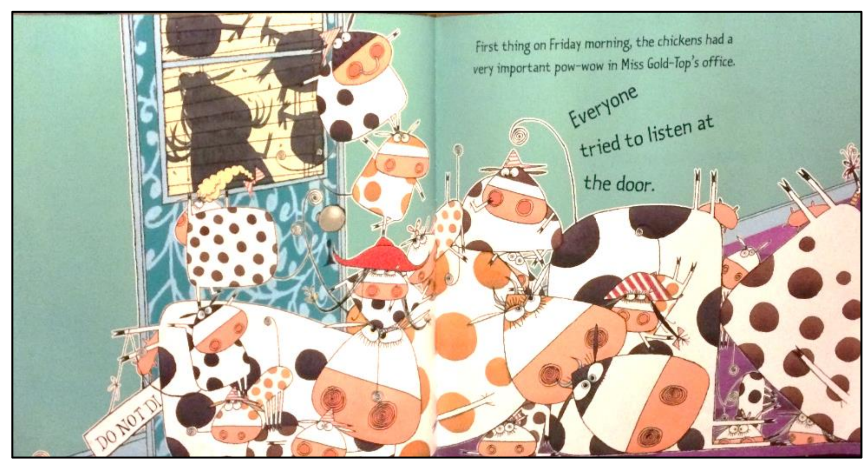


Figure 21 Classroom culture and conflict in Cow School

Ironically it is only when Daisy is successful that her teacher notices her – "Well, bless my soul," gasped Miss Gold-Top. "Daisy can fly!" – indicating that, in the context of the plot, the teacher is only interested in the pupils who achieve academically. Although this was anomalous in this category, it did appear as a feature of some texts for more fluent and experienced readers. This was also the only text in this category that showed parents and the community in conflict with the teacher, a theme that appeared again for other readership groups.

In *Knight School* (Clarke and Massey 2012) the teachers' enculturation of the pupils actually puts them in conflict with each other rather than the teacher, though the pupils ultimately manage to resist and draw the cultures together. Little Knight and his friend Little Dragon start school on the same day, but they go to different establishments: Little Knight is taught by a young, female teacher during the day, while Little Dragon is taught by a rather old dragon (who does in fact look benign, despite the implied metaphor) at night.

The images of each teacher in the classroom demonstrate identical environments and pedagogies, but simultaneously indicate opposing cultural views along with some troubling gender stereotypes: while Little Knight is learning to rescue the Princess, Little Dragon is learning to scare her. On the walls in the parallel classrooms, images of the 'enemy' are prominent, and though the pupils may interact on an individual basis, generally they are encouraged to view the others' socio-cultural group (which could be read as race and ethnicity) as one to be distrusted and avoided:

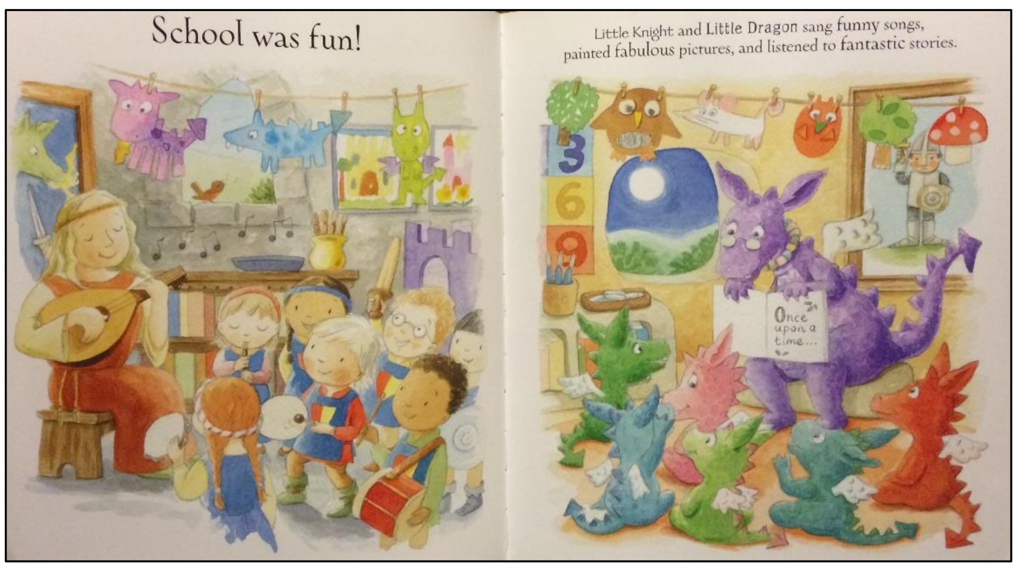


Figure 22 Little Knight: young teachers and old dragons

Both teachers are proved to be teaching an archaic curriculum not relevant to their pupils' actual lives. Having realised their friendship was at risk due to their separation at school, the youngsters meet up in the forest one evening, where they come across a princess out star-gazing; both attempt to apply their learning, but to no avail. The princess is not intimidated by Little Dragon and does not need Little Knight to save her. The story culminates with a party to which all members of both schools are invited, including both teachers, but there is no indication that either are aware of the lack of relevance or potential divisiveness of their teaching within the local community, and there is no suggestion practices will change.

There were other examples of teachers as cultural arbiters that were less problematic for the characters, for example *The School Trip* (Butterworth and Inkpen 1990), which contained a cultural activity that featured in several texts across the categories, the museum visit. The

change of setting put both teachers and children in an unfamiliar and less regulated situation, enabling the reader to see how the teacher manages learners away from the confines and resources of the classroom. It also presented the teacher away from school as noticeably different to how they appear in school:

> Mrs Jefferson is sitting in the seat behind the driver, ticking off names. She looks different today in her anorak and trousers.
>
> "Can I take a picture of you, Mrs Jefferson?" asks Tracy. (p.3)

Enculturation into school and classroom culture was also a common aspect of starting school narratives, often linked to the teacher's classroom management. In *When an Elephant Comes to School* (Ormerod 2005) we are told all the things an elephant may experience, and through the illustrations and text the reader is initiated alongside the elephant into the practices and expected behaviours of the school environment. The teacher is not referred to in the text, but we see the results of her classroom organisation in the activities provided for the elephant; we also see her leading a storytelling session with the group (as opposed to reading to them, which was a recurring image throughout the other books), although this is a solitary image of her involved in the teaching. All other illustrations show the teacher in a nurturing role, welcoming the elephant to school, comforting, feeding and then handing the care back to the parent at the end of the day. The teacher's attempt to encourage appropriate behaviour was also a feature in *Little Rabbit Goes to School* (Horse 2004/2006), though, in this particular social problem narrative, Little Rabbit as the pupil is shown as unable to adhere to the norms of the environment, causing chaos in each scenario that shows his teacher trying to induct him into classroom practice.

Similar classroom environments and practices were thus depicted across the starting school texts, but other than *The School Trip* only one book overtly referred to wider social aspects of culture: as previously depicted in Figure 18, in *Starting School* the whole school takes part in a nativity play. This indicates that, while the staff may be diverse in terms of race and ethnicity, they are still part of a mono-cultural religious environment. Through this event, the teachers are arbiters of religious and high culture, not only presenting the Christian story of the nativity to the pupils but also involving them in the practices of theatre and performance.

Reading, writing and mathematics were the most common curriculum areas taught in lessons and visible through the illustrations, with some art and music evident. Only Mr Trapper attempts

to teach across the curriculum in a formalised way, moving from period to period in a manner more reminiscent of secondary school timetabling than primary. In addition, Curtis (2014) makes the point that the afternoon should have involved double geography and a games lesson, although events stop these from taking place. Mr Trapper thus appears as the most formal and traditional of the teachers in terms of the curriculum he offers; and though the others offer a seemingly more relaxed environment, their day-to day curriculum is not as varied as his.

Alongside images of the teacher as pedagogue there was a recurring depiction of teachers as leaders, both literally and figuratively. Children following their teacher into assembly or out to the playground appeared in different texts; however two particular examples presented effective and ineffective leadership in a more allegorical way. In *Totally Wonderful Miss Plumberry* (Rosen 2007), the eponymous character does indeed lead her children physically across the classroom at the end of the story, but her guidance and direction save the day well before this point. The narrative is seen largely from the perspective of Molly, who has brought a crystal to school that she is very keen to tell her classmates about; however, they are distracted by another child's more exciting dinosaur toy. On noticing Molly's miserable demeanour Miss Plumberry not only manages to ascertain the problem, but uses her status as role model to redirect the pupils' attention to Molly's item, giving it validation through her description and attention. This would actually be a negative representation of the teacher – Miss Plumberry has in fact done to Russell, owner of the dinosaur toy, what he did to Molly – if it were not for the illustrations. Russell has already had his toy validated by Miss Plumberry at the start of the story:

Figure 23 Miss Plumberry being totally wonderful

Russell's lack of distress when the children turn back to Molly's crystal would suggest that Miss Plumberry has carefully managed the emotional stability of her young learners, and thus has earned her place as a teacher they will follow:

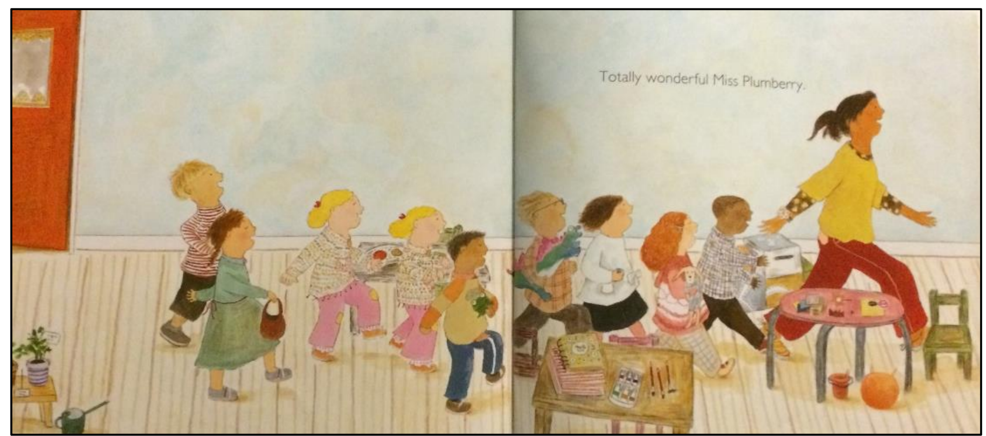
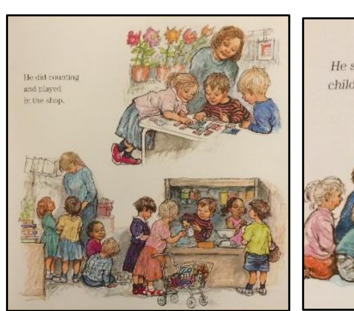


Figure 24 Following the leader

Where Miss Plumberry was able to protect her pupils' feelings and direct their attention, Little Rabbit's teacher Miss Morag (Horse 2004/2006) is more unfortunate and ultimately less successful as a leader, with potentially dire consequences. Miss Morag's protective behaviour in the confines of the school is not matched when she takes the pupils for a walk, although she tries to establish a safe environment. Unfortunately, not only does Little Rabbit ignore her lead regarding appropriate behaviour – "Couldn't we just leave Charlie Horse behind?" said Miss Morag. "No, Miss," said Little Rabbit. "Charlie Horse likes nature walks too." – he also fails to follow her lead on the walk itself, detaching himself from the line of pupils and getting lost. Miss Morag eventually finds her errant pupil, but he has proven that her leadership is dependent on conformity and pupils' willingness to follow; and though he was upset when he realised he had lost her, his previous behaviour indicates he will have learned little from this experience.

The final form of leadership was presented in the form of hierarchical structures, although this was limited to the appearance of two head teachers, and neither was given the leadership role beyond their title. The head teacher in *Starting School* is invited to share the success of the pupils when they are proud of their work, while the head teacher in *Come to School Too, Blue Kangaroo* is called in to help the teacher decipher the mysterious appearance of Blue Kangaroo's work in the morning. Thus, in this category, head teachers are presented as an aspect of school life but not necessarily a part of the pupils' experience unless special circumstances arise.

The aspect of teachers' presence was interesting across the narratives. In addition to the limited input of the head teachers, some of the class teachers were also peripheral in terms of physical presence. Elephant's teacher was only visible in five illustrations out of a 24 page book, with much of the lesson activity seemingly unsupervised (Ormerod 2005); and Alfie's teachers in *Alfie and the Big Boys* (Hughes 2007/2009) are not only in a limited number of illustrations (one and three respectively) but the main teacher-figure is only ever shown in profile:



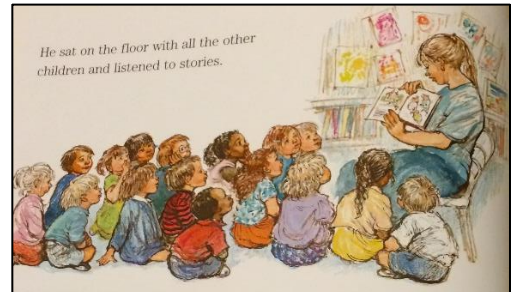


Figure 25 The non-intrusive teacher

This non-intrusive teacher is presented by Ormerod and Hughes in the form of a nurturing and benign presence: we understand that none of the activities the pupils are accessing independently would be available without the teachers' silent facilitation. However, in some texts the removal of the teacher as unnecessary or unimportant was more blatant. Miss Wright in *Marshall Armstrong is New to Our School* (Mackintosh 2001) is young, female and white as the majority of the teachers in the picturebooks are, but she is presented as neither noble nor base. In fact, she appears to be little more than a plot device, where her only function in the

classroom is to introduce new pupils and organise seating plans, although even this function is removed by the narrator at the end of the story: he decides, after the successful integration of Marshall, that they should not take over the role of allocating seats:

> Elisabeth Bell is new to our school.
>
> I tell Miss Wright that she should sit at the front
>
> with me and Marshall for the first few days,
>
> until she settles in. (p.29)

Miss Wright's demotion, as both plot device and classroom organiser, is further indicated in the illustrations that accompany the text. She only appears at two points in the book, the beginning and the end, and while she is fully formed at the start of the story (p.2), by the end she has been reduced to a pair of legs for the nervous Elisabeth to hide behind (p.29).

Figure 26 The disappearing teacher

The disappearing teacher becomes the disappeared, or invisible, teacher in Lauren Child's *I am Too Absolutely Small for School* (2003/2010). It might seem counterintuitive to include a non-character in an analysis of representation, and yet therein lies the construct: throughout the whole of this Charlie and Lola tale, where the ever-patient Charlie tries to convince his little sister that starting school is not so terrible, he makes no reference to teachers, or indeed any other staff, at the school. Charlie and Lola feature in a whole series of books, and it must be

acknowledged that adults do not feature physically in any of them. However, references in other texts are made to parents and grandparents, so it is not unusual for either of the siblings to acknowledge the existence of the adult world. In light of the number of starting school narratives within this sample that place the welcoming, smiling teacher as central to constructs around safety, security and engagement with learning, the teachers in Charlie and Lola's world are notable by their absence. This is all the more puzzling as the book was one of those suggested by the BookTrust as a way of allaying fears for those starting school; while Lola does indeed find that her fears are groundless, we the readers have to take her word for it as we are not privy to her school day. Thus, the construct around the teacher would appear to be

You will learn lots of useful things at school	As opposed to	Teachers will teach you lots of useful things at school

Nevertheless, there is a binary opposite offered to the invisible teacher across other texts in this category: several books have a constant teacher presence, such as Mrs Rance and her teaching assistant in *Harry and the Dinosaurs Go to School* (Whybrow and Reynolds 2007), and Miss Terry in Topsy and Tim's school (Adamson and Adamson 1995/2014), where not only is their own class teacher highly visible throughout the narrative, two other un-named staff members appear in the playground environment where the number of pupils has increased. Similarly, in *The Sport's Day* (Butterworth and Inkpen 1988), Mrs Jefferson and Miss Foster (who also appear in *The School Trip*) are joined by a third, un-named teacher in order to organise the events of the day and ensure the pupils' safety.

In contrast, the most flamboyant and palpable of the teachers is presented by Colin McNaughton and Satoshi Kitamura (2005): Mister Gee transforms the life of the 'ordinary boy', whose perspective we are following, by literally bringing colour to his world. Kitamura's illustrations depicting the boy's routine and mundane daily life are drawn in greyscale, and we see him wake, dress, eat and leave for school in a way that reinforces the message of the text:

> The ordinary boy brushed his ordinary teeth, kissed his ordinary mum goodbye and set off for his ordinary school. (p. 2)

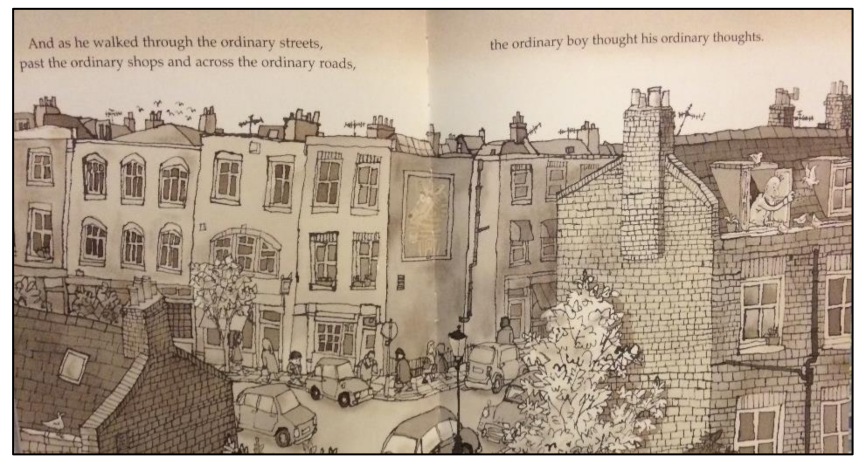


Figure 27 The ordinary boy on the way to school

However his day, and, we are led to believe, his dreams if not his life, are changed by the entrance of a new class teacher:

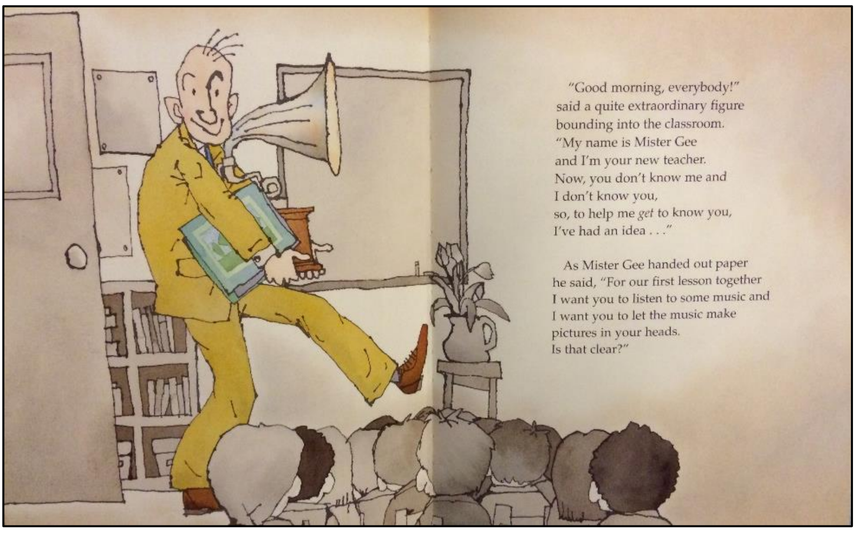


Figure 28 The arrival of Mister Gee

Mister Gee is not who the ordinary boy or his classmates were expecting to see, which does beg the question what has happened to their ordinary teacher: in this absence we are reminded of the disappeared construct discussed previously. Mister Gee, on the other hand, is very much present, and here is a way the pupils have not experienced before:

> And the ordinary children whispered: “He’s barmy!” “He’s bonkers!” “He’s as nutty as a fruitcake!” “Music?” “Pictures?” “What’s he on about?” And Mister Gee said, “Shush, just close your eyes, open your ears and listen.” (p. 9)

At this point in the story, the ordinary boy begins to appear in colour, suddenly enthused by the creative opportunity presented. The pedagogy depicted here centres on freedom of expression, as Mister Gee does not even specify what the pupils must do: he only asks them to try and express it:

> "Yes," laughed Mister Gee. "Isn't it wonderful? Now, I want all of you to try to put what you hear on paper.
>
> Start writing!" (p.10)

Mister Gee is not portrayed as universally effective, however exceptional he may be, as some pupils do not respond to his approach in the same way as the boy. Nonetheless, by p.20 of the text all the pupils are in colour, part of the new, bright classroom environment Mister Gee has enabled.

Mister Gee is simultaneously depicted as an ordinary man with an ordinary life and an extraordinary, almost magical, figure in the classroom. During the boy's ordinary journey to school, Mister Gee can be seen in the top right-hand corner of the illustration, feeding the birds at his window in the same greyscale as the boy (see Figure 27); and when the text states he "disappeared in a cloud of smoke" (p.21) at the end of the school day, it is indicated in the illustration that it is probably because of his old Morris Minor's engine backfiring rather than the exiting of a magician. Mister Gee is a teacher who comes alive in the classroom, who is something more than the ordinary but only when he is enabling pupils to connect with their imaginations; the rest of the time, he is just a man.

Similarly, another male teacher whose presence cannot be ignored is Mr Trapper (Curtis 2014), although in direct contrast to Mister Gee, Mr Trapper comes alive when the confines of the classroom and the normal timetable are removed. As discussed previously in this chapter, Mr Trapper is the only overt disciplinarian portrayed in this category of books; however, as he engages in play with his sole pupil, he becomes more human and less of the caricatured villain he appears to be at the beginning of the story. It turns out that Mr Trapper is actually the one trapped: due to his own rather neglected boyhood he does not initially relate to his pupils, in particular Danny, but the opportunity to play creatively in the snow provides them both with a bonding experience not found in their previous lives. What is slightly disappointing about the portrayal of Mr Trapper, however, is that with the return of the other staff and pupils, he feels he must return to the behaviour expected from him:

And, as chance would have it, just before break, Danny actually had a lesson with Mr Trapper. But halfway through the lesson something rather awful happened. Danny was just sitting in his chair, when *suddenly* Mr Trapper shouted at him.

"Higgins – are you *slouching*?"

"Well, I suppose I might have been, though I didn't know I was, sir."

"DETENTION.

I'll see you in here at break."

Deep inside his chest, Danny felt the saddest he'd ever felt. Everything from yesterday *melted* away, like snow in the sun.

And once again

he felt

completely

alone.

(p.27-28; formatting and emphasis from original text)

Mr Trapper goes so far as to put Danny in detention, despite no hint of misbehaviour on the pupil's part, just so he can show him the plans for the next snow day that he had worked on overnight. The implication is that their new relationship, founded on shared experience, must be kept secret: in order to hide the fact that Mr Trapper is actually an ordinary person rather than the perceived "strictest teacher in the school" (p. 10), Danny must continue to appear irresponsible. The opportunity for Mr Trapper to model mutual respect and reasonable empathy are lost, for even as we see them together during the next snow day, where they put the teacher's plans for the Ultimate Igloo into effect, we as readers are aware that this is only happening because of the absence of the rest of the school community. For Danny, this seems a poor trade-off, even if it is one he is willing to accept for the sake of some adult attention.

Thus, across the narratives found within this category, the majority are nurturing, protective classroom managers with some anomalous characterisations; and if at times they are oblivious

to the implications of their practice, they are generally well-intentioned. In some cases the pupils' disregard or distrust of their teacher is evident; but one or two teacher-characters, such as Mister Gee and Miss Plumberry, epitomise the vocational practitioner, determined to make the learning experience a valuable one.

4.2.b Books for fostering fluency

The second category of books combined the moderately fluent and fluent readership, defined by CLPE (2016: p.3) as "well-launched on reading" and able to access longer narratives for sustained reading. As texts become more familiar the reader becomes more confident, but illustrations, text size and spacing, and structural elements, such as short chapters, help these readers when tackling new or unfamiliar materials. Pictures in these texts do not tell elements of the story in addition to the text; rather, they help the reader visualise exactly what the author intended in the written narrative.

Three of the eight texts placed in this category were of the fantasy genre, i.e. including human characters with magical abilities, and/or set in an alternative time and place, while the remaining five adhered to the conventions of realism.

Generic Groups: Types of Narrative for Moderately Fluent/Fluent Readers

Realism	Fantasy
Sophie Is Seven	*The Magic Finger*
How to Write Really Badly	*The Worst Witch*
Horrible Henry's Sport's Day	*Oliver Moon and the Potion Commotion*
The Worry Website	
Clarice Bean, Utterly Me	

Table 4 Generic categories of illustrated novels for moderately fluent/fluent readers

Across the eight books there were a total of 18 teacher-characters, the smallest number of any category but proportionally similar to the number represented in the picturebooks. Of these, a significant majority were female (72% n=13), three were male and two were impossible to identify: both *Horrid Henry* (Simon 2002/2012) and *The Worry Website* (Wilson 2002/2008) contained reference to "the Head", but no further details were provided. It should be noted, however, that in the CITV animated television series based on the Horrid Henry novels, the head

is Miss Oddbodd, and she is illustrated as white and middle aged: this is likely to impact upon readers' perceptions of the character, despite the lack of detail in the text itself.

In terms of age, it was harder to determine in this category than in the picture books as six of the characters were not illustrated, and no identifying features or characteristics were included in the narrative; a further character, Mr Goosepimple (Mongredien 2006), was pictured as a donkey as the result of a classroom accident, making it impossible to make any secure judgement about his race and ethnicity. Only 56% (n=10) of the characters were identifiably white and none were perceptibly BME. If the non-identified characters were ascribed to the majority race and ethnicity of the UK as the origin of their narratives, then, this would mean an entirely mono-cultural representation of the teacher within the texts for this readership (see Appendix 4).

The place of the teacher within the stories themselves varied hugely, from a single anecdote to establish a pattern of behaviours by the protagonist in *The Magic Finger* (Dahl 1966/2016) to a plot centred on the teacher's aim to provide a safe space for his pupils in *The Worry Website* (Wilson 2002/2008). In four of the eight novels the relationship between pupil and teacher was the focus of the plot, with some of the teachers acting as supporting characters integral to the narrative; in the remaining texts, the majority of teachers were presented as satellite characters who elucidated aspects of the protagonist's character and/or plot. There were also what Nikolajeva (2002) refers to as 'backdrop characters', who "have no essential role in the plot but make the setting more familiar and believable" (p.114): for example, alongside the mysterious head teachers already discussed earlier in this section, there was a recurring allusion to Miss Bat in *The Worst Witch* (Murphy 1974/1998), and though she never materialised in person it reinforced the idea that the school was large enough to support a full complement of staff rather than just the Headmistress and form teacher the reader actually meets.

In relation to the seven roles ascribed to the teacher as discussed in the previous section of this thesis, there was evidence of teachers taking part in all seven across the sample but this time, rather than the prevalence of nurturing and classroom management activity as found in the picturebooks, there was an increase of disciplinary activity. The binary opposition presented throughout these texts was unexpected: rather than placing the teacher as strict disciplinarian versus that of nurturing professional, both of which featured as supporting characters in different narratives, they were instead placed in opposition to generic inoffensiveness and capability. In other words, even when the teachers were behaving towards the extreme ends of

positive or negative behaviour, the implicit pole was actually a more realistic depiction rather than the other extreme. For example, Miss Hardbroom is clearly meant to be viewed as the strictest form teacher at Miss Cackle's Academy for Witches (Murphy 1974/1998): her disciplinarian approach involves spying on her pupils while invisible, regular use of sarcasm and a seeming inability to speak pleasantly to pupils. But although the novel's other supporting teacher-character, Miss Cackle the Headmistress, is described as Miss Hardbroom's complete opposite, "being absent-minded in appearance and rather gentle by nature" (p.38), she is depicted as rather ordinary with human foibles. In fact, exasperated by the protagonist Mildred's inability to achieve well in lessons, she tells her "You must be the worst witch in the entire school" (p.40-41); as Mildred's 'crime' was to make a simple error in a laughing spell within her first term at school, it did not seem to warrant such an extreme response. Thus, Miss Cackle is not presented as a patient and saintly foil to Miss Hardbroom's rather unkind character. She is instead portrayed as a rather overwhelmed and busy school leader, who does not have time to find out why a single person seems to be finding it so hard to settle in to her school.

Similarly Mrs Winter in Dahl's (1966/2016) *The Magic Finger* did not need to become overly virtuous to avoid the retribution visited on her by the narrator, she simply had to be more civil: had Mrs Winter not called the narrator stupid, she would have remained wholly herself and not turned in to a cat by the eponymous magic finger. Thus, in order to be considered a reasonable and non-controversial figure she needed only to behave in a socially acceptable way by not using language abusively toward her pupils.

Another character noted for her rudeness, Mrs Wilberton (Child 2002/2012), fairs better in that she remains human, but she too faces consequences for her ignorance and questionable behaviour. Our first impression of her comes through her interaction with her pupil, Clarice:

> She says, "Clarice Bean, you are utterly lacking in the concentration department. A common house fly has got more ability to apply itself!"
>
> And I want to say, "You are utterly lacking in the manners department, Mrs. Wilberton, and a rhinoceros has got more politeness than you."
>
> But I don't say it because Mrs. Wilberton is allowed to say rude things about me and I am not allowed to say them back.
>
> That is the rules of the school. (p.11-12)

She also actively ejects pupils from her classroom, thus regularly delegating her duty of care in a way that suggests she does not feel the same sense of commitment, or even obligation, to either the guardian or nurturing role observed in the picturebooks.

However, as the story develops Mr Pickering, the head teacher, balances his staff member's disdain (though he does not deal with it initially) by listening to his pupils and taking their ideas seriously. Towards the end of the story, when Mrs Wilberton's prejudicial behaviour has resulted in the unfair expulsion of a pupil, she is forced to apologise; however, she is only actually reprimanded by her Mr Pickering when a lack of risk assessment leads to the fire alarm and sprinkler system ruining the classroom. Perhaps, then, Clarice was right after all: the rule of school is that teachers can do what pupils are told they cannot. Nonetheless, for Mrs Wilberton, as for Mrs Winter before her, the role of disciplinarian is not just for the teacher to enact; it is a function that other characters can assume in order to address injustice from the teacher themselves.

While Mr Pickering is demonstrably different to Mrs Wilberton, he is still depicted as rather mundane and not always empathetic: at one point he is too busy with administrative tasks to deal with the pupil sent to him due to poor behaviour, sending them away after 20 minutes via a message delivered by the secretary. By this point in the story it has become apparent that Mrs Wilberton is unwilling to deal appropriately with even minor infractions, and thus the reader can assume Mr Pickering is giving each issue the attention he feels it deserves, but this has still resulted in the pupil being stood, out of lessons, for 20 minutes for no purpose, which is hardly an admirable action. At the end of the story, Mr Pickering is appropriately appreciative of the pupils' efforts, but is still viewed by Clarice at least as someone to be tolerated rather than admired:

> Then Mr. Pickering comes on the loudspeaker.
>
> He says, "Please join me in the assembly hall, where I will be announcing the winner of this year's book prize exhibit."
>
> He does a little talk.
>
> Which I forget to concentrate on halfway through because I am watching the spider dangling down, almost just about to land on Mr. Pickering's head. (p.176-7)

This view of teachers, as not necessarily evil but not totally inspirational, echoes the findings of Dockett et al (2010), who noted that the representations of teachers they found were not generally those at the extreme ends of characterisation: “Rather, the overall image of teachers from the current study was of a relatively bland, caring person” (p.39). There was no suggestion of violence or threatening behaviour from teachers, so the most absolute negative on the behaviour continuum came in the form of rudeness rather than abuse; and even teachers firmly in the positive spectrum had moments of abruptness or ignorance that temporarily put them at odds with their pupils. However, these teachers were distinguished from the unpopular characters by either apologising and putting things right (for example Mr Speed in *The Worry Website*) or by being otherwise so benign and nonthreatening that minor infractions were overlooked (such as Mrs Tate in *How to Write Really Badly*).

Blandness did not equate to a complete lack of conflict, however. The conduct of the teachers was kept within reasonably appropriate limits, possibly because of the general age of the readership, but there was still a sense of struggle between teaching staff and pupils, as well as teaching staff and other teachers. Miss Hardbroom and Miss Battle-Axe (Simon 2002/2012) are identified by their names alone as teachers not to be trifled with; as discussed previously, the subtext around Mrs Wilberton and Mr Pickering indicated all was not well from a managerial point of view, reinforced in an ‘overheard’ conversation between the school secretary and caretaker; and even the rather intense Sophie (King-Smith 1994/2015) seems to regularly find herself at odds with her teacher, albeit at a low level.

This muted tension between characters is exemplified in *How to Write Really Badly* (Fine 1996/2002), where the entire narrative centres around possibly the most low-key power struggle of children’s fiction between Chester Howard and his new teacher Miss Tate. Curiously, even though Miss Tate is an entirely static character who does not even have to face the realisation that she has had her new pupil’s name wrong all year, the novel ends with Chester deciding he likes Miss Tate’s “Howard” better than his usual persona, thus deferring to her benign presence after critiquing it for the whole of the narrative. Even more curiously, the catalyst for the power struggle, a pupil named Joe who has all the hallmarks of dyslexia, has still not had any of his issues addressed with the exception of his self-esteem, and this is accomplished through Chester/Howard’s actions, not Miss Tate’s. Precisely why she emerges triumphant is a mystery, and the underpinning message seems to be that effective and

memorable teachers are those who are nice rather than pedagogically astute, an idea that harked back to the nurturing teachers of the previous category.

Another echo from the picturebooks was the idea of the invisible teacher, particularly in terms of pictorial representations. Within the chapter novels, appearance in images and illustrations was more sporadic than in the picturebooks, and not every teacher-character referred to in the text appeared in the illustrations. Where they featured, the depictions showed contemporary and conventional styling similar to many of the picturebook teachers. An oddly frequent image in this category was the teacher as wearing glasses. All but four of the characters depicted in the illustrations wore glasses, while another (Miss Cackle) was describes as keeping her glasses pushed up on to her head. Thus it seemed to be regardless of age or gender:

Figure 29 Images of teachers

(From L to R: Mrs Winter; Miss Hardbroom; Sophie's teacher; Miss Battle-Axe; Mr Speed; Miss Tate; Mrs Wilberton

While the wearing of glasses was limited to older characters in the picturebook narratives (Mr Trapper, Miss Morag, Little Dragon's teacher), in texts in this category it did not seem to be solely indicating age. Culturally it is an image often used to depict intelligence or studiousness, although some of these teachers were then portrayed as obtuse within their narratives. Miss Tate, for example, is deemed slightly scatty and not very intelligent by her new pupil, Chester (who she insists on calling Howard, not realising it is his surname):

> She nods away, all happy as a clam. My mother's always saying it, and it is true. Some of these teachers are so away with the fairies, they should be put right out to grass. (Fine 1996/2002: p.28)

In a similar vein, Sophie's teacher, who is not even afforded a name by the author, is likeable as far as her pupil is concerned but does not seem to be very confident in her own abilities when it comes to teaching the seven-year-old. It would appear this is a view shared by the head teacher, who responds to her concerns thus:

> "I never seem to be able to get the better of Sophie," said the teacher to the headmistress.
>
> "You don't surprise me. How was your farming project coming along?"
>
> "Quite well, I think. If I go wrong, there's always Sophie to put me right. Or Andrew." (King-Smith 1994/2015: p.66)

The teacher, who is benign enough and clearly well-intentioned, had previously been shown to be rather narrow-minded and limited in her thinking around the class farming topic. Sophie's ambition in life is to be a farmer; and Andrew lives on a farm as it provides his parents' livelihood. And yet, when the children offer plausible, non-stereotypical and often incredibly accurate answers to her questions, she dismisses their responses because she does not know what to do with them:

> "Farmers don't have horses," said Andrew scornfully. "They have tractors. We've got a big green one. Cost half a million pounds, it did."
>
> "I'm sure there are still a few farmers that use horses," the teacher said. "But you've all forgotten about some other creatures. What about birds? What sort of birds would a farmer keep?" […]
>
> "Ostriches," said Sophie.
>
> There were giggles and sniggers, especially from Dawn.
>
> "Don't be silly Sophie," said the teacher.
>
> Sophie's face darkened.
>
> "They do," she said. "They do have ostrich farms, I saw it on the telly."
>
> (p.35-37)

As previously noted, the representation of the rather ordinary but well-meaning teacher is not an unusual one, and possibly with good reason: "The teacher's familiar blandness is appreciated by children and parents alike, because it seems to fit an undefined notion of how a teacher should be (someone with an uninteresting appearance and lifestyle, who is equally boring and methodical in class)" (Weber and Mitchell 1995/2003: p.60). In other words, as the readership

become more self-aware and able, the portrayals begin to move away from the impossibly perfect but very welcoming class teacher and towards an unexceptional figure who acts as a satellite character in order to make readers feel more comfortable with the characterisation. Teachers within texts for readers developing fluency, it would seem, are not meant to take centre-stage within the narrative as this challenges wider societal constructs. It would certainly test constructions of the teacher as entirely altruistic, selflessly devoted and unassuming in their commitment to pupils, although equally it would challenge constructs based on ineffectiveness; but more importantly, it would challenge the notion of the child protagonist as hero of the story. For example, though Mr Speed develops the Worry Website to help protect his pupils' anonymity when discussing their problems, he only does so as a result of facilitating a situation where a pupil became vulnerable to teasing after a group discussion activity (Wilson 2002/2008). As the whole novel is narrated by a different pupil per chapter, the reader knows that the pupils are aware of this and other mistakes he has made; thus, even though he is a popular presence in the classroom, and depicted by the author as an admirable practitioner, the pupils are afforded power within the relationship through their tacit understanding of their teacher's errors in judgement.

This aspect of pupil power was further and more explicitly developed in the next category; however, within the narratives in the Moderately Fluent to Fluent group, there was a repeated implied understanding in most texts that teachers' omniscience is illusory. This was only problematised in *The Worst Witch*, and then only because Miss Hardbroom has the ability to make herself invisible: she is all-knowing because she is secretly present, but although the pupils are aware of her ability they never know when she is actually there and when she is not. Thus she gives a more complete appearance of being omniscient, although even then Murphy (1974/1998) is acknowledging that she sees and hears rather than knows all.

With the exception of Miss Morgan (Wilson 2002/2008) and Mrs MacLizard (Mongredien 2006) female teachers are not only presented as bland, rude and underhand: they are equally not particularly effective at times. While Sophie's teacher and Miss Tate are benignly inoffensive in their inability to engage their pupils, Miss Wilberton, Miss Hardbroom, Mrs Winter and Miss Battle-Axe are presented as the child-protagonist's nemeses. However, there is no sense that the authors intend these characters to be read as accurate portrayals, with the possible exception of Child's (2002/2012) Mrs Wilberton; for example, Miss Battle-Axe may be presented by Simon (2002/2012) as one of Horrid Henry's adversaries, but in terms of what a teacher

should be, she is actually depicted as a “reversed pole” in PCP terms. In other words, she appears to be everything a teacher should not: she glares at pupils, assumes the worst, shouts at parents and arbitrarily metes out punishment with no sense of redeeming features. It would seem perverse to see such a flat character as anything other than a caricature.

However, the caricature-depictions did also mirror a particularly dubious socio-cultural construction that is becoming more prevalent in contemporary society. Within this category of books, in addition to the depictions of sensible clothing and glasses, there was the emergence of another interesting aspect of appearance in the depictions of the female characters, linked to a cultural phenomenon called “resting bitch face” (RBF). This term refers to a particular type of neutral expression, and those affected are defined by the crowd-sourced Urban Dictionary (2011) as “a person, usually a girl, who naturally looks mean when her face is expressionless, without meaning to”. Although the vulgarity of the expression, intended to demean those it is applied to, has made it an awkward addition to the field of study, it has become a feature of media discussion about, and gender research into, the way women are perceived culturally and in the workplace (Fry 2015; Harris 2016; Allen, French and Poteet 2016). As Allen et al (2016: p.1) state

> Being afflicted with RBF can have negative career repercussions for women because stereotypes and gender role expectations dictate that women are expected to be warm and caring at all times.

Thus, though the teachers depicted in the picturebooks were identifiably happy (smiling), worried or upset (frowning but open-faced) or angry (frowning and closed-faced), some of the teachers within books for fluent readers had developed a more inscrutable demeanour at odds with the more benevolent teacher young readers have become familiar with. This was used as a way of creating tension within the narrative, for example in *Oliver Moon and the Potion Commotion* (Mongredien 2006)

> The room fell silent. Mrs. MacLizard was usually smiling and jolly. Everyone wondered why she looked so serious today.
>
> “Oliver Moon. A word in my office, please,” was all she said. (p.22-24)

Oliver, having worried about what sort of trouble he could be in during the whole journey to the head teacher’s office, is given no explanation as to why his teacher had looked so stern when in

fact she was not angry or upset at all: “Goodness, you look scared to death!” She cried. “Don’t worry-nothing’s wrong. In fact, quite the opposite!” (p.28).

This uncertainty about the teachers’ emotional state, and the ensuing nervousness it engenders in pupils, also appears in *The Worst Witch* (Murphy 1974/1998) *Clarice Bean Utterly Me* (Child 2002/2012) and *The Worry Website* (Wilson 2002/2008), although in the latter it is in relation to Mr Speed and not the female staff. In the illustrations, teachers like Miss Hardbroom, Mrs Winter and Miss Battle-Axe are drawn in ways that emphasise their severity and stern-ness, even when the narrative is simply describing the classroom environment. Similar to the women in business referred to by Allen et al (2016), these female practitioners are judged against the expectation that teachers are nurturing, protective guardians of our emotional as well as physical well-being, and are found wanting.

There was a uniquely different view offered by *The Worry Website* by Wilson (2002/2008); although it was favourable in terms of characterisation, it was perhaps more dubious in terms of physical representation. In addition to the very positive portrayal of the popular male class teacher, Mr Speed, the narrative includes the story of an astute, nurturing and protective female teacher which focussed on her as a person with a life beyond her classroom. Wilson’s novel, illustrated by her long-term collaborator Nick Sharratt, is actually a collection of short stories around the central theme of a class website, set up so pupils can anonymously submit their “worries” for other class members to offer advice. Each chapter details a different pupils’ worry, and all link to the same class and class teacher, Mr Speed.

In the first chapter, Holly (a pupil) is struggling to come to terms with her father’s new relationship with her younger sister’s Reception teacher, Miss Morgan, not only establishing Miss Morgan’s out of school persona but offering an insight into the betrayal pupils feel upon discovering their teachers’ lives do not revolve around them. Prior to the relationship developing, Miss Morgan had been astute enough to spot Holly’s need for space to play, a luxury removed due to the absence of her mother, and the teacher had enabled this in the mornings before school; she had protected the older child’s ego by offering her the chance to “tidy up” the toys, but it is clear in the narrative that both Holly and Miss Morgan know this is a convenient fiction. The issue then arises when Holly realises that, as a result of meeting at parents’ evening, her father and Miss Morgan have started a relationship. At different points during this chapter the reader is reminded of Miss Morgan’s status as a teacher, even when the setting shifts to non-school environments:

> "Here, Holly, let's go to the Ladies' and get some paper towels," said Miss Morgan in a friendly but very firm teacher's voice, so I couldn't quite manage to say no. (p.22)
>
> …
>
> I stared at her. It was as if she'd suddenly started spitting toads.
>
> "You're not supposed to talk to me like that. You're a *teacher*!" (p.33)
>
> …
>
> You know what teachers are like. They always back each other up. (p.35)

Ultimately, the story has a happy ending as Holly accepts Miss Morgan as a family member. However, in her initial description she makes it clear that Miss Morgan is not like any other teacher, and perhaps this is why she is acceptable in the role of step-mother:

> "Miss Morgan is always there though. I used to like seeing what she was wearing. She doesn't look a bit like a teacher. She's got long hair way past her shoulders and she wears long dresses too, all bright and embroidered, and she has these purple suede pointy boots with high heels. She looks as if she's stepped straight out of my fairy-story book." (p.15)

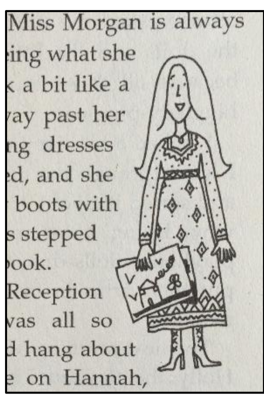


Figure 30 Miss Morgan

Thus, even though Miss Morgan herself is presented as smiling, young and pretty, there is the caveat that this is not actually how we expect teachers to look. Conversely, she does actually appear very similar to the teachers in the picturebooks: it would appear that the teachers of

young children are in fact expected to be young themselves, and as a result are allowed to dress less conventionally than teachers of older children. Even Mr Speed passes comment when Holly says she wishes her potential step-mother would be wicked so she could hate her:

> "Well… we could just fiddle with the meaning of wicked. I've always thought Miss Morgan an ultra- lovely, delightful young woman- this is also highly confidential, Holly. I especially admire her amazing purple boots. We could well say she looks seriously wicked. Right?" (p.30)

Miss Morgan may not be afflicted by RBF, as are some of the other teachers described here, but her looks are integral to how she is perceived albeit alongside her actions inside and outside of the classroom.

The final aspect of practice that featured across the narratives developed the idea of the teacher as cultural arbiter, both in an enabling and a restrictive sense. Sports day featured again, however in a much more competitive sense than seen in the picturebook version: Horrid Henry's hatred of the event stems from a year-on-year failure to achieve, while Perfect Peter and Aerobic Al are shown with their trophies as visual rewards (Simon 2002/2012). Miss Battle-Axe's role in organising the day prevents Henry's success in the three-legged race, but her role as arbiter goes deeper: as Henry points out

> "If only school had a sensible day, like TV-watching day, or chocolate-eating day, or who could guzzle the most crisps day, Horrid Henry would be sure to win every prize." (p.15)

The fact is that these are not activities that Miss Battle-Axe, or indeed any adult in Henry's world, value or feel worthy of a prize. Thus, Henry can only achieve and win his coveted trophy when he competes successfully in events his teacher is willing to acknowledge as worthy.

Another type of competitive cultural activity is organised by Mrs Wilberton, again for the purpose of winning a trophy, but this time focused on literary endeavour (Child 2002/2012). The pupils have to prepare a project and presentation about a book which is supposedly of their own choosing. However, Mrs Wilberton disallows the dictionary when it becomes obvious a pair of pupils are going to focus their project on as many rude words as they can, and she sends Clarice Bean to the head teacher Mr Pickering to discuss her novel choice as she deems it inappropriate. Mrs Wilberton's view is that Clarice Bean's Ruby Redfort book (a popular novel within Clarice's

world that the reader gets an insight into through a parallel narrative) is “not a good example of literature of our times” (p.97).

> Mrs Wilberton says Ruby Redfort has got an unpleasant turn of phrase and is unsuitable material for little girls.
>
> She says, “These books are encouraging girls to run wild and I would prefer it if you picked a new project…
>
> … how about ballet dancing?”
>
> She says, “If you will insist on doing this Redfort book, you will have to go and talk to Mr. Pickering. Maybe he can talk some sense into you.” (p.98)

Mrs Wilberton is clearly aware that she has no real basis for discounting the Ruby Redfort books beyond snobbery, and is thus hoping the head teacher will reiterate her opinion. However, Mr Pickering does not share his teacher’s view about high culture and popular culture, albeit with the caveat that Clarice Bean must be able to show what she has learned from the text in order for it to be fit for purpose.

Despite Clarice Bean’s success in presenting the stories of Ruby Redfort as sources of learning, the final prize is awarded to a project on the Victorians and the prize is a book on ballet, emphasising Mrs Wilberton’s view of what is culturally valuable. Thus the teachers are shown as being in the position of being able to dismiss or permit the pupils’ cultural activities; and even when they acknowledge the place of popular culture within the child’s experience there is a suggestion that there is little to be learned from it.

The idea of an annual event which includes a prize-giving is also a feature of *How to Write Really Badly* (Fine 1996/2002), however the process is subverted by new-pupil Chester when he realises the prizes are exclusionary: they only value academic skills and thus are not attainable by his struggling peer, Joe. Chester replaces a category with one in which Joe can achieve, and he does indeed win the prize intended for him, though Chester’s focus on helping Joe means he misses out on the academic prizes he would normally have won. However, Miss Tate has also added a non-academic prize for most helpful member of the class, and Joe’s lobbying of the other pupils sees Chester rewarded for his altruism. Thus, Miss Tate and Chester create a new classroom culture between them.

Sophie's teacher also ends up defying cultural convention, but in doing so comes across as outdated in her views (King-Smith 1994/2015). There are two examples of cultural activity arbitrated by the teacher: the school trip to a farmyard, and the annual school play. The school trip again highlights how farming is not part of the teacher's actual experience: she hands over the mediation to the farmer's wife, who can talk to Sophie about aspects of farming the teacher is not aware of. But it is during the casting of the school play that the teacher comes across as particularly limited, as despite the fact that she knows Sophie would be good as the lead character, she dismisses her for the part due to her gender:

> Truth to tell, Sophie's teacher had considered her for the part, simply because Sophie was quite good at playing the recorder. But the piper, the teacher knew, was meant to be male and tall and thin, none of which applied to Sophie, so she gave the part to a tall, thin recorder-playing boy called Justin. (p.88-89)

The issue seems to be that, although Sophie's teacher is willing to take part in cultural activities, she does not behave as a cultural creator. Rather, she seems bound by what she perceives as social convention and expectation. This only changes when Justin is injured and unable to play his part:

> Hastily, Sophie's teacher held an audition of several other recorder players, including Sophie. Not only did Sophie play "Come on, follow, follow, follow" just as well as Justin had, but it turned out that she, unlike the others, had learned the piper's words as well.
>
> "And she shouts them out good and loud," her teacher told the headmistress. "Sophie may not be the world's best actor, but when she says, 'I will rid your town of rats,' you believe her. And when she stumps up to the Mayor and demands her thousand guilders for doing the job, you wonder how he dare refuse her." (p.89-90)

Sophie's teacher's critique of the seven-year-old's acting demonstrates she is not entirely comfortable with the change, but has found a way to reconcile herself to it. Thus, she is forced to adapt her own cultural beliefs and expectations for the sake of expediency.

Tradition and accepted cultural behaviour play an important part of both of the fantasy novels in this category, both of which are set in schools of witchcraft and wizardry. In Mildred Hubble's

case (Murphy 1974/1998) the upholding of tradition so important to her teachers causes her no end of problem. The practice of giving each witch a black cat in their first term highlights her difference as she receives a tabby instead – "We ran out of black ones," explained Miss Cackle with a pleasant grin (p.15) […] "I think Miss Cackle gave you that cat on purpose," Ethel sneered. "You're both as bad as each other." (p.23) – while the annual school display at the Hallowe'en celebrations ends in a very public humiliation. In the witching world, tradition should be honoured and respected, as not doing so is deemed an affront to the whole community:

> "Miss Cackle," said the chief magician sternly, "your pupils are the witches of the future. I shudder to think what the future will be like."
>
> He paused, and there was complete silence. Miss Hardbroom glared at Mildred. (p.59-60)

For Oliver Moon (Mongredien 2006), Mrs MacLizard's nomination of Oliver for the 'Young Wizard of the Year' award brings the issue of enculturation into the home, as the prize is judged equally on academic merit and family circumstance. This creates a problem for Oliver as his family have begun to take on a more human way of life and thus, in his eyes, are "eye-poppingly awful at *being a witch and wizard*" (p.9). As a result of entering their son in the competition, Mrs MacLizard does not just impact on Oliver's socio-cultural behaviour: she affects his whole family, who decide to return to more traditional practices and lifestyles as a result of the judges' visit to their home. Oliver does not win the competition, but his participation has ensured that his entire family are reminded of what is appropriate and expected from witches and wizards.

In summary, no new roles for the teacher in the classroom were identified within this category to add to the seven previously indicated, but there was a more detailed depiction of the teacher as family member presented in Wilson's (2002/2008) narrative. The prevalence of disciplinary activity dominated the discourse. Nurturing and classroom management became benign and bland as opposed to overtly concerned with physical and emotional safety. Pedagogy was described in detail, but not always favourably, with teachers seeming ineffective in the face of their pupils' greater understanding of topics being studied as well as the nature of learning itself; and aspects of cultural arbitration were developed to include celebratory as well as participatory events. Staff in leadership roles were present, but often isolated and distant from the pupils and the teaching; and only one book, *The Worry Website*, depicted the teachers as protective guardians of their pupils' well-being. For the readers most likely to access these narratives, the

teacher is present, but only because the child-protagonist has to engage with them within the school context.

4.2.c Books for moving from experience to independence

Experienced and Independent readers are interested in more extended narratives, nuanced characters and plots containing more subtle messages and meanings. They are no longer concerned by the mechanics of reading, and as such are "willing to take on more extended and more challenging texts" (CLPE 2016: p.4). As a result, some of books placed in this category feature because of the subject matter and some because of the length or complexity of the narrative, either in terms of plot or structure.

While all of the texts included a school setting within the narrative, they did not fall into distinct generic categories beyond school story/other. For this reason, I have grouped them according to the importance of the teacher-pupil relationship to the main plot.

Generic Groups: Types Of Narrative for Experienced and Independent Readers

Relationship between staff / pupil pivotal to the plot	Relationship between staff / pupil part of the plot	Relationship between staff / pupil surplus to the plot
The Demon Headmaster	*First Term at Malory Towers*	*The Great Ghost Rescue*
The Brilliant World of Tom Gates	*Well Done, Naughtiest Girl*	*Demon Dentist*
Matilda	*The Lottie Project*	
	The Boy in the Dress	
	Daizy Star, Ooh La La!	

Table 5 Generic categories of novels for experienced and independent readers

There were 53 teacher characters across the ten books placed within this category; however, due to the popularity of Roald Dahl's (1988/2016) *Matilda*, this has been analysed in detail separately and is discussed in section 4.3 of this chapter. The remaining nine books contain a total of 44 characters, making the mean centrality of characters per book 4.8, with values between 3 and 10. The increased number of teachers per texts was mainly due to the introduction of boarding school and secondary school narratives, where pupils came into contact with more than one class teacher.

Across the whole category, and including *Matilda*, 58% (n=31) of the characters were female, although this was significantly skewed by a largely female staff of ten in Enid Blyton's

(1946/2006) *First Term at Malory Towers*, which is set in a girls' boarding school. As with the books in the previous category, the lack of illustrations in four of the ten novels, and the fact that not all of the teachers referred to in the text were illustrated even in those books containing pictures, meant that age, race and ethnicity were difficult to judge. The majority of characters in cases where it was possible to ascertain age were deemed middle aged (23%; n=12), but over half of the characters (57%; n=30) were classed as age unknown due to a lack of textual detail. In terms of race and ethnicity, only one character (2%) was presented as possibly BME through their moniker; thus, if the 58% (n=31) of characters unidentified are assumed to be the same as their authors, this would make the proportion of the sample 98% (n=52%) white. It was interesting to note that throughout this category the authors included diverse student populations, often in the form of a best friend for the protagonist that comes from a BME background, but the teacher population received no such treatment.

A new category to add to the seven roles previously identified emerged during the analysis of this group, that of the Teacher as Entrepreneur. In *The Great Ghost Rescue,* Eva Ibbotson (1975) presents Mr and Mrs Crawler, a couple who have established their own boarding school primarily to provide an education for their rather objectionable son, Maurice. While novels that appear in the category for mature readers do refer to home-schooling, Norton Castle School seems to be the Crawlers' alternative, using income from other students in order to fund a formal education for Maurice rather than having to deal with him themselves:

> What with his dimpled knees, hot feet and piggy eyes the colour of baked beans, Maurice was not really a great joy to anyone. On the other hand if it wasn't for Maurice there wouldn't have been a school because his parents were the Headmaster and Headmistress. They had started the school for Maurice because he hadn't settled in the school they sent him to. He hadn't settled in *five* schools they'd sent him to and no wonder. Maurice was a bully and a liar and a cheat. (p.27-8)

While not all entrepreneurial activity by teachers was as a result of such self-interest (for example the joint head teachers in Blyton and Digby's *Naughtiest Girl* series, 1940-2014), in this case the Crawlers are presented as the antithesis to the nurturing, altruistic teachers depicted in early years environments in particular. They do appear to want to better the school: when one of the child-protagonists lies to them about a possible benefactor willing to donate money, they bicker about whether the school needs a new cricket pavilion or dining hall rather than

something that would benefit them personally. However, the Crawlers were still indicative of a more calculating teacher, willing to use the school system to suit their needs.

This was also evident, albeit on a grander scale, in the actions of the Demon Headmaster (Cross 1982/1009), whose plan to control the nation and bring order to chaos starts with the control of one school. The Headmaster's use of hypnotism as a form of pedagogy and correction was far more sinister than the actions of the disciplinarians in the previous category; he is willing to kill the pupils who try to foil his plans. The absolute power of the teacher, and pupils' associated lack of efficacy, are underscored in Cross's novel, as even when the pupils try to enlist the help of other adults they find the Headmaster has the upper hand: he simply ensures that the majority of the staff and pupils reiterate the story he wants them to tell, and the small number of children who are not in his power are disbelieved, even by their own parents. Thus, the system works for him, as the protagonists' mother is not willing to challenge the Headmaster on the word of her children alone due to the teacher's position and status. In addition, the staff are hypnotised to do his bidding, the implication being none of them are able to behave as autonomous professionals.

In the end, what defeats the Headmaster is the non-conformist pupils' ability to think outside the box and to be creative. He needs the assistance of one of the pupils, Dinah, to win a television quiz and gain access to the nation through their TVs because his pedagogical methods of rote learning are not effective enough to guarantee success; and even though she has been hypnotised by him in the past she has been able to work out what is going on through her own ingenuity. The small number of pupils impervious to his power deduced not only his methods, but his plan for domination, although they mistakenly attributed his motivation as entrepreneurial greed:

> To their amazement, the Headmaster suddenly flung back his head and laughed, soundlessly and horribly. When he stopped, he shook his head at them sadly.
>
> "Money? Oh yes, I should be really pathetic if that was all I wanted. No wonder you have been my enemies. No wonder you think I am wicked."
>
> "Well you are, aren't you?" Ingrid said stoutly. He shook his head at her again.
>
> "No, I am not wicked. My plans are for the good of everyone." His voice rose, almost hysterically. "My plans are glorious and splendid!" (p.137)

In actual fact, the Headmaster is shown to be completely delusional about what is best for everyone as he essentially intends to turn the nation into unthinking robots. This is another subversion of the altruistic and benevolent teacher, but way beyond the benign ineffectiveness seen in the previous category: he may be philanthropic in his own mind, but it is entirely misplaced.

Neither the Demon Headmaster nor the Crawlers are concerned with nurturing the pupils in their charge. They are disinterested in the emotional and physical well-being of the children, in the Crawlers' case not even noticing when one of their pupils disappears from the school in order to travel first to London and then to Scotland, accepting the flimsiest of lies from another pupil (albeit the cleverest in the school and the only girl) in order to explain the absence. These school leaders are not intended to be admired or revered, but rather despised because of their uncaring natures.

Another head teacher who demonstrated a clear disdain for pupils, and whose true motivations are only revealed at the end of the tale, is provided by David Walliams in *The Boy in the Dress* (2008/2013). Mr Hawtrey is shown to be a strict disciplinarian, able to silence an entire playground of secondary school pupils through his mere appearance:

> At that moment the headmaster's face peered out of the window. "School!" he bellowed. The playground fell silent. "Who kicked this ball?" He held the tennis ball between his fingers with the same sense of disgust that dog do when they are forced to pick up their dog's doo-doo.
>
> Dennis was too scared to say anything. (p.61)

Throughout the narrative Mr Hawtrey metes out arbitrary and unfair punishment, particularly when the protagonist Dennis is exposed as a boy in a dress rather than a female exchange student at school. However, with the help of the local newsagent, Dennis in turn discovers Mr Hawtrey's own proclivity for cross-dressing, the ultimate reason for his excessive, almost hysterical response to his pupil's actions, and this information enables the expelled Dennis to blackmail the head teacher into letting him return to school.

Walliam's description of all the teachers, including Mr Hawtrey, borders on caricature, and his choice of names based on actors from the *Carry On* film franchise (dir. Thomas 1958–66) suggests he intended them to be read as figures of fun. Although the head teacher is initially

depicted as a tyrannical figure keeping order at school, by the end of the story he has been shown to be deceitful and unconvincing in both his role as a school leader and as a woman:

> "Are you trying to blackmail me?" Mr Hawtrey asked severely.
>
> "Yes," said Lisa and Dennis simultaneously.
>
> "Oh," said Mr Hawtrey, suddenly deflated.
>
> […]
>
> "Thank you so much," said Mr Hawtrey sarcastically. "You know, it's not always easy being a headmaster. Shouting at people all the time, telling them off, expelling them. I need to dress up like this to unwind."
>
> "Well that's cool, but why don't you try being a bit nicer to everyone?" asked Lisa.
>
> "Utterly absurd idea," replied Mr Hawtrey. (p.215-7)

Mr Hawtrey's view that it is a head teacher's job to maintain discipline through constant reprimands and rebukes even though it is difficult to sustain suggests that he is playing a role that not even he is entirely comfortable with, but that he feels is expected of him. Ironically, Lisa's response as a pupil demonstrates she holds no such expectation, and previous events illustrated parents' disapproval of Mr Hawtrey's approach, all of which begs the question who is it that he believes will disapprove or fail to respond to a nicer school leader, if not the pupils or the parents? Walliams provides no more clues, but the reader is left with the sense that he is both puzzled and bemused by this aspect of teaching behaviour.

Not all of the texts contained the kind of authoritarian depictions discussed thus far: kinder, more consistent and just methods of discipline were also in evidence within the category, with several examples of firm-but-fair teachers actually undertaking the bulk of the discipline. Miss Potts and Miss Grayling from Malory Towers (Blyton 1946/2006) were the embodiment of the boarding school house and head mistress respectively, appearing briefly each time to dole out words of wisdom or bring pupils back into line when others, such as the French teacher Mam'zelle Dupont, were unable to maintain discipline. Digby's (2007) continuation novel, based on Blyton's Naughtiest Girl character, reflected the same characterisation in Miss Ranger, the form tutor, and the impossibly reasonable Miss Belle and Miss Best, who served as joint head

teachers. It is interesting to note that this novel contained a preface written by Gillian, Enid Blyton's daughter, in which she observes that her mother was a trained Froebel and Montessori teacher who had been fascinated by the work of A.S. Neill, and as such it is unsurprising that her depictions of teachers show them valuing pupil voice and individual endeavour.

A more up-to-date, but even more reverential, portrayal of the teacher is offered by Cathy Cassidy (2012) in her novel *Daizy Star, Ooh La La!* Daizy's hero worship of her teacher, Miss Moon, does appear to be somewhat warranted in that she is not only fair and even-handed in her dealings with pupils, she goes above and beyond to provide her class with educational experiences they will remember. Miss Moon offers an exciting type of experiential learning, which starts theoretically in the classroom but extends to the real thing, in this case through a trip to Paris. Miss Moon is shown as organised, capable and protective, while at the same time allowing her pupils to develop their own talents by giving them creative space. She is not the only one: throughout the book, different teachers are introduced, such as Mrs Shine and Mr Smart, head teachers of the Secondary and Primary schools respectively, and the French teacher, all of whom appear to have a knack of putting pupils at their ease and making them feel safe and involved in their own learning. The only inconsistent teacher is Daizy's father, who had given up his job as a Geography teacher due to what the other characters call a mid-life crisis; however, by the end of the book he has realised the job satisfaction he had been searching for was his all along. Consequently he returns to teaching, although Daizy is not so pleased to learn he has been employed by her new Secondary school:

> "You are looking at the new Head of Geography at Brightford Academy," Dad announces proudly. "Won't that be great?"
>
> I look at Becca, and she looks at me. Our faces struggle to hide the horror, but the more I try the harder it gets and a wild, slightly frantic laugh escapes. Pretty soon Becca is laughing too, snorting and sniggering in a very unladylike way.
>
> There is only one thing worse than a dad who dresses in a squirrel suit, and that is a dad who teaches geography at your new secondary school
>
> I swallow back my giggles. According to Beth and Willow, embarrassing parents are all part of growing up. If so, I will be getting VERY grown up, any day now. (p.177)

While the other teachers appear consummately professional, what we know of Daizy's father from the descriptions of their family life does diminish the reader's ability to view him in the same light as the others. In this respect, the depiction of the teacher outside of school as an ordinary human being damages the façade somewhat. However, we are left with the realisation that he will become Mr Star in the classroom, and will likely seem the same as the other celestial teachers to those pupils who only meet him in that capacity.

While some teachers shone, across the narratives the principle of the invisible teacher was revisited. The Demon Headmaster directs one of his staff members, Mr Venables, to do his bidding by intimidating and blackmailing Dinah, but the rest of the staff stay unnamed and irrelevant as far as the child-protagonists are concerned (Cross 1982/2009). In *Malory Towers* and *Well Done, Naughtiest Girl*, Blyton (1946/2006) and Digby (2007) name other members of staff, but only as backdrop characters to add a note of realism or, as Nikolajeva (2002: p.113-4) suggests, to "add color [sic] to the narrative [...] They have no essential role in the plot, but make the setting more familiar and believable".

In *Demon Dentist* the teachers fade to invisibility in a myriad of ways. The head teacher, Mr Grey, is presented as so non-descript that he is unable to get the attention of his pupils. The detailed description of his appearance, which highlights how bland and mediocre he is, comes immediately before a pupil has to step in just to bring some kind of order to proceedings in an assembly.

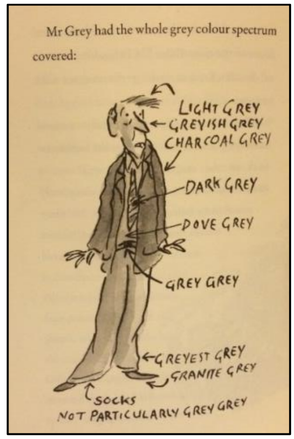


Figure 31 Mr Grey

> "C-c-c-come on now, settle d-d-d-down..."
>
> Mr Grey stammered when he was nervous. Nothing made him more nervous than having to speak in front of the whole school. Legend had it that one day

the school inspectors visited and they actually found him hiding under his desk pretending to be a footstool.

"I s-s-said, s-s-s-settle d-d-d-d-d-d-own…"

If anything, the hum of the kids became louder. Just then Gabz stood on her chair and shouted at the top of her voice...

"COME ON! GIVE THE OLD FART A BREAK!!!" (p.41)

Mr Grey is depicted as the opposite of most other head teacher characters. Where many of the heads are the ultimate authority in their schools, Mr Grey has no presence, or, it would seem, dignity. He is unable to control behaviour or represent his school to others; and in the case of the pupil-protagonist, Alfie, he is totally unhelpful. Alfie is the sole carer of his disabled father, and suffering from very visible neglect, but Mr Grey's self-absorbing anxiety means he does not notice.

Other teachers are portrayed as no better. Drama teacher, Mr Snood, is depicted as more defined than Mr Grey through his wearing of black, but this leads to him physically disappearing through the illustration in a similar way to Miss Wright (Mackintosh 2011) from the first category of books for beginning/early/developing readers:

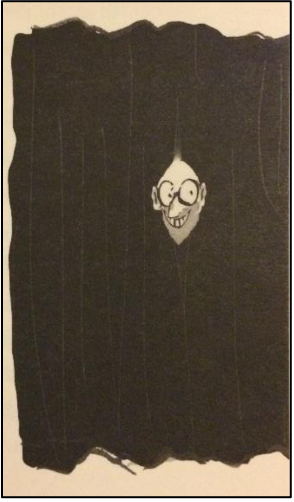


Figure 32 Mr Snood disappears

Mr Snood provides comic relief through his pretentious insistence that everything inside (and subsequently outside) his classroom be treated as impro; his inability to recognise what is really

happening, his ethereal presence and his obliviousness to the significance of events, are clearly intended to be amusing. However, there is a certain unfortunate irony to the fact that this same obliviousness has led to Mr Snood, and indeed all the staff in the school, failing to recognise the neglect of Alfie. He and the other teachers have no meaningful presence, and thus are invisible, in Alfie's life, at least until the point where it has already been saved by others. They are part of the community that help him escape the Demon Dentist's clutches, but only after his father's direct intervention; and, though they are pictured in the pews behind him at his father's subsequent funeral, he is emotionally supported by his social worker, Winnie, and the local newsagent, Raj.

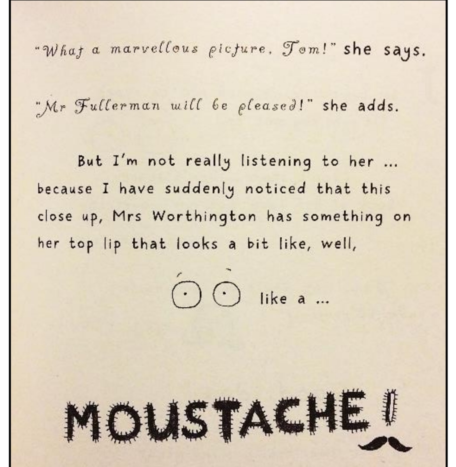
The most effective, and certainly in my view the most multi-faceted teachers in this category are found in Liz Pichon's (2011) *The Brilliant World of Tom Gates* and in Jacqueline Wilson's (1997/1998) *The Lottie Project*. The teachers in both stories are presented as caricatures by their pupils as part of first-person narratives, but in fact display several of the characteristics identified by Dockett et al (2010) and within this thesis: they discipline and nurture, manage their classes, demonstrate pedagogical skill, are arbiters of culture and provide protective guardianship when necessary, within the contexts of their plot.

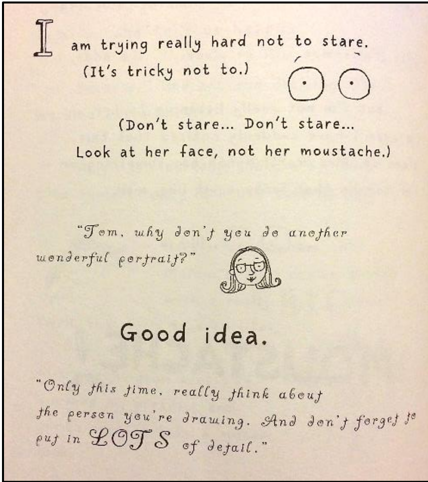
In *Tom Gates* the protagonist comes into contact with four teachers, all of whom are pivotal to the story, although it is Tom's class teacher, Mr Fullerman, who is presented as the pupil's nemesis and saviour.

Figure 33 Tom Gates' illustration of Mr Fullerman

Pichon (2011) presents the story through an extended narrative which combines the visual and textual forms: cartoon drawings and speech bubbles are integrated into a prose narrative, with

Tom as the author/illustrator; and examples of his "schoolwork" are integrated into the story alongside present-tense anecdotes from his home and school life. This means readers get visual cues that go beyond the text regarding the reactions of the teachers to Tom's behaviour, as well as a filtered view of their appearance. The drawings emphasise elements Tom finds amusing or noteworthy about the teachers, for example Mr Fullerman's "beady eyes" (p.5) and the unfortunate Mrs Worthington's moustache:





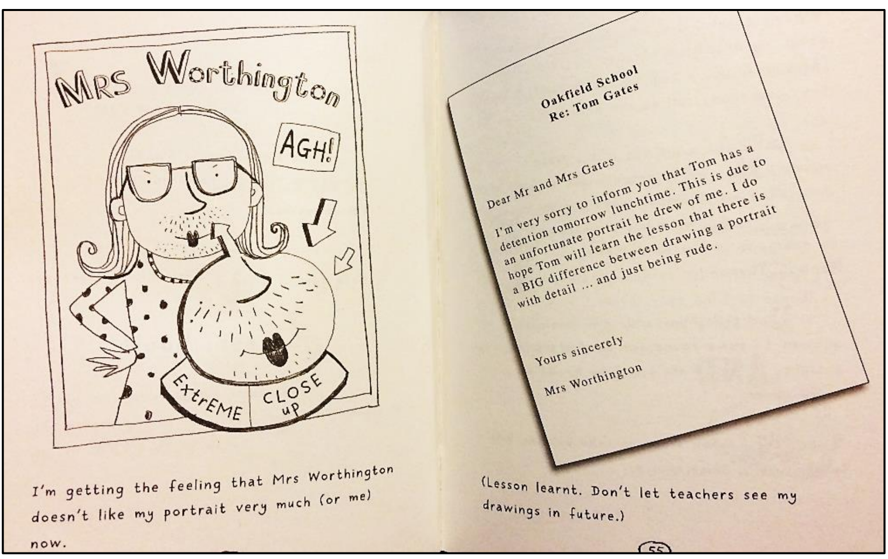


Figure 34 Mrs Worthington's Moustache

Throughout the text the teachers are shown to be caring without being too easily manipulated: Tom thinks he has fooled his teacher with notes from home, but during Parents' Evening Mr Fullerman shares the notes with some of Tom's excuses and determines he has not actually had parental support with missed homework. Tom's parents are in fact constantly worried about Mr

Fullerman's opinion of them and their family, going to great lengths to mitigate some of Tom's more creative stories that imply irresponsible behaviour on their part:

> Instead Mum gives me a note for Mr Fullerman.
>
> "Dear Mr Fullerman,
>
> We are delighted Tom got five merits. Also, can I just say that this is not the usual type of holiday we have. We are actually VERY responsible parents…" (p.31)

In this way Mr Fullerman is shown to be Tom's guardian rather than nurturer: Tom's parents' concern demonstrates that they do not wish the teacher to have any doubt about their fitness as parents, and indicates the view that teachers have the power to act if children are not being cared for.

In terms of discipline, all the teachers Tom comes into contact with are shown to be willing and able to enforce discipline, but in a fair manner that is commensurate with the misdemeanour; and they are encouraging of pupils' talents, offering multiple opportunities for pupils to engage with the curriculum and beyond. In addition to Mrs Worthington's guidance during the ill-fated art lesson referred to in Figure 34, Mr Fullerman offers many creative writing opportunities, Mrs Nap the music teacher runs a school choir (which Tom begrudgingly begins to enjoy until his boisterous behaviour in response to another pupil leads the teacher to ask him to leave) and Mr Keen the head teacher insists Tom sing his own composition in the school concert. He is, however, unaware it is actually quite a derogatory lyric about Tom's sister, and while Tom knows his behaviour is not always of the standard expected he seems unwilling to be deliberately disrespectful so delays playing in the concert until his friend is able to aid his escape by setting off the fire alarm.

In addition, cultural arbitration appears in the form of a trip to the museum, a common trope across all categories; however, it also appears in an out-of-school context that reinforces Mr Fullerman as a rounded person with a life beyond teaching. Tom's dream of seeing his favourite band is in jeopardy when his concert tickets get destroyed just before the event. Not only does Mr Fullerman appear at the concert, dressed in leather trousers that are nothing like his usual school clothing, but he is able to get Tom and his father backstage tickets due to his connection to the band's manager, a childhood friend. Thus Mr Fullerman crosses the divide between high

culture and pop culture and facilitates his pupil's engagement with both, although Tom's appreciation is mitigated somewhat by the leather trousers, by which he is clearly not impressed.

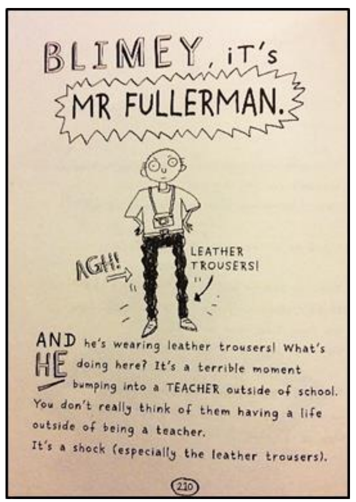


Figure 35 Mr Fullerman at the concert

Miss Beckworth in *The Lottie Project* (Wilson 1997/1998) also deals with a different facet of culture in her dealings with her pupils: through her history teaching she enables the children to engage with cultural history, encouraging research and an understanding of personal narratives rather than visits to institutions. Charlotte (known as Charlie) the wayward narrator, is tasked along with the rest of the class to conduct a project into the Victorians and throughout the novel constructs a narrative around the life of a Victorian maid of the same age as herself.

Glimpses of Miss Beckworth's teaching suggest an element of didacticism, however, similar to the case of Mr Fullerman, we the reader are having our view mediated by Charlie's first person narrative and Nick Sharratt's illustrations, which are not always complimentary:

> There are some teachers – just a few – who have YOU'D BETTER NOT MESS WITH ME! tattooed right across their foreheads. She frowned at me with this incredibly fierce forehead and said, 'Good morning. This isn't a very good start to the new school year.' (p.3)

Figure 36 Miss Beckworth

After this initial meeting it is perhaps not surprising that Charlie labels some of Miss Beckworth's lessons boring. However, at the end of the project Miss Beckworth publically acknowledges and validates Charlie's efforts, praising her creative approach to the work in a way that acknowledges there is more to learning than the recitation of facts:

> Miss Beckworth paused theatrically.
>
> 'Jamie's brilliant project tells us almost all there is to know about Victorian times. But there's another project that tells us what it *feels* like to be a Victorian.' And she held out MY project!!! 'I'm so impressed with your diary of Lottie the Nursery Maid that I'd like to award you a prize too, Charlotte.' (p.189)

Despite the initial depiction of Miss Beckworth as a stickler for rules and order she turns out to be remarkably flexible and adaptable: not only does her pedagogic approach allow pupils to utilise their strengths, she calmly assesses and deals with an outburst of Charlie's rooted in the pupil's guilt over an incident outside of school in a way that leaves her feeling supported rather than judged. Miss Beckworth is more than the classroom manager she appeared to Charlie in their first meeting, where a new seating plan caused tension between pupil and teacher. She is a figure of stability in an otherwise chaotic life, providing boundaries rather than unnecessary discipline, and nurturing when needed to ensure her pupil thrives. In return for being more than one-dimensional she gains the trust and respect of Charlie while still maintaining an entirely professional (as opposed to personal) persona.

Thus, texts in this category present the reader with an opportunity to view teachers exhibiting extreme behaviour and abuses of power, but also behaving in ways that enrich their pupils' lives. Cultural arbitration and nurturing took on new forms beyond that evident in previous categories, and entrepreneurial activity became more explicit as a characteristic of teacher-behaviour. Pupils reading at this level are beginning to meet teacher-characters that are sometimes misunderstood or disregarded by their own pupils, but through the writing and the illustrations (where applicable) are presented in a way that is accessibly nuanced.

4.2.d Books for mature independent readers

The final category used to classify the texts considered books for mature, independent readers who "can handle a wide range of texts, including some young adult texts" (CLPE 2016: p.12). These readers have reached a stage where they are actively engaging with reading for their own enjoyment, and they are able to recognise prejudice, bias and nuance within the narrative and any associated illustrations. They are also critically aware and able to reflect on authorial intent, meaning that they are not intimidated by texts' ambiguity, irony or other features of more adult narratives.

As a result of the level of confidence readers in this phase have, I placed extended narratives which required an element of reader-resilience within this category which led to a total of 11 texts from the corpus being included; however, one was *Harry Potter* (Rowling 1997) which has been analysed separately for reasons explained in section 4.1. Some of the books, such as *The Secret Diary of Adrian Mole aged 13 ¾* (Townsend 1982/2002), *Carrie's War* (Bawden 1973/2014) and *Harry Potter and the Philosopher's Stone* (Rowling 1997), are clear examples of crossover fiction, while others, for example *Teacher's Dead* (Zephaniah 2007) and *Web of Lies* (Naidoo 2004), are definitely YA rather than children's literature. As Kohl (1995/2007) indicated, the nature of YA fiction means that texts in this group dealt with challenging themes: questions of faith, divorce, serious illness, death, murder and the effects of war all featured, and some of these appear in several of the narratives.

The generic groups could have been organised in a range of ways, but when considered in terms of the teachers rather than the plot there emerged four categories. Three of the texts were classed as traditional boarding school narratives; indeed, within this category we find the archetypal School Story in the form of *Tom Brown's Schooldays* (Hughes 1857/2013). Three

stories were linked by elements of what Pinsent (2014: p.115) termed "'issues-led' fiction": defined as here as societal realism, these texts either referred to or mirrored real-life events such as the Falklands War, political refugee status and the recruitment of child soldiers in Nigeria and Sierra Leone, gang activity and violence in schools. Alternative Provision provided a contrast with contemporary schooling formats and structures in three more narratives, frequently in the form of home schooling but also by comparing past and current curriculum content. Finally, two texts were grouped as In Loco Parentis Imprudentis, or In Place of the Parents but Unaware (although it could equally be unsuspecting). In both of these novels the parents are absent, either because the protagonist is an evacuee or an orphan, and in both the teacher fails to act in their place as a protective or nurturing figure.

Generic Groups: Types Of Narrative for Mature Independent Readers

Boarding School Narrative	Societal Realism	Alternative Provision	In Loco Parentis Imprudentis
Tom Brown's Schooldays	*The Secret Diary of Adrian*	*Skellig*	*Carrie's War*
The War of Jenkins' Ear	*Mole Aged 13 ¾*	*Scarlett*	*Stormbreaker*
Harry Potter and the	*Web of Lies*	*The Graveyard Book*	
Philosopher's Sone	*Teacher's Dead*		

Table 6 Generic categories of novels for mature independent readers

Across the category there were 64 teacher-characters, providing 39% of the overall sample. The mean centrality of characters per book, including *Harry Potter*, was 5.8, with values between 1 and 8: a number of the texts had ensemble casts of teachers due to the boarding school and secondary school settings that were a feature of all of the novels, i.e. all the narratives included. This is the only category to have more male than female teachers, with 56% (n=36) male, 42% (n=27) female and 2% (n=1); and of the six identifiable head teachers, only two were women.

Age was almost impossible to determine in the majority of cases because of a lack of references in the text, meaning 80% (n=51) were classed as unknown. Three characters (4%) were referred to in their narratives as young, with the remaining 16% (n=10) identifiably middle aged or old. Although two of the texts had illustrations at the beginning of each chapter, there was only one image of a school teacher, found in *Scarlett* by Cathy Cassidy (2006/2011); Chris Riddell's illustrations in Gaiman's (2009) *The Graveyard Book* did include a character instrumental in the protagonist's education, but as will be discussed in detail later in this section he was both immortal and a mentor rather than teacher so not typical of the role.

Similarly, it was difficult to determine race and ethnicity, although some assumptions could justifiably be made. Two characters (3%) were ascribed to the BME category, though they came from the same book: in *Web of Lies* Naidoo (2004) gives one character an Arabic name (Ms Hassan) and describes another, Mr Hendy, as having "black curly hair swept back from his pale brown forehead" (p.30). The 22 characters (34%) who were identifiably white were sometimes judged so because of how BME people were referred to in the narrative, for example in *Tom Brown's Schooldays*, written at the height of the British Empire and casually racist when describing an old boy's journey through the South Seas, we can presume that a BME member of staff would be worthy of note, leading to the assumption all the staff are mono-culturally white. Notably, a particular difficulty in assuming the race or ethnicity of the remaining characters was the inclusion of magical or otherworldly individuals, for example in *The Graveyard Book* and *Harry Potter,* the latter of which is analysed in section 4.4.

The pupil-protagonists within this category were often young adults in the secondary phase of their education, placing them between the ages of 11 and 18. This affected the role of the teachers being described. Instead of general specialists, the teachers were linked to subject areas or management roles, e.g. there are several head teachers and deputy heads; Mr Hendy was a PE teacher; while Adrian Mole (Townsend 1982/2002) spends time describing lessons such as Art with Ms Fossington-Gore or Geography with Miss Elf. Female school teachers in *Adrian Mole* and *Skellig* (Almond 1998) were confined to the Arts and Humanities; they were also portrayed as prone to outbursts of emotion and lacking skills in behaviour management. However, this sort of representation was not universal, with several instances of women in a range of roles and exhibiting their management prowess. Ms Hassan, Maths teacher (Naidoo 2004), and Mrs Martel, Head teacher (Zephaniah 2007), both teach in similar urban environments affected by violent gang activity, and yet both are able to maintain an element respect from their pupils. This does not mean they avoided being challenged, but they were clearly shown to be able to maintain their position even when faced with opposition. In fact, they epitomised an alternative construction to the nurturing female teacher of the picturebook texts: instead of demonstrating their care and concern for their pupils' well-being through individual interaction, these teachers tried to mitigate the evils of the wider world by remaining calm, consistent in their approach and focused on maintaining a standard of education they felt would benefit their pupils.

This was by no means confined to female characters, and it was noticeable that both genders were afforded the same responsibility for guarding against disruptive influences that might impede their pupils; they were also both able to fail in this role. While Mrs Martel (Zephaniah 2007) successfully induces a confession from the killers in her school (albeit with the help of a persistent pupil), Mrs Mulhern is unable to recognise the truth behind her errant pupil's behaviour (Cassidy 2006/2011); and Dr Arnold's success in changing the culture at Rugby School (Hughes 1857/2013) is matched in equal parts by Henry "Rudolph" Stagg's inability to control his private school pupils' antagonism towards the local population (Morpurgo 1993).

Women were not necessarily any more perceptive than men regarding the emotional state of their pupils either. In *Carrie's War* (Bawden 1973/2014) and *Stormbreaker* (Horowitz 2000) teachers only appear briefly, but are seemingly oblivious to the impact recent events have had on their charges. Miss Fazackerly can perhaps be forgiven, as she is herself affected by the consequences of WWII in her capacity as accompanying adult for a group of evacuees. In addition, she is described as "one of the kindest teachers in the school" (Bawden 1973/2014: p.16), however when their well-being is under threat by their over-bearing foster-carer she is significantly absent. In Alex Ryder's case, his maths teacher Mr Donovan, who appears even more fleetingly than Miss Fazackerly, is so focused on his teaching he fails to interact with his pupil: "When Alex came into the classroom, the teacher, Mr Donovan, was already scribbling on the whiteboard, setting out a complicated equation" (Horowitz 2000: p.21). This in itself is not problematic, except that Alex, already an orphan, has just returned to school after his guardian uncle's funeral. The lack of any sort of acknowledgement is telling; the teacher is either unaware or is choosing to ignore his pupil's situation.

Mr Donovan does not fare any better as a pedagogue, however. His only interaction with the grieving boy demonstrates his lessons lack challenge, at least for the pupil-protagonist:

> "Alex?"
>
> Alex looked up and realised that everyone was staring at him. Mr Donovan had just asked him something. He quickly scanned the whiteboard, taking in the figures. "Yes, sir," he said, "x equals seven and y is fifteen."
>
> The maths teacher sighed. "Yes, Alex. You're absolutely right. But actually I was just asking you to open the window." (p.22)

Although early education is referred to in two of the narratives (Hughes 1857/2013 and Gaiman 2009), the pupil-protagonist does not actually experience a primary education in a contemporary sense. Tom Brown, with all his wealth and privilege, disrupts the activity in the local schools, first by riding a Shetland pony around the Dame's cottage and later causing mischief outside the boys' school until the master agrees to let selected sons of his father's labourers leave school early each day to play with him. Local teachers of the general populous were not deemed worthy of respect by those with wealth in Hughes' time, and neither were those involved in the private school sector who were not deemed gentlemen. Tom himself learned in isolation until being sent off to be properly educated, first at private school and then, when that was found wanting, public school. While some of Tom's, and indeed Hughes', attitudes seem archaic now, *Tom Brown's Schooldays* continues to influence the genre of the boarding school story (Pinsent 2014) and echoes of the cult of the school leader established here can be heard in the speeches of Mr Stagg (Morpurgo 1993) and Professor Dumbledore (Rowling 1997). Equally, Tom's early disdain for teaching staff outside (and sometimes in) the public school arena is replicated in texts where the pupil does not feel appreciated by the staff, such as in Adrian Mole's critique of the quality of the education he is receiving (Townsend 1982/2002) and Scarlett's rejection of all attempts to school her in a traditional sense (Cassidy 2006/2011).

In Scarlett's case, her teachers have failed to recognise the lonely child still traumatised by her parents' divorce, and similar to Miss Fazackerly and Mr Donovan they could be deemed In Loco Parentis Imprudentis: their responsibility to ensure the welfare and well-being of the pupils is seemingly not supported by an understanding of human behaviour. However, the reason that *Scarlett* is categorised as Alternative Provision and not in the same group as *Carrie's War* and *Stormbreaker* is that Scarlett does in fact find a teacher to help her overcome her difficulties: her step-mother Clare. Having been sent to Ireland to live with her father, Scarlett discovers she is still classed as a primary school pupil there, but the tiny school and its solitary teacher, Miss Madden, are unable to cope with behaviours perfected in large secondary school environments. After listening to Scarlett's reasons for walking out of the class Clare suggests that she be home-schooled, and from this point on Scarlett is gently guided rather than directed or instructed. As a result she begins to engage with learning, very much on her own terms but with the support of Clare as a facilitator. The strict regimes and disciplinarian approaches deemed necessary to get her to conform in the past become redundant; and though at the end of the book Scarlett chooses to return to traditional schooling back with her mother, it is safe in the knowledge that learning can be purposeful and enjoyable if only she chooses to find it so.

Miss Madden is actually the only school teacher depicted in an illustration within this category and she is very much reminiscent of the primary teachers found in texts for early reading and fostering fluency, ie female, wearing glasses and a beaded necklace.

Figure 37 Miss Madden

She also insists on speaking to Scarlett in Gaelic during her first day, a language the pupil from London is not familiar with and cannot understand. This makes her feel stupid in front of her new peers, leading to an episode that sounds like a panic attack, which in turn makes Scarlett run away. This again indicates a complete lack of awareness of not only the causes of stress for children and young adults, but also of the associated signs and body language. The language barrier created by Miss Madden could also be seen as cultural arbitration: she and the class have a shared understanding from which Scarlett is excluded. Within this text, then, it takes a non-teacher to bridge the gap between the learner and her education, while the professionals in role are unable or unwilling to even attempt it.

Developing a shared cultural understanding is more subtly and implicitly handled in David Almond's (1998) *Skellig*. Mina is also home-schooled, but unlike Scarlett is much more damning of the school-based approach to education:

> "My mother educates me," she said. "We believe that schools inhibit the natural curiosity, creativity and intelligence of children. The mind needs to be opened out into the world, not shuttered down inside a gloomy classroom." (p.47)

Almond is clearly in agreement that school is a place of negative experience, and appears to hold the teachers responsible: all of his teacher-characters have unflattering nicknames, such as

Monkey Mitford, Rasputin and the Yeti. Even their real names are unappealing, with Miss Clart named after a Northern English and Scottish term for sticky mud. Furthermore, even though we do not witness any particular home-school lessons the pedagogical approaches Almond values are evident in Mina's descriptions of her own learning, and it is her poems, stories of mythical and actual creatures, and of folklore, that begin to connect Michael with the people around him, simultaneously distancing him from his formal fact-based education.

Issues of faith, belief and scepticism are also a feature of Toby Jenkins' experience at boarding school (Morpurgo 1993), where teaching staff are judged based on their adherence to the rules and codes of the school rather than their knowledge or skill as educators. Teaching staff within this private school environment are flawed in a range of ways: individuals are superficially interested in pupils based on engagement with their subject; ineffectual and inexperienced; inconsistent, threatening, even bullying; and in one case an overt alcoholic. Nevertheless, all believe in the school spirit, none more so than the head teacher. They are willing to overlook aggression from pupils if it is aimed at defending the honour of the school, but punish severely any actions which may bring it in to disrepute. When it emerges a pupil has claimed to be Christ reborn, the disciplinary measures are public, humiliating and delivered with righteous indignation, despite the fact that the majority of the school is unaware of his claim, and the pupil is immediately banished. After this, however, one of his actions appears to come to fruition when a teacher's child who had been critically ill appears to recover, and the reader is left with the feeling that the staff's credibility is forever irreparably damaged.

The credibility of teaching staff was also in question in Townsend's (1982/2002) fictional setting. Adrian Mole may be unconsciously comedic in his diary, but he refers to aspects of society and historical events that people who grew up in 1980s Britain recognise; this gives the novel realistic undertones which extend to his depiction of school. Seen through Adrian's first person narrative, these secondary school teachers are equally, if not more, flawed than Toby Jenkins' (Morpurgo 1993). Only male teachers who are physically threatening appear able to maintain discipline, and none of them are depicted as particularly empathetic or nurturing, although Adrian's inflated opinion of his own genius and constant hypochondria make it difficult to tell if they are disinterested or just exasperated. Ms Fossington-Gore's attempt at enculturation through the ubiquitous museum trip is so disastrous she ends up on indefinite sick leave; Miss Elf is dismissed after a highly politicised nativity play which reflected the social tensions of the time; and the head teacher, Mr Scruton, seems concurrently dictatorial and ineffectual at maintaining

standards with staff and students. Throughout the novel the message would appear to be that teachers have little purpose other than tormenting their pupils.

Aside from Adrian's offhand, naïve view of the wider world, the texts grouped by their reference to societal realism presented a bleak outlook, and were characterised by a negative perception of teachers' ability to help. Whilst Adrian is convinced his teachers are failing to recognise and nurture his talents, in *Web of Lies* (Naidoo 2004) the opposite is true: Mr Hendy and Ms Hassan are well aware of their students' potential, but are not always able to help them break the cycle of violence enforced by the wider community. At times they are not even able to prevent bloodshed within the confines of the school, as the very first chapter begins with a teacher becoming the victim of an attack within his classroom when assailants slam the door on his hand while his attention is diverted. Throughout the story staff are presented as well-intentioned but hardened by their situation and, to an extent, resigned to the inevitable failure they will face in trying to reach some of their pupils. Different opportunities are offered through extra-curricular sports and clubs, but in the end gang culture proves more powerful than high or even popular culture for the many of the young people living in the urban setting.

A similar scenario is found in Zephaniah's (2007) *Teacher's Dead*. The story also begins with violence towards a teacher, but in this case it proves fatal: Mr Joseph, a popular teacher, is stabbed by a student in front of his classmates. The action prompts one of the witnesses to investigate the events in an attempt to try and make sense of what had happened, despite numerous warnings forbidding him from his head teacher, Mrs Martel. The student, Jackson, gets to know the deceased teacher's widow, and through her discovers a bit about the man's dedication to his job; this makes his murder more poignant and senseless, as he genuinely cared about the welfare of his pupils. As the events unfold, Mrs Martel also emerges as a committed school leader who places her school and pupils' well-being above all else, even when it does not appear to be the case. Ultimately, though, it is Jackson that uncovers the truth, not only about the killing but about the undercurrent of bullying, intimidation and abuse that led to the tragedy. Mr Joseph was an unfortunate victim who died because he was doing his job in a system that could be manipulated by the unscrupulous within a contemporaneous setting categorised by socioeconomic depravation, and where only the teachers seem unaware of their cohort's lived reality.

Not all teachers were unsuccessful in protecting, nurturing and instructing their pupils within this category, although it is telling that the most successful examples were found in non-

traditional settings. For instance, *The Graveyard Book* by Neil Gaiman (2009) was found in the BookTrust list entitled “Great Teachers in Children's Books” which purports to celebrate “books with characters who are great teachers” (BookTrust n.d.), and yet the individuals who are involved in formal schooling appear fleetingly as satellite characters: they act as a reminder of the world outside of the ethereal one in which Bod, the protagonist, lives but otherwise do not bring anything particularly noteworthy to his education. Instead, it is a series of otherworldly characters, from ghostly schoolteachers from past centuries to undead mentors and guardians, who provide Bod with the skills, knowledge and understanding that will ensure his survival.

Foremost among these are Silas, the boy’s protector and possibly a vampire, and Miss Lupescu, who is most definitely a werewolf. Bod (short for Nobody) ended up in the graveyard after escaping the massacre of his family as a toddler, and Silas’ guardianship ensured he escaped detection. Each teacher selected by Silas expands Bod’s experience: Letitia Borrows and Mr Pennyworth, both ghosts, provide him with the literacy and numeracy skills he needs to read, write and do arithmetic, albeit in very traditional terms as both died at least a century before the events in the book. Miss Lupescu teaches him how to survive the perils of the otherworld, which saves his life on more than one occasion. But it is Silas who teaches him about life and ensures that, when the time comes, he will be able to re-join the world of the living. Silas also takes safe-guarding very seriously: it emerges that he has travelled the world annihilating the organisation that murdered Bod’s family and wanted him dead. He achieves this with the help of Miss Lupescu, who actually gives her life for the boy, proving a commitment to her student that goes beyond the norm.

Throughout this category there are examples of teachers who devote their lives to teaching, such as Dr Arnold and Mr Joseph; and there are others who demonstrate their commitment to their pupils in more subtle and implied ways, for example Ms Hassan. But in the main, the teachers in the conventional school environments and classrooms were not the ones who protected and inspired pupils, or even taught them meaningful lessons. That accolade was given to those who had not been trained to teach, the alternative providers who operated outside the mainstream and were free to explore with learners rather than constrained by curriculums and regimes.

4.3 Matilda and the mythologisation of Miss Honey and Miss Trunchbull

One of the most frequently suggested titles mentioned when generating the theoretical sample, and one of only two that featured against all four criteria for selection, was Roald Dahl's *Matilda*. Written in 1988 and with original illustrations by Quentin Blake, the book was mentioned by two of the year 5 pupils but featured overwhelmingly in the selection of the primary trainees: 7 out of 10 listed it as a book they had read (the three trainees who did not cite it were male), with five participants, four female and one male, giving it as their first title in the list of their three choices. This mirrored the findings of the *Teachers as Readers* (TARs) interim report (Cremin et al 2007), which found that in, terms of teachers' own favourite childhood reading, "Blyton and Dahl were by far the most mentioned authors" (p.4). But it was Dahl alone who received more than double the number of mentions over any other author in response to the request to name "good children's writers" (p.5): 744 of the 1200 primary teachers surveyed by the project identified him and his work in the fiction and poetry sections. While Dahl's body of work may have been dismissed by critics during his lifetime and beyond for being commercially popular in its appeal for children (Rudd 2013) and questionable in some of the implicit messages in his plots and/or characterisations (Butler 2012), it would certainly appear that those same children have grown up into teachers who remember the enjoyment of his stories from their childhood perspective rather than allowing adult sensibilities to affect their view.

This endorsement by the educational establishment creates quite a paradox, as Dahl revelled in being subversive and viewed himself as "the voice of youth" in a world where adults were "the enemy" to children (Sturrock 2010: p.547). Dahl was unashamedly on the side of the young reader in his approach; unlike C.S. Lewis (1966/1982) he saw no need to appeal to the reader beyond childhood. This ironic contradiction has left many commentators baffled by the continual presence of Dahl's stories in the classroom, particularly given his seeming ambivalence towards authority in general and teachers in particular (Maynard and McKnight 2002; Pinsent 2012); indeed, it is even more peculiar that teachers in primary settings appear to have developed an "'over dependence' on Dahl" (Cremin et al 2007: p.8). However, others have recognised elements of a long "progressive, liberal tradition dating back to Aesop" (Grenby 2014: p.24) in his writing, which might, when coupled with his reputed ability to engage even those considered reluctant readers, explain his popularity with educators.

Matilda is typical of Dahl's anarchic style of writing for children: as Butler (2012: p.1) remarks, "he was (and remains) controversial", even in British children's literature circles where black humour is more prevalent than in other cultures (O'Sullivan 2005: p.29). It is interesting to note that *Matilda* was published in the same year as Dahl was invited to join, and swiftly resigned from, the government working party headed by Professor Brian Cox and commissioned to review the teaching of English in UK schools, leading to the publication of the Cox Report (DES 1989): a single meeting of the committee had been enough to frustrate him about the lengthy, convoluted process involved. Perhaps it was for the best, for although Dahl appears as one of the recommended authors in the interim report (DES 1988), according to one of his more well-known biographers "he wasn't unequivocally on the same side as the Conservative powers-that-were" and "*Matilda* […] is among other things an onslaught on Gradgrindian teaching methods" (Treglown 1994: p.268). That said, the first drafts of the tale presented very different representations of the teachers we now recognise (Treglown 1994; Sturrock 2010), though their fundamental disagreement over the best method to educate children were always an integral part of the tale: Miss Hayes the inveterate gambler and Miss Trunchbull, still very much a bully but less pivotal to the story, would not necessarily have had the cultural impact of the famous (and infamous) characters which eventually emerged. Miss Hayes in particular would not have been revered in the same way as her successor in the story.

However it is not actually the well-known fictional teacher-characters of *Matilda* that we meet first of all. Within the opening pages of the story, Dahl interjects a brief interlude of literary realism, addressing the reader directly in an immediate aside from which we can derive much about his views on the nature of teaching. The first teachers we are introduced to, on page 2, are what Dahl presents as authentic teachers in the real world:

> School teachers suffer a good deal from having to listen to this sort of twaddle from proud parents, but they usually get their own back when the time comes to write the end-of-term reports.

There are several interesting constructs presented, even in this simple statement. The first is the suggestion that teachers "suffer a good deal", which is in reference to listening to overly- and inappropriately-proud parents express delusions about their children's genius. The implication is that the teachers are powerless to correct the parents in conversation, and are unable to prevent or curtail the interaction, in other words:

Teachers have to put up with a good deal from parents	as opposed to	Teachers are able to control the situations they get into with parents; they do not have to tolerate them
Teachers have to listen to parents and accept what they are told about their children	as opposed to	Teachers can disagree with parents about their children's capabilities

This is followed by another implicit assumption that not only is report-writing one of the only ways teachers can have a 'voice', but that this is seen as an opportunity for revenge ("get their own back") and some form of restorative justice:

Teachers usually use the formal report process to get their own back	as opposed to	Talking honestly to parents throughout the year
Teachers know the truth about the children they teach	as opposed to	Parents are blinded to the faults of their children

Present right from the beginning, then, is the idea that teachers are ineffective due to their defencelessness in the face of parents' expectations on a day-to-day basis, but that in the finality of the end-of-term report, where they are allowed to put into writing their personal and professional judgment, they can be honest about pupils' capabilities to the point of rudeness with no fear of reprisal. Dahl enters a brief fantasy-scenario in which he describes the sorts of reports he would write if he were a teacher; they are written in increasingly humorous and derogatory ways about hapless imaginary children he deems "stinkers" in his invented class, although it is questionable as to whether the stinkers he describes are individuals or the entire cohort. The comments are completely in keeping with his style, revelling in his own cleverness, so we are left in no doubt these are the reports Dahl would write, questioning the employability of one child before casting aspersions about the hearing capabilities of another. A third child's performance is likened to that of an insect's larvae while a fourth is not only deemed shallow, but is blamed for goading Teacher-Dahl into his response

> A particularly poisonous little girl might sting me into saying, 'Fiona has the same glacial beauty as an iceberg, but unlike the iceberg she has absolutely nothing below the surface.' (p.3)

What is interesting here is that Dahl is suggesting that the report itself has no relevance for the child; the insults are not meant to wound the pupils they refer to, they are aimed as salvos at the parents. This indicates the assumption that, certainly in the case of the pampered and over-

privileged child, teachers and parents are in conflict, benign as it may be during the year, when the constructs proposed above suggest parents seem to have the upper hand.

There is an underlying scholarly tone to the bullying use of language, with frequent scientific references designed to prove the writer's (both actual Dahl and Teacher-Dahl) cleverness in the face of clearly (in his view) stupid parents. Thus the taunting and tormenting Dahl undertakes in the comments is not intended to suggest that teachers dislike the children in their care, or that if they did they would make this dislike clear to the pupil involved; however, what it does indicate is that dialogue and communication between home and school happens which excludes the child, and that you (the pupil) may not know, unless your parents tell you, what your teacher really thinks of you.

There is also an inverted example of double address (Nikolajeva 2005): rather than the adult being addressed over the head of the child, Dahl is addressing children over the heads of their parents and their teachers. For all the scientific terminology, Teacher-Dahl is writing the reports the way he expects a child getting their own back would, with clever insults and childish taunting. Dahl brings this brief but loaded aside to an end with an abrupt "But enough of that. We have to get on" (p.3) but there is a sense he could think of many more ways to plague parents if he were a teacher, and would take great delight in doing so.

While school is briefly mentioned on page 6 - "Her brother (five years older than her) went to school" – it is not until page 60, over a quarter of the way through the book, that we are introduced to the setting and the teachers synonymous with the story. Dahl describes the village school as "a bleak brick building called Crunchem Hall Primary School" (ibid) and provides us with the detail that the school "had about two hundred and fifty pupils aged from five to just under twelve years old" (ibid).

This description offers two noteworthy details regarding teaching staff at the school. One is the play on words suggested by the name of the school, which begs the question who is it will crunch 'em? And indeed, who is being crunched? The connotation seems to be that there is something menacing at the school that will chew up the children and spit them out, to quote a common idiom. The second is the specificity of the number of children that attend Crunchem Hall. The size of school described by Dahl, even in the 1980s when the book was written and class sizes for children aged seven and under were not capped at 30 pupils as they are in contemporary UK classrooms, would have necessitated at least seven classes (a Reception class, two year groups in the infants, two in the lower juniors and two in the upper juniors). Neither Dahl or his children

ever attended a government maintained day school, and so much of his description of Matilda's school is charmingly archaic or distorted, including the idea that Matilda, who is supposedly starting school late, would have been put in what Dahl calls "the bottom class" (p.60) at all with children younger than her if she should have been in the next year group; he later seems to suggest that all the children in the class are five, the same age as Matilda, and that this is their first day too. This is where Dahl's lack of knowledge of state schooling is demonstrated, as he is very clear that "six years" (p.63) will be spent at Crunchem Hall, so seemingly Matilda has ended up in the first year infants' class she should have been in at exactly the right age and on the same day as all of the eighteen other new pupils. Herein lies the biggest mystery: if there are only 18 children in Matilda's class it stands to reason there would be a parallel group of children the same age, suggesting the school is two-form entry (i.e. two classes per year group), so who and where are the other 11 classroom teachers? They are certainly not part of the mythology of *Matilda*; few people can name the only other teachers given a separate identity in the text (Miss Plimsoll and Mr Trilby), and it is only at the end of the penultimate chapter that we meet five anonymous staff members who come more to gloat at the head teachers demise than to do anything meaningful. This suggests another construct present in Dahl's text, particularly in light of the descriptions soon about to follow of the two well-known members of staff:

Forgettable and unimportant	As opposed to	Memorable and/or infamous

Our first glimpse of Miss Honey presents her as young, beautiful and nurturing; we are immediately expected to relate to her almost angelic extraordinariness:

> Their teacher was called Miss Honey, and she could not have been more than twenty-three or twenty-four. She had a lovely pale oval madonna face with blue eyes and her hair was light-brown. Her body was so slim and fragile one got the feeling that if she fell over she would smash into a thousand pieces, like a porcelain figure. (p.60)

Although Dahl makes it quite clear that very few people can ever hope to attain the kind of empathy or understanding Miss Honey is capable of, she is presented as a literal icon, a Mother-of-God figurine to be revered and worshipped. She is incognisant of her own divinity; indeed, at no point in the narrative does anybody but Matilda appear to venerate her to the extent suggested here, and even at the end of the book her colleagues seem unaware (or unimpressed)

by her natural gifts as a teacher. When Miss Trunchbull is finally vanquished, the nameless staff member who delights in her downfall suggests Miss Honey has finally gained the courage they all lack and turned to violence – “By golly, somebody’s floored her at last!” cried one of the men, grinning. “Congratulations, Miss Honey!” (p.220) – although this could also be read as his teasing of the meek and mild young staff member; and Matilda’s new teacher, Miss Plimsoll, “quickly discovered that this amazing child was every bit as bright as Miss Honey had said” (p.223) rather than taking Miss Honey’s word for it. Neither interaction suggests Miss Honey is held in particularly high esteem by her colleagues, but neither do they suggest she is unpopular. When Matilda and Miss Honey arrive at the Wormwood family home to ask if Matilda can stay with her teacher rather than flee the country with her parents, the response she receives from Mr Wormwood suggests a far-from-memorable presence: “The father turned and looked at Miss Honey. "You're that teacher woman who once came here to see me, aren't you?" he said. Then he went back to stowing the suitcases into the car” (p.231-2). The popular view of Miss Honey as universally loved, then, is challenged within the very narrative.

While Miss Honey is presented as a rarity because of her kind and empathetic nature, Miss Trunchbull provides the dualism necessary to fully understand her goodness; as Egan (1997) points out “Forming binary oppositions is a necessary consequence of using language; it is one of our sense-making tools” (p.37), although he does also note that this can also be used to create damaging stereotypes, particularly with regards to gender and women in particular. In Dahl’s case, the binary begins with angel and demon: unlike Miss Honey, Miss Trunchbull is “a gigantic holy terror, a fierce tyrannical monster who frightened the life out of the pupils and teachers alike” (p.61).

Although Dahl initially presents Miss Trunchbull as atypical a character as Miss Honey, he damages the notion somewhat by stating we will all meet someone like her in our lives, and it would be fair to assume he means while we are at school. This suggests that the socio-cultural construction of real teachers offered here position them as rather mediocre, bland and ordinary, and not possessing any of Miss Honey’s rare qualities; but that every educational institution will have a demonic and terrifying staff member a la Trunchbull that is to be avoided whenever possible.

Dahl gives us another insight into his views on real teachers in his description of Miss Trunchbull’s leadership qualities:

> Now most head teachers are chosen because they possess a number of fine qualities. They understand children and they have the children's best interests at heart. They are sympathetic. They are fair and they are deeply interested in education. Miss Trunchbull possessed none of these qualities and how she ever got her present job was a mystery. (p.76)

The traits Dahl presents us with here as what a head teacher should be have also been demonstrated by other head teachers in the rest of the corpus that underpins this thesis, for example it is intimated that Miss Grayling has all the Malory Towers' pupils' best interests at heart; Clarice Bean's Mr Pickering is more reasonable and understanding than her class teacher; and Mrs Shine puts Daizy Star's mind at ease about the transition to high school by recognising the pupils fears and worries. However, the antithesis of his ideal head teacher has also featured: alongside Miss Trunchbull we find Mr Hawtrey, the Crawleys and the Demon Headmaster, all examples of school leaders who despise their pupils and do not seem concerned with their education. Thus, while Miss Trunchbull is the example Dahl has provided, he is making clear she is not what he expects from real head teachers, who he feels are generally far more deserving of the post because of their child-centredness.

Both of the main teacher-characters are described in extensive detail, both in terms of physical attributes and disposition, but they are also both presented visually at different points in the book. *Matilda* was one of the few stories by Dahl that was originally illustrated by Quentin Blake, although the author and illustrator have become linked to such an extent that Blake's illustrations are considered definitively Dahl. In a biographical paragraph at the beginning of the edition of *Matilda* studied here it states that Blake was "Roald Dahl's favourite illustrator", and thus it is fair to assume that the illustrations represent the characters precisely as Dahl intended. Blake's first illustration of Miss Honey shows her surrounded by smiling children, and he effectively conveys in this still image how she is able to give her attention to many members of her class at any one time. Miss Honey is presented as a dynamic presence in the classroom, and the pupils are comfortable in her company. She is interacting with the pupils, and taking part in recognisable classroom activity by handing out the books: she is part of the accepted teaching community of practice.

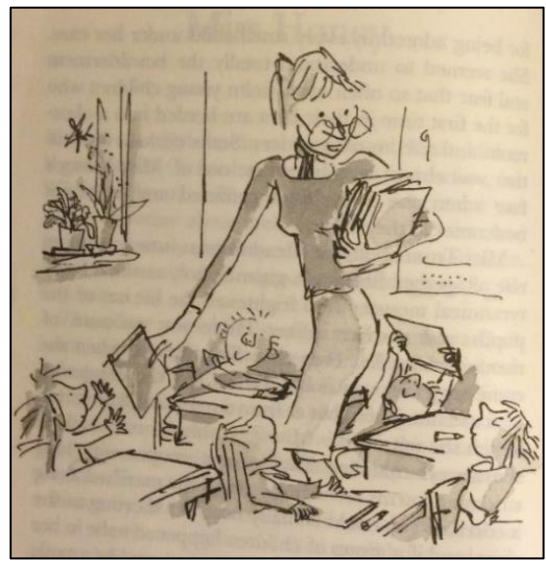


Figure 38 Miss Honey

Our first view of Miss Trunchbull indicates her more solitary, isolated position: she is alone in her room, surrounded by vicious-looking implements and she stares aggressively at the reader, challenging them to disobey. The picture on the wall is a mirror image of her stance and does appear to show a much younger, and certainly fitter, hammer-throwing Miss Trunchbull, which highlights the idea that she is a woman with a past, someone who had a previous, non-teaching existence; this is in direct contrast to Miss Honey, who fought to become a teacher directly after finishing school.

Figure 39 Miss Trunchbull

That is not to suggest that Dahl has not allowed Miss Honey her own life outside of school: he goes to great lengths to encourage the reader to see her as a person in her own right. When Matilda first visits Miss Honey's home she is struck by the notion that it had never occurred to her that teachers need somewhere to live:

> She had always regarded her purely as a teacher, a person who turned up out of nowhere and taught at school and then went away again. Do any of us children, she wondered, ever stop to ask ourselves where our teachers go when school is over for the day? Do we wonder if they live alone, or if there is a mother at home or a sister or a husband? (p.177)

However, as Miss Honey's tragic tale emerges it becomes apparent that it is only through teaching that Miss Honey has any kind of a life at all.

Dahl goes in to great detail in his description of Miss Honey's teacher training, and this is where the story is at its most real while simultaneously being very mistaken. The teacher training college in Reading she describes to Matilda was a real place; however Dahl did not seem to know that Reading's teacher training establishment (Bulmershe College, Woodley) had degree awarding powers, so although Miss Honey did not go to a university (Bulmershe did not become part of the University of Reading until the year following *Matilda*'s publication) she would still have had a degree. This is indicated in the earlier conversation between Miss Honey and Miss Wormwood:

> "Matilda's trouble", she said, trying once again, "is that she is so far ahead of everyone else around her that it might be worth thinking about some extra kind of private tuition. I seriously believe that she could be brought up to university standard in two or three years with the proper coaching."
>
> "University?" Mr Wormwood shouted, bouncing up in his chair. "Who wants to go to university for heaven's sake! All they learn there is bad habits!"
>
> "That is not true," Miss Honey said. "If you had a heart attack this minute and had to call a doctor, that doctor would be a university graduate. If you got sued for selling someone a rotten second-hand car, you'd have to get a lawyer and he'd be a university graduate, too. Do not despise clever people, Mr

> Wormwood. But I can see we're not going to agree. I'm sorry I burst in on you like this." Miss Honey rose from her chair and walked out of the room. (p.93-94)

Miss Honey's could have cited her own BEd degree, awarded by the Council for National Academic Awards (CNAA) due to her attendance at Bulmershe. Dahl's inexperience with the maintained sector of education may have meant he did not know this; or it could have been snobbery, whereby college degrees were considered beneath a university education. For whatever reason, the narrative suggests that teachers do not have the same academic standing as doctors or lawyers.

The key to Miss Honey's success with her learners then is not presented as due to her intelligence or academic ability, but rather her pedagogic methods. The pupils enthusiastically describe how she uses mnemonics, songs and rhymes to help them learn, approaches that are sneered at by Miss Trunchbull:

> "All right," said Nigel, wobbling crazily on his one leg. "Miss Honey gives us a little song about each word and we all sing it together and we learn to spell it in no time. Would you like to hear the song about 'difficulty'?"
>
> "I should be fascinated," the Trunchbull said in a voice dripping with sarcasm.
>
> "Here it is," Nigel said.
>
> "Mrs D, Mrs I, Mrs FFI
>
> Mrs C, Mrs U, Mrs LTY.
>
> That spells difficulty."
>
> "How perfectly ridiculous!" snorted the Trunchbull. "Why are all these women married? And anyway you're not meant to teach poetry when you're teaching spelling. Cut it out in future, Miss Honey." (p. 140-141)

Thus Miss Trunchbull, who has no discernible teaching qualification despite attaining the position of head teacher, dictates a particular kind of curriculum delivery based on rote learning, while Miss Honey demonstrates the power of multisensory strategies and approaches that enthuse learners.

Miss Honey is not universally effective, however. In her first appearance, as she tries to grapple with Matilda’s genius, she leaves the rest of the class sitting at their desks watching her question the solitary child-prodigy; she is forced to work out using pencil and paper a sum Matilda worked out mentally with ease; and she is not above lying to her pupils in order to avoid answering difficult questions.

In addition she is ultimately unable to solve her own problems; it takes a five year old girl with special powers to address the injustices in Miss Honey’s life. Nevertheless, throughout the book, illustrations of Miss Honey demonstrate her natural ability in the classroom: they show her interacting with pupils in a relaxed manner and whenever she is pictured looking at pupils in the classroom she is drawn smiling in a similar way to many of the picturebook representations discussed in section 4.2.a of this thesis. Miss Trunchbull, on the other hand, is depicted as intimidating and fierce with the pupils in the school, towering over or pointing threateningly at children, and in several instances, both in illustration and text, she is physically abusive. And yet there is never a suggestion that the Trunchbull’s authority will be curtailed or her reign of terror ended by any other adult with a duty of care to the pupils:

> "She's mad," Hortensia said.
>
> "But don't the parents complain?" Matilda asked.
>
> "Would yours?" Hortensia asked. "I know mine wouldn't. She treats the mothers and fathers just the same as the children and they're all scared to death of her. I'll be seeing you some time, you two." And with that she sauntered away. (p.110)

Matilda subsequently identifies a second source to Miss Trunchbull’s power when Lavender questions why children do not complain to their parents, although it seems contrary to that indicated above:

> Matilda said, "Never do anything by halves if you want to get away with it. Be outrageous. Go the whole hog. Make sure everything you do is so completely crazy it's unbelievable. No parent is going to believe this pigtail story, not in a million years. Mine wouldn't. They'd call me a liar."
>
> "In that case", Lavender said, "Amanda's mother isn't going to cut her pigtails off."

> "No, she isn't," Matilda said. "Amanda will do it herself. You see if she doesn't." (p.111)

Because pupils, and one must assume staff, know she will act upon any threat she makes, they self-regulate to avoid her wrath, and when they do not the consequences are comically terrifying. Miss Trunchbull uses unfortunate children to practice her hammer-throwing; she picks up another by the ears, stretching them in such a way it is noticeable to his parents; and a third is pulled out of his chair by his hair and held up, legs waving, until he recites his times tables to her satisfaction. Miss Trunchbull is thus more than the ultimate authority in the school; she is a tyrannical despot and all are powerless against her.

And yet regularly throughout the book this is shown as not the case at all. When Miss Trunchbull tries to humiliate Bruce Bogtrotter her plan goes awry: Bruce was not only brave (or foolish) enough to steal cake in the first place, he spectacularly circumnavigates her plan to make him gorge himself until he throws up in front of the entire school. Bruce triumphs by eating the whole cake Miss Trunchbull has forced on him; and while the school cheers, Miss Trunchbull looks on, defeated. Clearly there are some lengths even she will not go, and as Bruce has passed her version of trial by fire she must accept he has earned the right to avoid further punishment.

But Bruce is not the only pupil willing to risk her ire. Hortensia's stories include more than one practical joke she has played on the head teacher, and makes her disdain clear right from her first meeting with Matilda: "Have you met the Trunchbull yet?" (p.96) she asks the younger pupils, discarding her title as a first step in indicating her lack of respect for this particular teacher. Even Matilda's classmate Lavender is willing to challenge Miss Trunchbull's authority, albeit not overtly, by placing a newt in her water jug before she teaches them.

Although Matilda gets blamed for the incident and Lavender is too frightened to own up to the prank, these small acts of rebellion seem to be more than the teaching staff are doing to shake Miss Trunchbull out of her position of authority. In all of her dealings with Miss Honey she emerges triumphant, although this becomes more understandable after we learn the truth about their relationship. In their first interaction in the text, Miss Honey's attempts to persuade Miss Trunchbull of Matilda's genius are dismissed:

> Miss Honey stood there helpless before this great red-necked giant. There was a lot more she would like to have said, but she knew it was useless. She said softly, “Very well, then. It’s up to you, Headmistress.” (p.83)

In the same conversation, Miss Trunchbull shows herself to be a poor judge of character when she extolls the virtues of Matilda’s father, a man already introduced to the reader as underhand and dishonest. Miss Honey, on the other hand, is perceptive and astute, having identified Matilda’s talents within the first lesson they share. She attempts to engage Matilda’s parents in order to help her get the educational support she deserves, but here Dahl’s earlier disdain for parents surfaces again: they are not as intelligent or as nurturing as their daughter’s teacher, and thus unable to see why they should care about her education.

At this point Mrs Wormwood also makes clear her contempt for the spinster-teacher she sees before her, highlighting Miss Honey’s vocation and her lack of a husband as indicators she has failed in life:

> Miss Honey looked at the plain plump person with the smug suet-pudding face who was sitting across the room. "What did you say?" she asked.
>
> "I said you chose books and I chose looks," Mrs Wormwood said. "And who's finished up the better off? Me, of course. I'm sitting pretty in a nice house with a successful businessman and you're left slaving away teaching a lot of nasty little children the ABC." (p.92)

While Dahl certainly does not paint the Wormwoods as characters he expects the reader to empathise with, it is interesting to note that all three named female teachers are referred to as Miss. Miss Trunchbull does not appear interested in family, and Miss Plimsoll has no other identifiable attributes that would allow us to draw conclusions about her life, but they are both resolutely presented as unmarried. Miss Honey is presented as dedicated to her role as a teacher; she is also identified as 23 or 24 years in age and thus young enough not to have considered marriage or starting a family. But the fact that no healthy familial relationships are portrayed until Miss Honey becomes Matilda’s guardian adds credence to the myth that teachers have no life outside of the classroom environment.

As indicated previously, the relationship between Miss Honey and Miss Trunchbull is not actually that of Head teacher and staff member: Miss Trunchbull is Miss Honey’s maternal aunt and her

legal guardian since the untimely death of her father when she was 5 years of age. The chapter entitled 'Miss Honey's Story' details how Miss Honey has suffered years of physical and mental abuse at the hands of Miss Trunchbull, which suddenly makes her inability to stop her aunt's mistreatment of her pupils understandable: she was unable to protect herself, and thus, while she does what she can for her pupils, she is powerless to break the cycle of abuse on her own. Miss Honey feels unable to prevent the abuse of her pupils, and the advice she gives them in dealing with her/not provoking her comes from her own experience.

> "A word of warning to you all," Miss Honey said. "The Headmistress is very strict about everything. Make sure your clothes are clean, your faces are clean and your hands are clean. Speak only when spoken to. When she asks you a question, stand up at once before you answer it. Never argue with her. Never answer back. Never try to be funny. If you do, you will make her angry, and when the Headmistress gets angry you had better watch out." (p.128)

While this makes Miss Honey once again a character of flesh and blood as opposed to bland and flat as so many teachers in literature are, it does not excuse the lack of action or even presence of the other teachers in the school. Miss Honey has a life outside school that none of her pupils could possibly guess; and it is upon discovering the lengths Miss Honey has had to go to take any sort of ownership of this life that she becomes a hero to Matilda:

> Matilda stared at her. What a marvellously brave thing Miss Honey had done. Suddenly she was a heroine in Matilda's eyes. (p.197)

It is not Miss Honey the teacher but Miss Honey the survivor that Dahl is celebrating; and he rewards her with a ready-made family rather than a promotion once Miss Trunchbull is finally vanquished. Instead it is the "Excellent Mr Trilby" (p.222), a deputy head we do not meet until the final chapter of the book, and who was not excellent enough to prevent Miss Trunchbull's reign of terror, who is promoted to head at the instigation of the equally culpable governing body. Maybe Mrs Wormwood's barb about successful women and their place in the home was closer to Dahl's construct of what ought to be than the embodiment of the exceptional teacher that has entered the socio-cultural consciousness.

Miss Honey and Miss Trunchbull are characters that have become very much part of what Weber and Mitchell (1995/2003) referred to as the sedimentary basis for understanding the role of the

teacher within the UK, and perhaps, because of the number of translations and copies sold, globally. But as Egan (1997) warned, the sort of binary opposition offered here presents extremes that are unobtainable by ordinary beings: Miss Trunchbull is too awful to act as a cautionary tale for those who do not treat the profession with respect by taking their responsibilities to learners seriously; and Miss Honey is too good, too altruistic, too beloved to ever be an effective role model. Dahl has given the teaching profession a terrible cross to bear, for how can we ever be that wonderful? Such characters encourage unrealistic expectations of the teacher-pupil relationship if nothing else, but perhaps, for Dahl, that is the point: as Pinsent (2012: p.70) points out, "The contrast in *Matilda* (1988) between the angelic Miss Honey, who recognises her pupil's potential, and the brutal Miss Trunchbull, who is adamant about the limitations of young children, is consistent with Dahl's views about the weaknesses of the educational system." Thus, one of the most iconic teacher narratives is not actually about the power of good teachers to inspire, it is about the flawed inconsistency of the teachers in our schools.

4.4 Harry Potter and the legend of boarding school

Another popular school story, and one that follows the tradition of the boarding school narrative, is J.K. Rowling's *Harry Potter* series. Rowling wrote a total of seven books detailing the adventures of the young wizard's eventful school years between 1997 and 2007; however, in order to avoid this single narrative and author skewing the data regarding representation only the first in the series, *Harry Potter and the Philosopher's Stone* (Rowling 1997), has been analysed as part of this sample. The global phenomenon that is Harry Potter has led to film adaptations, multiplatform experiences, a theme-park and even an installation at King's Cross St Pancras Railway Station in London to indicate the way onto Platform 9 ¾. The influence of the narrative on the national consciousness is thus plain to see, although it is impossible to know if the book alone would have generated such a following. Nevertheless, the series featured across all criteria lists during the construction of the research corpus and has earned its place as deserving special attention.

It is interesting to note that, like Dahl's Matilda, Harry attends an entirely different sort of school to the one experienced by his author. While in Dahl's case the lack of familiarity with real settings led to anomalous plot points, Rowling is aided by the fact that the story is of the magical fantasy

genre, allowing her to present Hogwarts and its staff as eccentric, quirky and unique, and thus disguise any deviation from the anticipated trajectory through Harry's boarding school years that might come from a lack of familiarity.

In choosing to place Harry's story in the boarding school context, Rowling was able to draw upon a range of traditions and expectations reaching back to Hughes' (1857/2013) *Tom Brown's Schooldays* and beyond (Grenby 2014). Although the plot of *The Philosopher's Stone* begins with Harry's origin story and not his journey to school, it is not long before we get to the familiar image of the steam train waiting to set off, full of packing cases and prefects, on a journey just long enough to allow Harry to meet key supporting characters and antagonists, as well as separate his experiences at home with those he will have at school. While this is a chronotope most often found in girls' boarding school narratives (Pinsent 2014), for example Darrell Rivers journey to Malory Towers (Blyton 1946/2006), as Grenby (2014: p.88) acknowledges "the traditions of boys' and girls' school stories have begun to coalesce, as is evident in the most striking reoccurrence of the form, J.K. Rowling's *Harry Potter* novels". This is prominent in the construction of Hogwarts as co-educational, allowing Rowling to bypass some of the more modern elements of the boys' school stories – the episodic narratives, the prevalence of humour – in favour of a return to character-forming experiences shared with a select circle of friends. As Pinsent (2014: p.114) points out, "in many respects the girls' [school] stories seem to be closer to the nineteenth-century classics of the boys' school tradition such as Tom Brown, Eric and St Dominic's", and Rowling has been able to draw on these in a way that allows us to accept the quaint customs and traditions of Hogwarts without being troubled by its exclusivity: it is not money, race, ethnicity, gender or even species that will keep you from attending Hogwarts, it is simply your Muggle-ness.

In *Harry Potter and the Philosopher's Stone* (Rowling 1997/2014) we are actually introduced to the teaching staff before we meet the child-protagonist, unusual in a school narrative primarily written for child-readers. The true identity of Albus Dumbledore and Professor McGonagall is not shared at the time; it only becomes apparent to the reader when Harry gets to Hogwarts. But it provides a backstory to the characters that teachers in school stories are not often afforded, and positions them as linked to the child Harry even before he becomes their pupil. Their obvious distress at the death of Harry's parents, and Albus' plans to ensure the infant reaches his aunt and uncle safely indicate that they are not just teachers, at least as far as Harry is concerned; they are more like extended family members, and indeed Nikolajeva (2002)

suggests that Dumbledore, and to a lesser extent Professor McGonagall, are "parental substitutes" (p.113) throughout the narrative.

However, the manner in which Dumbledore in particular behaves towards the infant actually calls his understanding of duty of care into question; and McGonagall demonstrates a complete lack of maternal feeling, indicating that, while she may be upset to have lost his parents, she relates more to Harry as a concept than as an actual living child. Harry is abandoned on the doorstep, where "he would be woken in a few hours' time" (p.18) by the screams of his aunt, as Dumbledore's magic is apparently incapable of rousing them to bring the newly-orphaned child into the safety of their home. He is to be cared for by a couple that Professor McGonagall has already identified as completely unsuitable parents after watching them all day; and, in a final twist, Dumbledore sees fit to leave a letter explaining that Harry's parents, his aunt's sister and brother-in-law, have been killed, news that would not have reached them in any other way. In terms of general humanity and compassion, Dumbledore leaves a lot to be desired, while McGonagall appears to be willing to defer to his judgement no matter how suspect it may be.

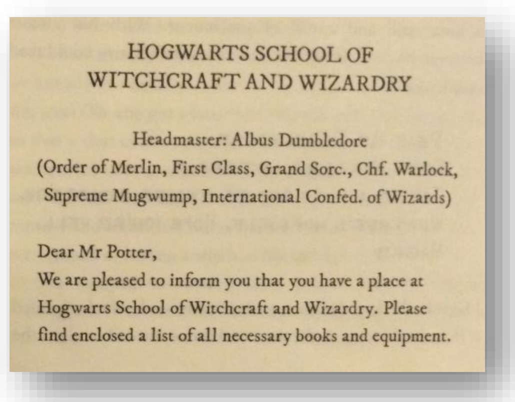
From their very entrance into the narrative, both characters are presented as mysterious and enigmatic, and it quickly becomes apparent they are magical too, which may account for their less-than-humane behaviour. Professor McGonagall first appears as a cat; her transformation into "a rather severe-looking woman" (p.10) is triggered by the arrival of Dumbledore, whose garish clothing distinguish him from his surroundings even before his use of magic becomes apparent. McGonagall is not of this world, but attempts to blend into it; whereas Dumbledore clearly does not fit in to the world as the reader would understand it, and yet he is not fazed by it. At various points in the novel there are indications he looks upon interactions with the non-magical or Muggle world as a hobby: he tries to introduce McGonagall to a sherbert lemon – "a kind of Muggle sweet I'm rather fond of" (p.11) –and later in the story it is revealed he enjoys ten pin bowling. Although she is not impressed by either his confectionary choice or his timing, McGonagall indicates the high regard in which she holds Dumbledore:

> "But you're different. Everyone knows you're the only one You-Know – oh, all right, *Voldemort* – was frightened of."
>
> "You flatter me," said Dumbledore calmly. "Voldemort had powers I will never have."
>
> "Only because you're too – well – *noble* to use them." (p.12)

The idea that Dumbledore is not only noble, but also seen by McGonagall as trustworthy, is further developed when she waits to see what he says about the Potter family:

> It was plain that whatever 'everyone' was saying, she was not going to believe it until Dumbledore told her it was true. (ibid)

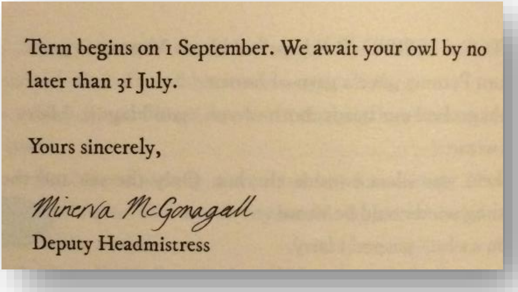
This interaction between the characters becomes even more telling when we finally discover, through Harry's invitation to attend Hogwarts, that Albus Dumbledore is in fact the Headmaster of the school and Minerva McGonagall is his Deputy Headmistress:



HOGWARTS SCHOOL OF
WITCHCRAFT AND WIZARDRY

Headmaster: Albus Dumbledore
(Order of Merlin, First Class, Grand Sorc., Chf. Warlock,
Supreme Mugwump, International Confed. of Wizards)

Dear Mr Potter,
We are pleased to inform you that you have a place at Hogwarts School of Witchcraft and Wizardry. Please find enclosed a list of all necessary books and equipment.



Term begins on 1 September. We await your owl by no later than 31 July.

Yours sincerely,

Minerva McGonagall
Deputy Headmistress

Figure 40 Letter from Hogwarts

By meeting these two characters outside of school, as people rather than teachers, we are able to see beyond their role and get a glimpse into their relationship: Dumbledore has the respect and loyalty of his deputy, even if she is exasperated by some of his actions and decisions; and in turn, Dumbledore is at ease in her company. However, this first communication to Harry from his potential new school contains some interesting additional clues as to how Rowling intended her senior school leaders to be read. Dumbledore is given a series of titles, one of which appears

to be meaningless in the context of his role as head of a school for magical beings, and yet it is his title of "Supreme Mugwump" that is the most telling. It is a North American term of political neutrality, which indicates Dumbledore's refusal to get involved with party politics; as the Headmaster he holds an impartial position which becomes more and more pivotal to the narrative as the series goes on. In McGonagall's case, her first name, revealed in the signature block, also indicates a key character trait. Minerva is the Roman goddess of wisdom, and though he did not take it, her advice to Dumbledore about the Dursley family was indeed perceptive. Thus, the two most prevalent teacher-characters, previously presented as separate from human society, are shown to be equally distant from the wizarding community, Dumbledore through his designation and McGonagall through her willingness to follow his lead. These are leading teachers who will not be threatened, swayed or influenced by the world outside their school, and their community of practice is defined by its walls rather than wider socio-cultural norms.

There is a slightly less palatable aspect to the letter received by Harry, and one that again calls in to question the teachers' humanity. The letter Harry finally gets to read is not the first one that he is sent, and each one reaches him at whatever destination the Dursleys have moved him to, no matter how remote, with the correct address on it. Thus, the first letter is addressed to

Mr H. Potter
The Cupboard under the Stairs
4 Privet Drive
Little Whinging
Surrey

Figure 41 Harry Potter's address

The realisation that someone is aware of the conditions in which they force Harry to live prompt the Dursleys into moving him to the empty bedroom upstairs (previously his cousin's playroom), proving they are aware that their treatment of Harry is not right. The address on the letter indicates that the sender also knew of his circumstances, yet not only have they already left him there for at least a decade, at the end of the school year Harry is allowed to return to their

dubious care. Unlike the starting school narratives for younger readers, these teachers do not appear concerned with nurturing and protecting the child in order to make him feel safe.

Despite this, it does not appear that Rowling intended for Dumbledore or Professor McGonagall to be looked on unfavourably. The way they are admired and revered by their pupils, both in this novel and subsequent ones, indicate that they are successful in their roles as far as the other characters are concerned. Their first interaction with the new cohort of pupils continues to develop the idea that Professor McGonagall's role is to maintain order while Dumbledore is a distant, rather eccentric, celebrity figure. A trading card depicting famous witches and wizards, acquired by Harry on his journey to school, provides further insight: the description indicates Dumbledore's fame extends beyond his role as a head teacher, that in fact he is famous for defeating a dark wizard and for his work as an alchemist, establishing him as a courageous genius with a previous, non-school persona. However, Harry's first citing of his new Headmaster, at the school's welcoming banquet, appears to reinforce the eccentricity witnessed by the reader in chapter 1:

> "Welcome!" he said. "Welcome to a new year at Hogwarts! Before we begin our banquet, I would like to say a few words. And here they are: Nitwit! Blubber! Oddment! Tweak!
>
> "Thank you!"
>
> He sat back down. Everybody clapped and cheered. Harry didn't know whether to laugh or not.
>
> "Is he - a bit mad?" he asked Percy uncertainly.
>
> "Mad?" said Percy airily. "He's a genius! Best wizard in the world! But he is a bit mad, yes…"(p.131)

Dumbledore's complete disregard for the conventions and traditions of the head teacher's welcome may be intended to indicate his status as a nonconformist, but when one remembers his audience are pupils, some away from home for the first time, the Headmaster's words appear to be in poor taste. He has been rude and insulting to those who are powerless to respond; even Harry had to have the 'joke' explained by Percy Weasley, indicating the older students have learned to overlook such behaviour. At this point in the narrative, it would appear,

Dumbledore's role is to confuse and fluster rather than ease his pupils' transition into their new school.

Professor McGonagall, on the other hand, is allocated the role of disciplinarian. As Wolosky (2013: p.289) notes, "Educational discipline can be felt from the moment of Harry Potter's first arrival at Hogwarts, in Mr. Finch's surveillance of corridors and grounds, detentions, favouritism and the system of House points that are awarded and docked", and it is McGonagall that first appears to the new cohort of pupils as a teacher they should treat with respect, with other staff members deferring to her authority. It is she that is responsible for settling in the new students and inducting them into the house system (an integral part of the boarding school tradition) and in this role her initial severity from the first chapter is maintained:

> The door swung open at once. A tall, black-haired witch in emerald-green robes stood there. She had a very stern face and Harry's first thought was that this was not someone to cross. (p.121)

It needs to be acknowledge that the depiction of all of the characters in the *Harry Potter* series is affected by the immense popularity of the subsequent films, which acts similarly to illustrations in that they become the definitive image of each individual. This textual description of Professor McGonagall has been lost somewhat due to the film, in which the role is played by the excellent, but rather short and grey-haired Maggie Smith; however, the film representation remains close to the narrative one through J.K. Rowling's involvement throughout the screenwriting adaptation, and thus will not necessarily alter readers' constructions of the character. The same is true of another character, Professor Snape, who was played by Alan Rickman throughout the films; however, the original Dumbledore, Richard Harris, sadly passed away and was replaced in subsequent films by Michael Gambon. This lack of continuity makes it difficult to associate one or the other synonymously with the character, and thus frees the text-version from the restrictions of the film image somewhat.

While Professor McGonagall continues to establish strict rules for behaviour in her class throughout the narrative, they are not presented as unreasonable. Her requirement for adherence to the rules is firmly contextualised as being for the health and well-being of the pupils:

> "Transfiguration is some of the most complex and dangerous magic you will learn at Hogwarts," she said. "Anyone messing around in my class will leave and not come back." (p.143)

Throughout the book allusions are made to her unbiased, firm but fair approach to the whole cohort. Early on, Harry wishes for a more benign house mistress who will favour the Gryffindor pupils in response to his friend Ron's observation about another teacher's preferential treatment of the pupils in his house:

> "Snape's Head of Slytherin house. They say he always favours them – we'll be able to see if it's true."
>
> "Wish McGonagall favoured us," said Harry. Professor McGonagall was Head of Gryffindor house, but it hadn't stopped her giving them a huge pile of homework the day before. (p.144)

Later in the narrative she also ensures another Gryffindor pupil, Lee Jordan, maintains an unbiased commentary of the Slytherin Quidditch team's performance during the first game of the term through pointed warnings. McGonagall is presented as the school's arbiter of fair play.

However, while Ron's accusation against Snape does turn out to be a fair assessment of the Professor's behaviour with regard to the pupils, Professor McGonagall proves to be no more willing to uphold the usual boarding school ethos of moral and ethical behaviour than he if it will give her house team a chance of winning. When Harry proves to be an excellent candidate to join the Quidditch team due to his speed and dexterity on a broom, McGonagall not only overlooks the fact that he and Malfoy had disobeyed a direct instruction from another teacher, she immediately disrupts a third teacher's lesson to introduce Harry to the captain of the Quidditch team. During the conversation it emerges that, as a first year, Harry is forbidden to own a broom and thus is not able to compete in Quidditch; however McGonagall is so determined her house team should triumph she is willing to change the rules:

> "I shall speak to Professor Dumbledore and see if we can't bend the first-year rule. Heaven knows, we need a better team than last year. *Flattened* in that last match by Slytherin, I couldn't look Severus Snape in the face for weeks…" (p.162)

No other pupil is afforded this opportunity; the rules are bent for Harry alone. That said, McGonagall's actions do impact on the whole cohort belonging to Gryffindor House when Harry

successfully catches the Golden Snitch and wins the game; and as the reader we are tempted to forgive her as we know Harry has been shown little other kindness in his life thus far, even by her.

On the other hand, Professor Snape's brand of bias and favouritism is far more insidious and inequitable. He not only favours his own pupils, he clearly despises Harry from the very first lesson, for reasons that do not become clear until subsequent books in the series. Snape is depicted as physically unappealing – "with greasy black hair, a hooked nose and sallow skin" – to match his equally unattractive character, and is perceived by Harry (and consequently the reader) as his main adult antagonist for the majority of the book. Snape in the classroom is formidable, equal to his deputy headmistress for maintaining discipline: "He spoke in barely more than a whisper, but they caught every word – like Professor McGonagall, Snape had the gift of keeping a class silent without effort". (p.146) However, unlike McGonagall, Snape rules through fear, sarcasm and humiliation seemingly because he enjoys seeing pupils' discomfort rather than any concern for their safety. Of all the teachers, he is painted the most inconsistent and contradictory: "Snape particularly embodies the ambivalence of discipline. Punitive, abusive and vengeful, Snape is also Harry's protector" (Wolosky 2013:p.291). Indeed, by the end of the novel we understand that Snape has done more than either Professor McGonagall or Dumbledore to keep Harry safe from harm. This presents the reader with a pointed dichotomy: is the most effective teacher the one who nurtures Harry's wildest dreams in the Quidditch pitch, or the one whose guardianship, despite an obvious dislike for the boy, prevents Harry's death when Voldemort's agent attempts to curse his broomstick? There is not much else to base the choice on, as they have already been established as comparable in the classroom.

Indeed, all the teachers are described as in charge of their individual teaching environments, with the exception of Professor Quirrel, whose Defence against the Dark Arts lessons "turned out to be a bit of a joke" (p.143). The teachers within the story are depicted using a range of pedagogical approaches, including the rather didactic, theory-driven transfiguration lesson offered by Professor McGonagall, the more co-operative approach encouraged by Professor Flitwick and the experiential (albeit slightly disastrous) first flying lesson conducted by Madam Hooch. However, they are offered as brief glimpses that established singular character traits and personalities rather than dynamic, rounded characters. As Dickinson (2006) observes, much of the learning depicted in *Harry Potter* happens in independent study sessions:

> But clearly, most of the learning at Hogwarts, at least that of Harry, Ron, and Hermione, is not just student directed but self-taught. From Hermione's obsessive research and ability to retain factual knowledge to their numerous dangerous adventures, we see them learn and practice in their own experiences outside of the classroom." (p.242)

As a consequence, the literary function of the teachers in Hogwarts has little to do with teaching: they are peripheral characters that allow us to learn more about the nature and abilities of the pupils. Nikolajeva (2002: p.113) points out that the Harry Potter novels contain "a large number of satellite teacher characters, each with an individuality, but not necessarily pertinent for the plot". None of these characters demonstrate any sort of transformative development: they are the same at the end of the book, as they were at the beginning. Even Quirrell, who is unmasked as the perpetrator of all the wrongdoing previously blamed on Professor Snape, does not alter in character; rather, it emerges he was doing the bidding of Voldemort all along, and he is as weak and feeble as the pupils suspected from his teaching.

While the teachers in Harry Potter are physically diverse, it is only in binary terms of gender (male/female), age (old/young) weight (plump/thin) and height (tall/short); there is no indication that any of the staff are from different racial or ethnic groups. Subsequent novels introduced teachers of different species, for example Professor Remus Lupin (Werewolf) in *Harry Potter and the Prisoner of Azkaban* (Rowling 1999) and Firenze, Professor of Divination (Centaur) in *Harry Potter and the Order of the Phoenix* (Rowling 2003) but their human form was often as mono-cultural as the original teaching staff. Even visiting teachers from Beauxbatons Academy and Durmstrang Institute in *Harry Potter and the Goblet of Fire* (Rowling 2000) are presented as white European.

Pinsent (2014: p.118) highlights that "many of the teachers [in *Harry Potter*] are so stereotyped as virtually to become comic figures": Snape is portrayed as the sort of villain you might find in a silent movie; Madam Hooch appears as a recognisably typical games teacher who would not be out of place in a Blyton novel; and the wizarding world's equivalent of a 1950s Domestic Science lesson is taught by a "dumpy little witch" who teaches the pupils "how to take care of all the strange plants and fungi" (p.142). The caricatured distortion of the staff and their teaching methods is possibly most visible in the depiction of Professor Binns, who seems to embody the worst kind of didacticism (albeit in non-corporeal form); as Wolosky (2013) states, "Frontal teaching is excruciatingly parodied in the ghost of a dead teacher, Professor Binns, who lectures

from notes from before he was dead to a class struggling to stay awake" (p.292) Nevertheless, while Quirrel is ineffective in the classroom due to his timidity and inability to control behaviour, Professor Binns' lessons, where he "droned on and on while they scribbled down names and dates" (p.142) do not seem to be plagued by poor classroom management. As dull as Binns is, he cannot be allowed to suffer the same treatment from pupils as another member of staff, as this would prevent us as readers getting to see a different facet of the protagonist's character. Similarly, the tiny Professor Flitwick's obvious hero worship of Harry, reminding us of his fame throughout the wizarding community, is further illustrated by the fact that he physically has to look up to Harry due to his small stature, and although this would be the case with all his pupils we only ever see it in relation to the boy who lived. As a consequence, critics such as Farrell's (2013) disappointment in the lack of development of the teacher-characters is not misplaced, particularly in this first book of the series, due to the overriding impression that the teaching staff simply provide a rather higgledy-piggledy set of opportunities for someone to react to, or to get a reaction from, Harry.

There are those who find the clear descriptions of each teacher's pedagogical approach informative, however: Conn (2002) uses each of the characters to outline what clinical teachers, who do not have the benefit of what she surmises the Hogwarts staff have in terms of teacher training, can and should do when instructing on practice. She cites the way that the pedagogy demonstrated by the teaching staff is underpinned by obviously detailed subject knowledge: there is no question that each teacher is an expert in their field. However flat and static they may be as characters, we are left in no doubt that Harry is learning everything he needs to know about wizardry and witchcraft.

Throughout Harry's time at school Dumbledore remains a mysterious and enigmatic figure, which begs the question "What exactly is Dumbledore's educational role as headmaster? In the course of the series Dumbledore proves on the one hand to be too protective, on the other, too remote" (Wolosky 2013: p.292). As Wolosky goes on to point out, Dumbledore allows Snape's abuse of power; he does not monitor Professor Binns' lessons or suggest changes that might improve the learners' experience; and he does not even deal with discipline in the way of other head teachers explored previously in this thesis, leaving that to his deputy, Professor McGonagall. Most of Dumbledore's actions within the narrative are pivotal but done in secret, right from his first intervention in Harry's life when he arranges for Hagrid to collect him from the family home and bring him to Privet Drive without disclosing the details to even his closest

colleague. It is Dumbledore that gives Harry his father's invisibility cloak, but as the note is unsigned we do not discover this until Dumbledore chooses to disclose it. He knows what both Ron and Harry see in the Mirror of Erised, despite the fact it is supposed to show only what the looker truly desires, and Harry surmises at the end of the novel that Dumbledore was probably instrumental in letting him find the mirror in the first place so that he would know what to do in his showdown with Professor Quirrel. All the manipulations behind the scenes do allow Harry to triumph, but they also put him into great and unreasonable danger throughout his life; in this way, Dumbledore is almost the antithesis of Tom Brown's Doctor (Hughes 1857/2013), whose gentle manipulations take Tom out of harm's way and enable him to reach his full potential. Dumbledore is clearly charismatic, brilliant and considered a genius by his peers, but as a head teacher he displays very few of the characteristics we might expect.

In addition, Pinsent (2014) refers to the lack of empathy generally afforded the pupils by Hogwarts staff throughout the narrative, and this is never more apparent than when Dumbledore snatches away Slytherin's victory in the House Cup competition and awards it to Gryffindor even as the winner's banner hangs in the hall. While the pupils of Slytherin, and indeed their head of house Professor Snape, have been presented as objectionable throughout the book, there is a sense of complete disregard for a whole swathe of his students from Dumbledore through this last act of the novel. Not only has he not celebrated or even fully acknowledged their achievement in winning more points throughout the year than the other houses, he has made a calculated move to take the cup away from them by awarding exactly enough points to Gryffindor to ensure their victory. Snape is accused by Ron earlier in the novel of giving preferential treatment to his own house, but it is Dumbledore who puts this into practice with devastating effect. As an adult reader and an educator I am always filled with horror at the sheer injustice from a head teacher presented as "the greatest Headmaster Hogwarts ever had" (p.63) when reading this series of events; any doubt that all teachers in the magical world are biased and favour certain pupils is firmly banished. The message here would seem to be if your head teacher likes you, then you will succeed at school; otherwise they will not care or even notice your achievements.

While the teachers at Hogwarts are thought-provoking in terms of their depictions, there is another group of teachers from the story that demand scrutiny, albeit made difficult due to their lack of presence. Harry lived with the Dursleys for 11 years, and in that time he was forced to sleep in a cupboard under the stairs, was starved of human affection, was neglected, bullied and

subjected to physical and mental abuse. Throughout this time he would also have attended primary school, not only as a legal requirement but because nothing indicates that Petunia Dursley would have wanted him around the home in the day. Not only are the primary school teachers invisible in the narrative, they are invisible in Harry's life; they are insignificant and irrelevant to his experience. And here we are left with rather worrying constructs regarding the unseen primary teacher:

Teachers cannot protect you and are thus meaningless in young lives	As opposed to	Teachers are part of a network of people who look out for the vulnerable in society
Real education and learning does not begin until you leave primary school	As opposed to	Primary school forms the basis of future success, both in school and wider society

The *Harry Potter* novels are popular on a global scale, and the teachers studied here have been read and absorbed into the socio-cultural narrative as an example of fantastical teachers. However, when one compares them to the teachers who nurtured Nobody Owens after the equally brutal death of his parents in *The Graveyard Book* (Gaiman 2009) they are definitely found wanting. Where Silas does all he can to protect Bod by answering his questions honestly as they arise, Dumbledore does the opposite, even telling Harry he is not prepared to give him the answers to questions he is perfectly entitled to ask. Harry's astute friend Hermione is appalled by the implication of Ron's query over whether Dumbledore knew the danger that Harry was in, exclaiming "if he did – I mean to say – that's terrible – you could have been killed" (p.325). After all this, the lasting image of Harry returning to the care of his abusive aunt and uncle, with the full knowledge of his teachers, does little to encourage the construct of teachers as protective guardians and more to suggest they are apathetic, egocentric and ineffectual in real terms for those pupils unfortunate enough to have difficult lives beyond the school walls.

4.6 Summary

Considering the corpus as a whole, there appears to be archetypal patterns as opposed to stereotypes: there are no simplified teacher-characters or particular standardised constructs. Within the categories offered here, the characters are completely distinguishable: Miss Trunchbull (Dahl 1988/2016) and the Demon Headmaster (Cross 1982/2009) are a different kind

of monster to Professor Quirrell (Rowling 1997); and even the term 'demon' or 'monster' becomes problematic when one considers the benign dragon teacher of *Knight School* (Clarke and Massey 2012), or the committed and devoted Hound of Heaven, who spends much of her narrative as Miss Lupescu in *The Graveyard Book* (Gaiman 2009).

Nevertheless, there were some similarities of note, for example some villains were presented as caricature monsters who do pupils actual harm, but in ways that are too fantastic to really happen. There were also pseudo villains, i.e. those who behave in ways that cause pupils distress but do no physical harm. Miss Gold-Top (Cutbill and Ayto 2011) is an outlier here, as she is oblivious to the harm she is doing; and though Mr Trapper starts off in this category he migrates into a non-villain over the course of the story, as does Henry (Rupert) Stagg. Non-Villains were those staff-members who pupils considered villainous but who were actually benign. Mr Grey (Walliams 2013) is an exceptional case here, as he is too ineffectual to be considered a villain by staff or pupils and yet he tries hard to enforce his will unsuccessfully. Another is Reverend Jolyon, who turns out to be completely untrustworthy (Morpurgo 1993).

There were also those whose actions, or the effect their actions have on their pupils, denote them as saints and angels, namely Miss Moon & Mrs Shine (Cassidy 2012), Miss Plumberry (Rosen 2007), Silas (Gaiman 2009), Clare (Cassidy 2006/2011), the Doctor (Hughes 1857/2013), Miss Belle and Miss Best (Digby 2007), Miss Grayling and Miss Potts (Blyton 1946/2006), Mr Speed and Miss Morgan (Wilson 2002/2008) and Mister Gee (McNaughton and Kitamura 2005). Miss Windsor (Walliams 2008) is a slight anomaly, as the children treat her as if she is a saint because she is put-upon and fragile rather than she has demonstrated saintly qualities

However, the vast majority (over 70%) of the teacher-characters do not display these archetypal patterns. They are our Everyman (Anon. 1510), the representation of the whole as perceived by each author, and it is here we find the day-to-day role writ large. As a culture, we do not construct our teachers by who they are; we construct them by *where* they are. The teacher is the teacher within children's literature because of their positionality in relation to learners. The un-named head teachers used as threats, supply teachers used to defuse trouble, school masters and mistresses who appear in single paragraphs, sentences or simply in the background of an illustration, are all presented here as The Teacher, their characters, attributes and behaviours come second to their relationship with the children of the narrative.

Thus, the implied and yet invisible teachers are very much a part of Charlie and Lola's school (Child 2003/2010): all of the things that Lola fears (not having time for her own choice of activity, being obliged to learn unnecessary lessons, losing her individuality and thus identity through the wearing of school uniform) are things she thinks the adult in the setting, i.e. the teacher, will force on her, and though Charlie allays her fears he avoids giving her assurances that it will be the teachers who make her feel safe and secure. Lola chooses to go to school despite who she might meet, not because of them.

Of course, times have changed, and Every*man* is no longer considered appropriate as a label for all. And yet gender remains a key attribute in our conception of the role, as it has in previous studies such as those conducted by Barone et al (1995), Sandefur and Moore (2004) and Dockett et al (2010). The representation of the teacher in the children's literature of UK origin studied here starts life as a young, white allegorical Everywoman, welcoming and nurturing the new pupils in her care. She becomes a little more ineffectual, and often times frightening and less capable of addressing our needs, as we grow and develop as readers, which happens simultaneously with our increasing familiarity with the school environment; and as we reach the difficult stages of transition between the small primary and larger secondary environments, our Everywoman makes room for the presence of her male counterpart, who is as conversely flawed and/or brilliant as she is. As we become veterans of the large and faceless institutions in which we will see out our education our Everywoman has been superseded by Everyman, though she is still present as a protective figure who tries her best to care; he, in turn, remains aloof, sometimes to be admired and sometimes to be scorned but never to be as emotionally accessible as the practitioners of our infancy.

Each book also presented the author's conception of teaching as a community of practice in the sense that they "share cultural practices reflecting their collective learning" (Wenger 2000: p.229). Within these communities, however, there was a sense that the community itself was beholden to the institution, for example there were several references to teachers' behaviour and appearance as being/not being like a teacher. Particularly in more traditional school stories, it is the school that transforms the learner from child to adult rather than the individuals working there.

Dockett et al's (2010) list of the character roles and traits from their study of teachers in English language picturebooks was in evidence within this UK-based sample of children's and YA

literature; in addition, four new ones were identified as part of this analysis, providing an original contribution to knowledge by developing previous categorisation (see Table 7).

Characteristic Roles & Traits (based on initial identification by Dockett et al 2010)	**Classroom Manager**: providing a welcome,meeting and greeting; organising space; allocating resources and seating; mismanaging resources
	Disciplinarian: strict enforcer of the rules; abritrary punisher; just and fair; judicial
	Pedagogue: utilising a range of strategies; monotonous use of singular approach; engaging; limiting
	Nurturer: providing emotional support; providing physical sustenance; well-meaning but ineffective without pupil input
Additional Roles & Traits (identified by Bingle 2017)	**Guardian**: in loco parentis; watching/observing; protective/protecting; negligent, dereliction of duty
	Cultural Arbiter: facilitating access to high culture; limiting or enabling access to popular culture; judging validity
	Community Leader: offering guidance; passing judgement; has followers, willing or otherwise; benign; dictatorial
	Entrepreneur: providing education as a business or not-for-profit organisation

Table 7 Characteristic Roles and Traits of the Teacher

It is these roles and traits that have emerged as a grounded theory of what is expected from, and of, the teacher. These are the functions and qualities that the children's literature explored here deem appropriate, and even expected, though it is necessary to note that sometimes the construct is indicated through what is not being demonstrated rather than what is: we know what effective teachers do because of the actions of the ineffectual as much from exemplified behaviour. Accordingly, the following chapter describes how these terms and concepts were utilised in the analysis the participant dataset and explores the interplay between literary and actual constructs of the role of the teacher.

PART 3
PARTICIPANT CONSTRUCTIONS OF THE TEACHER

CHAPTER 5 Construing the Teacher

In his examination of English culture in the industrial age, Wiener (2004) alludes to the connection between literature and socio-cultural beliefs, declaring “cultural values and attitudes often reveal themselves in imaginative literature” (p.x). While much of this thesis has focused on published works, it is also necessary to apply this principle to the creative writing of children and young adults themselves in order to gain an insight into their perceptions. In this way, it is possible to identify which of the constructs observed in the published material, produced over time and targeting readers at different ages, have made their way into the individual’s consciousness. However, this process is derived from analysis for, as Hofstede (2001: p.2) acknowledges, “Constructs do not ‘exist’ in an absolute sense – we define them into existence”. The view of the individual whose imagination has been utilised is only apparent if they are provided with an opportunity to articulate their construct system. Within the parameters of this research project, this was achieved through the combination of narrative data collection methods (the development of character profiles and related stories) and semi-structured interviews which utilised brief questionnaires and repertory grids (Kelly 1955/1963).

As outlined in chapter 1.2, data for final analysis was gathered from a total of 32 participants who formed part of a purposive sample based on one of two criteria, i.e. pupils in an English primary school or primary trainees about to embark on a teaching career in the UK. The research took place in a largely rural area of England within two educational settings, namely a Higher Education institution which has an established history of teacher training within the UK and an associated primary academy school in a town setting. The demographic for both participant groups was mono-cultural, with all of the participant primary trainee teachers and pupils recorded as white British in their institutions’ equal opportunities data.

5.1 What it means to teach: participants’ perceptions

In order to establish participants’ perceptions of teachers drawn from both literature and their lived experience, initial pilots of the instruments were conducted between January and July 2014. These were used to refine the data collection methods and investigate the level of success of the research design with pupils in school. Owing to the nature of education in England, certain year groups were difficult to access, as gatekeepers (head teachers in particular) were reluctant

to introduce anything that would potentially disrupt pupils' studies. This was due to timetabled national tests, meaning that access was restricted to year 1 (children aged 5-6) in Key Stage 1 and year 3, 4 or 5 (children aged 7-10) in Key Stage 2. Two year 1 cohorts from different schools were involved in the piloting of the teacher profile and the questionnaire to allow for comparison, but in both schools the pupils struggled with the task: in one city academy school, only nine of the 23 appeared to draw original characters, while seven drew their current class teacher, one drew themselves and the remaining six drew a character based on the Disney film *Frozen*, while in the village school setting four of the nine profiles produced were either incomplete or illegible. This led to the conclusion that the research was unlikely to produce meaningful data from this age group using the data collection tools, particularly as almost all of the children had not yet moved beyond the beginning, early or developing stage of reading (CLPE 2016).

In addition, the reading repertoire of the pupils in Key Stage 1 and Lower Key Stage 2 (children aged 7-9 years) was unlikely to be wide enough to generate more than a narrow range of constructs based on a more limited reading diet by those only just attaining proficiency in reading. As year 6 had already been discounted from the research due to their focus on statutory tests, this left year 5. Again, initial pilots were conducted in two settings; further revisions were made to the instruments and a conclusive pilot conducted in July 2014 in the school from which the final participant sample was selected. No participants involved in the pilot were included in the main sample.

Data was collected in three phases. The first was conducted as a whole class activity with the pupils, and involved completing a character profile in addition to answering a question designed to ascertain personal attitudes to teaching. As the class teacher had been involved in the pilot activity she was aware of the need to avoid using the task as a teaching opportunity: pupils were made aware they could ask for spelling advice or discuss particularly word meanings to help them clarify their own intentions, but that the ideas for the characters and their attributes should be the pupils' own. It should be noted that, due to their different context as learners, the process was implemented differently for the primary trainees: they completed the profile as an individual pre-research interview task.

The second wave of data collection built upon the character profiles by allowing participants to put the character into the context of a brief narrative. With the pupils I utilised the Storycrafting approach developed by Karlsson and Riihelä (1991), albeit in a far more restrictive sense than

the methodology actually proposes due to the nature and need of the present study. Storycrafting is designed to afford participants the opportunity to construct free narratives in order to acknowledge participants "as producers of information and culture" and to make visible "Tacit knowledge and inner voice" (Karlsson 2013: p.1114). As a result, proponents warn that placing parameters on the storyteller risks the adult-researcher's voice overwhelming that of the participant's:

> … it is very seldom that adults giving the assignment validate their motives, and the child does not necessarily know what is expected of him/her. In these cases, the adult has defined from their own perspective what is essential to tell, and the child is the object in achieving the adult's targets. (Karlsson 2013: p.1110)

While all participants were given a rudimentary explanation of what the study entailed in order to ensure they were giving informed consent, I must concur with Karlsson's suggestion above: the involvement of the participants was largely for me to address set aims rather than explore freely the constructs of children as cultural creators. However, the methods developed as part of the Storycrafting approach did enable me to focus on the narratives without being constrained by usual classroom practice. In Storycrafting, the teller has a scribe (the researcher) who records the narrative exactly as it is spoken. The text is then read back to the child (teller), who can edit and change as they see fit. The final story, then, is exactly what they wish it to be in terms of language, format and structure, and the participant controls the process and the output. Stories were told and recorded on a laptop during the school day, but in an area away from their usual classroom, and pupils could see the text emerging as it was typed, enabling them to edit as they went along if they so wished. This process required some skill and speed in touch typing, however; at times the narrative had to be halted to enable the scribe to catch up with the narration. This could potentially interrupt participants' thought-processes, although no participants indicated this was the case during the study.

Initially each participant received their own character drawing as a stimulus and was asked to tell a story this character might appear in: no further prompting proved necessary in order to generate an initial idea. Like Karlsson (2013), I found that the children rarely wanted to make any changes once their telling was complete, but utilising the Storycrafting approach meant they were fully aware I had no preconceived ideas of what kind of story their character should appear in: they did not need to second guess the task, because it was conducted on a one-to-one basis, and there was no risk of stories being copied or ideas knowingly replicated.

A slightly different approach was used with the adult participants, after an initial pilot indicated that they were more conscious of my presence as a researcher and thus nervous about providing me with the data they thought I wanted or needed. In order to address this, they were given control of the laptop and a window of time in which to develop a narrative for the character they had created during the pre-interview task. Twenty minutes was usually sufficient for participants to feel they had developed a satisfactory narrative, although extra time was requested by two participants and granted in order to afford them the same control over their narrative as the child-participants.

The final phase of the data collection process involved a brief questionnaire, completed with the researcher, followed by a repertory grid interview. The questionnaire established the perceptions of the participants about themselves as readers; it also afforded them the opportunity to consider books they remembered reading which had teacher-characters. This not only informed the corpus discussed in Chapter 4; the research design allowed for data collected in previous phases to feed into the repertory grid interview, as in addition to the character created by the participant they were asked to consider a character or composite of characters from their own reading experiences.

A total of 142 participants were approached as part of the recruitment process (29 pupils and 113 primary trainee teachers) and the final sample for data analysis comprised of the 23% (n=32) from whom consent was obtained. Although these were entirely self-selecting in terms of participation, the final sample had an equal gender balance in both categories:

Participant Demographics (n=32)	No. of Female Participants	No. of Male Participants
Year 5 Pupils	11	11
Primary Trainee Teachers	5	5

Table 8 Participant demographics

Similar to Dick and Jankowicz (2001) in their study of police culture, there was a need to be aware of gender while avoiding “a priori conceptualisations of culture” (p.185) in order to be able to identify any correlations between gender and constructs of the role, however this had not been used to determine the sample beyond approaching potential participants within co-

educational facilities. Nevertheless, the equal split across the two groups was a useful facet which informed the subsequent analysis.

5.1.a Positioning the participants: the role of reader and teacher

As stated in the introduction to chapter 2 (p.40), it cannot be assumed that any particular medium is part of children's cultural experience. It was necessary to establish the participants' perceptions of themselves as readers in order to make the case for literature as having a potential influence on their construct system: children who do not engage with reading are unlikely to be as affected by literature as those that do. The sample from the year 5 (aged 9-10) primary school class included equal numbers of male and female participants (n=22, 11 of each gender), and most (n=15) were already 10 years of age. All of the participants indicated they enjoyed reading to some extent, with the majority (n=15) mostly enjoying the pastime.

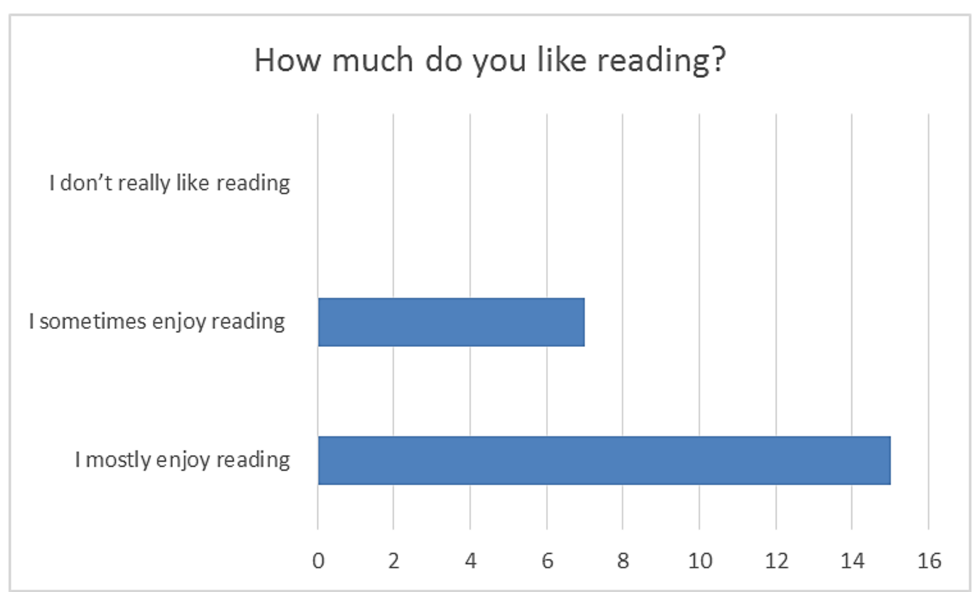


Figure 42 Participant response: reading enjoyment

Equally, the children all saw themselves as capable readers. All registered a level of perceived competence using a 10 point Likert-type scale where 1 = *not a very good reader* and 10 = *excellent reader*: one pupil placed their ability at 5 on the scale and one at 6, while the remaining 20 pupils placed themselves at 7 or above. Previous studies (Harter 1985; Mellor and Moore 2003; Reynolds and Kamphaus 2004) have successfully used Likert scales, albeit usually between 2 and 5 point, in order to determine value judgements linked to self-perception or educational

practice, though Mellor and Moore (2014: p370) warn that younger children have shown a tendency to "endorse responses at the extreme end of scales [...] thus providing unrefined measures of the constructs under investigation". However, only one pupil gave an extreme rating in this instance, identifying themselves as an excellent reader at point 10 on the scale.

Reading and television viewing habits were also explored in order to establish preferences in leisure activity. Seven participants indicated they were more likely to read a book on their own than watch TV; a further seven stated they were more likely to watch TV on their own. Four of the children said they were more likely to spend time watching TV with friends or a parent/carer, while the remaining four asserted they spent the same amount of time reading as they did watching TV. When asked which activity they did least, none of the participants selected reading alone, suggesting it was an activity they all did to some degree.

Overall, then, attitudes towards reading were positive and as a cohort it appeared to be a pastime many were willing to indulge. The titles they suggested as examples of texts which included teachers indicated that they had attained fluency as readers, though many (n=14) alluded to titles that required experience, independence and/or maturity (CLPE 2016).

Attitudes towards teaching as a future role were less positive, with 13 answering they would not like to be a teacher and a further three giving reasons for and against taking on the role.

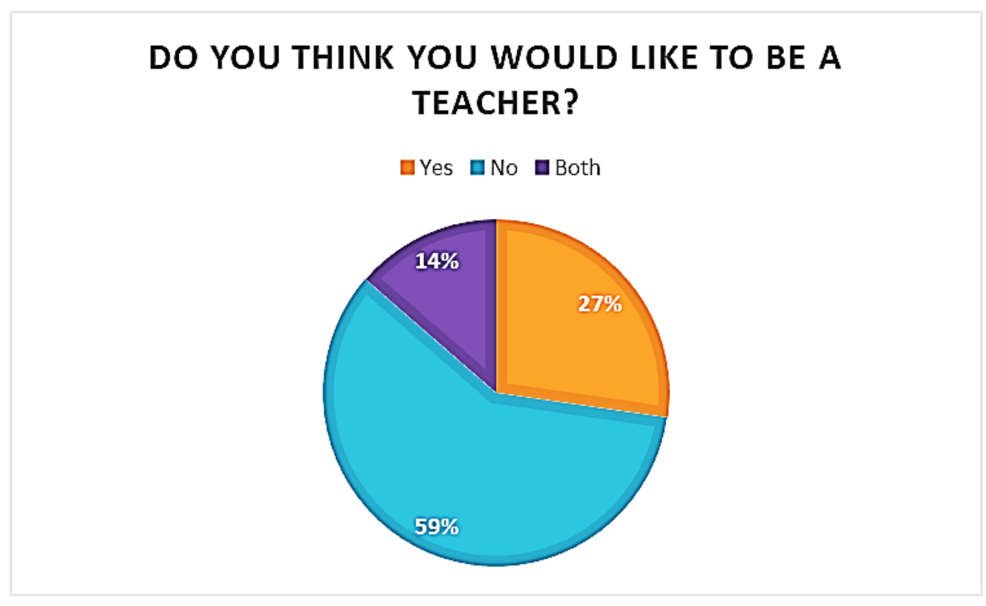


Figure 43 Participant response: attitude towards teaching

Issues related to classroom management and discipline were the most frequent given for not wanting the role, for example

> *I would not like to be a teacher because I wouldn't want to shout at children and that I don't like that much subjects.* (Male participant aged 10)
>
> *I would have to mark all of the work that the children have done. Also I would not like to be a teacher because I would have to get up earlier and I'm not very good at that!* (Female participant aged 9)

References were also made to the time spent at work, the amount of paperwork (particularly marking) and the perception that it is a boring job and there are better ones to do.

Of the six positive responses, the underlying reasoning linked to nurturing and enjoyment of either the subject or the process:

> *I get to understand a child's behaviour. As a teacher I would like to meet new people and learn new things that I didn't know before*. (Female participant aged 10)
>
> *I enjoy teaching my speciality would be animals / sport but you have to do lots and lots of work and I like working hard*. (Male participant aged 9)

As a point to note, only two of the eleven boys expressed an interest in being a teacher: all of the remaining positive responses, including those who gave reasons for and against, were female. It should be acknowledged that within the school context male teachers were present, including the head teacher, a sports coach and the teacher of the parallel year 5 class who often taught this group of participants, albeit in roles that are not atypical for males in primary schools, so the sample had experience of male role models within their learning environment.

The second set of participants were all near completion of a Primary teacher training degree, and thus had already made the decision to become teachers. Again, the participant sample of 10 was evenly split, with five identifying as male and five as female. As the sample was self-selecting this was not a conscious part of the research design, and equally was not indicative of the cohort overall: of the 113 trainees approached to take part in the research, only 15 (13%) identified as male. All of the participants were undertaking their first degree and thus had not trained for any other professional or graduate role prior to deciding to train as a teacher. These participants were asked to reflect on their childhood reading habits, and again all stated they

enjoyed reading to some degree, with eight responding they had mostly enjoyed reading. When asked to identify how good a reader they felt they had been at school, two placed themselves at point 6 and the remainder chose point 7 or above. When asked which children's titles they remembered reading which had teachers as characters, all but one of the suggestions fitted into the latter categories for those with reading experience, independence and/or maturity (CLPE 2016).

As these participants had already selected teaching as a career they were asked to detail what had influenced their decision. Seven of the respondents listed family members or role models who were teachers; in addition, there were several references to classroom practice and school as a positive environment, for example

> *One factor that will have impacted on my decision almost inevitably would be the vast proportion of my family members that are/were teachers. My Mum is a headteacher and I always spent a good amount of my school holidays going into her school and as a result of her being a teacher almost all of her friends were teachers so a lot of what I was exposed to growing up was teachers talking shop as it were*. (Male primary trainee)

> *Both my parents are teachers and when I was younger my father would bring back old, spare registers for me to use and play with. I would play 'schools' with my grandma, using my father's resources, where she'd be the student and I would teach her! […] I also had a fantastic teacher in Primary school who I aspire to be like*... (Female primary trainee)

Another common theme was pedagogy, linked to both nurturing and cultural arbitration:

> *When I was at primary school I was the square peg in the round hole and it was the two teachers that 'got me' and worked with me that made me want to engage with learning. I, from a young age, wanted to be the teacher who did the same for others …* (Female primary trainee)

> *One day I had a child that just wanted to read everything. […] It dawned on me that someone, somewhere had helped him to learn to do that and I realised that I wanted to be that person for another child.* (Female primary trainee)

I want to be involved in the formative years of children's lives. I find it fascinating watching them learn and I believe that I can be a positive role model. (Male primary trainee)

However, one respondent made an explicit link to her childhood reading experiences. She cited memories of having *Matilda* (Dahl 1988/2016) read to her as a child as pivotal in her early ambition to teach, inspired by the impact she deemed Miss Honey had on Matilda's life, as well as her popularity. Interestingly, she called this response a cliché, indicating she assumed others were inspired the same way by this text in particular; however, one of the other participants mentioned during the data collection process that she had always rather disliked Miss Honey for being a poor example of a teacher. Both responses, along with the frequency of its citation in response to the question regarding books with teachers as characters, do nevertheless indicate that Dahl's (1988/2016) omnipresent tale has an impact on constructions of the role.

5.1.b Influencing readers: character profiles

The initial decision to conduct the drawing of profiles as part of the data collection process was actually informed by my practices as a classroom teacher of literacy. It is not uncommon for the teaching of narrative writing to begin with character development, and I felt it would not only provide me with valuable visual data; rather, it would also scaffold the participants' subsequent storytelling. Weber and Mitchell (1995/2003) used a similar technique to look at cultural representations of teachers, although participants were asked to draw the teacher as the actually saw them, and in some cases to self-characterise. The purpose of the illustrations in this study was not to establish participants' views of teaching in general, instead they were specifically required to provide their perceptions of the literary teacher (although the use of the repertory grid technique outlined later in this chapter enabled overlapping constructs to be coded). The profile established a point of reference, a means towards ascertaining if the same representations appear in both published and unpublished works which might indicate the influence of socio-cultural templates for the literary role of the teacher.

As can be seen in Appendix 5, of the 32 characters generated, 19 were female, 12 were portrayed as male and one was difficult to determine as there were no personal pronouns or gendered titles to refer to, although in the subsequent story the character is referred to as male. From the primary trainee cohort, more male teachers featured than female because all of the

male trainees chose to draw male teachers, as did one of the female trainees; however, the year 5 pupils illustrated more female teachers than male, with five male pupils choosing to draw teachers of the opposite gender but only one female pupil depicting a male teacher. The male teacher drawn by the female pupil was negatively depicted, as were four of the female teachers illustrated by male pupils, while the fifth appeared heavily (and positively) influenced by the pupil's actual class teacher.

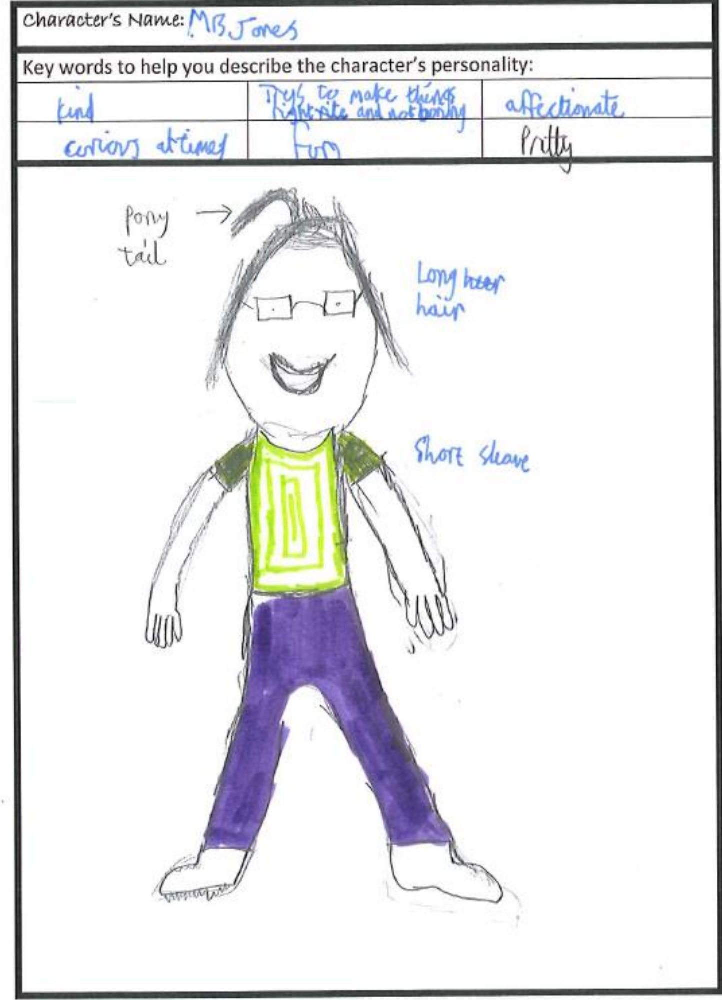


Figure 44 Participant profile: class teacher

There was no representation of BME groups: all of the characters where race or ethnicity could be determined were portrayed as white (n=30), while the remainder were not human (n=2).

One particular illustration highlighted a group of teachers significant by their absence from the corpora of published and unpublished material explored in this thesis. The World Health

Organisation (WHO) (2011) states that around 15% of the world's population are disabled, and yet there was only a single example of a teacher with a physical impairment or disability from the entire dataset, including the 163 literary characters explored in chapter 4. One of the primary trainees depicted their character as a wheelchair user; this was the sole example of an impairment that went beyond short-sightedness and the need for glasses. The United Nations (UN) (2016) acknowledges that disability remains hidden within a global context, and it would certainly seem that those with disabilities and visible impairments are missing from particular roles within children's literature. The participant's illustration (Figure 45), however, placed the symbol of the teacher's disability as integral to understanding the character: the wheelchair is not simply a means for mobility, it is a time-travelling machine with control panel. It is made clear that the wheelchair is necessary, as the teacher is labelled as having artificial legs; it is just that it promises to be so much more than a means to traverse the classroom.

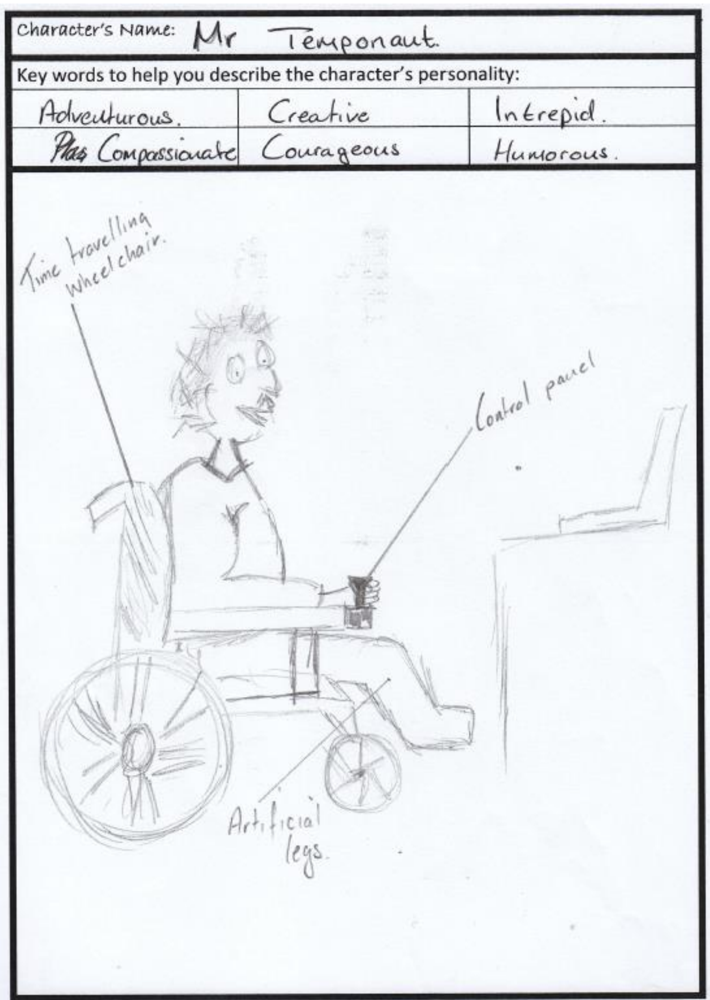


Figure 45 Participant profile: teacher with visible disability

Although unique in terms of ability, this was not the only character with unusual or otherworldly features; however, it was the only example of a fantasy character from the trainee participant group. The remaining nine characters were more ordinary depictions, apparently similar to the well-intentioned but bland characters noted by Dockett et al (2010) despite descriptive labels such as “passionate”, “creative” and “exciting”. One of the characters, explicitly based on the participant’s childhood head teacher, was the only one described as “inspirational”, although another (female) teacher was acknowledged as teaching inspiring lessons.

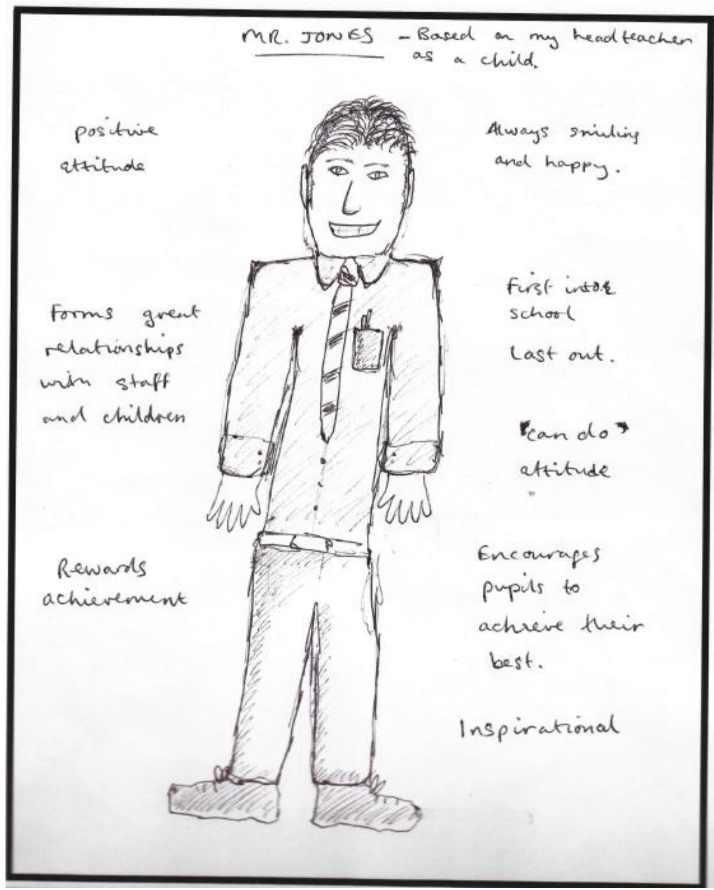
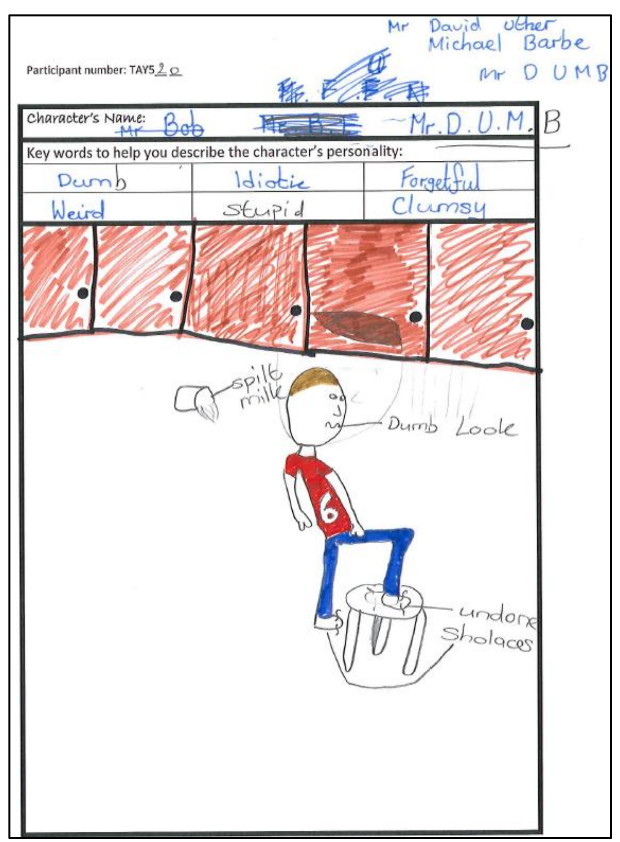


Figure 46 Participant profile: head teacher

The pupils’ characters were not as overwhelmingly positive as the trainees’, with seven described in unflattering terms. Two of the male characters were depicted as lacking intelligence, with one even given the name David Uther Michael Barbe in order to make his initials D.U.M.B.; the other was a robot who was labelled “not a good teacher because he’s fat […] he’s not cleaver *[sic]*”.



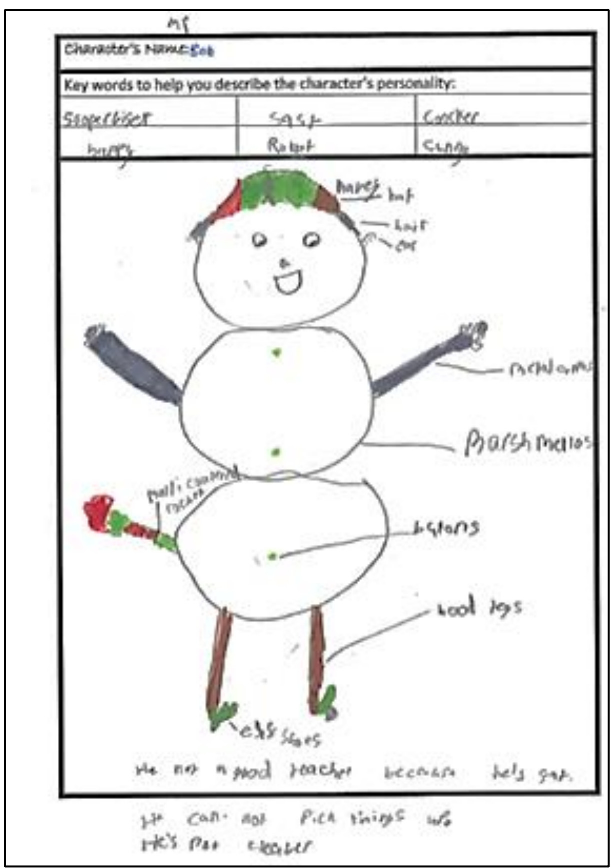


Figure 47 Participant profiles: negative depictions of male teachers

Being fat was recorded as the “Most important feature” on the remaining male in this category, who was also described as ugly with a “giant wart on face”, a feature stereotypically ascribed to women in narratives. The participant who drew this depiction appeared to have intended it to be a female originally: the ‘s’ in Mrs was crossed out, and the subsequent story confirmed the character as male, but the features remained the same.

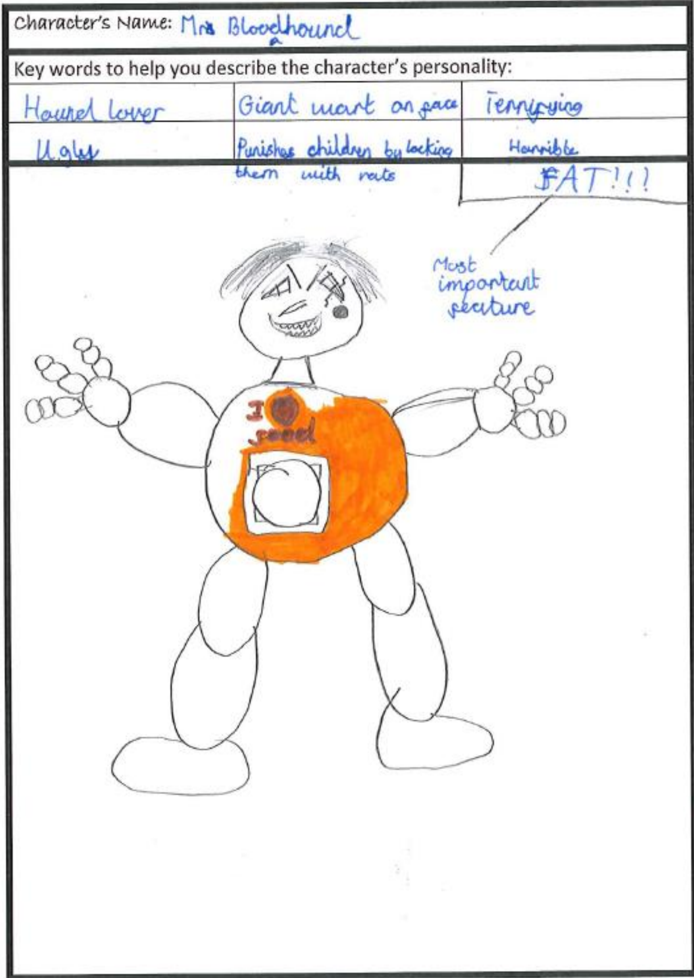
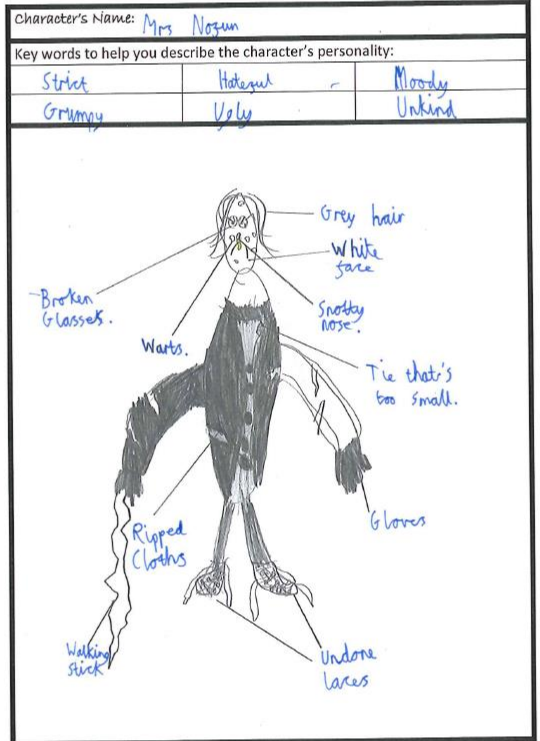


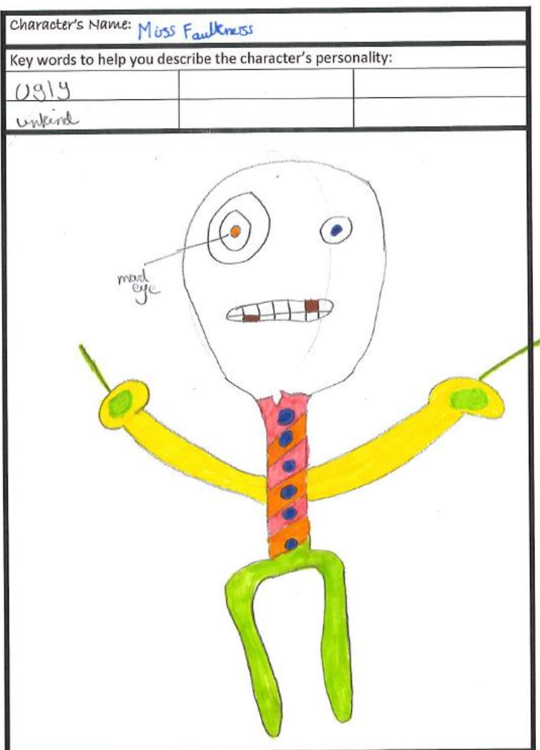
Figure 48 Participant profile: changing gender

Besides the references to stupidity in the male teachers, one of the four female teachers portrayed negatively was drawn with “valcrow *[sic]* shoes because she does not know how to do up laces” and it was stated that she “has not got a quolaty *[sic]* to be a teacher”. On the other hand, seven of the more positive illustrations were labelled with synonyms for intelligence, e.g. smart, clever. In this way, intellect was a noticeable aspect of the overall construct of the

teacher, not only because of its explicit presence but because of the implications when it was absent, i.e. characters were a poor example of a teacher if they were not very clever. The socio-cultural supposition would seem to be that average, good or excellent teachers are assumed at the very least to possess the acumen for the role.

Another defining feature of several characters was that they were unkind, a potential binary opposite of nurturing teacher the ITE trainees described. The negative representations of the female teachers included more references to being overweight, and two stated the women were ugly.





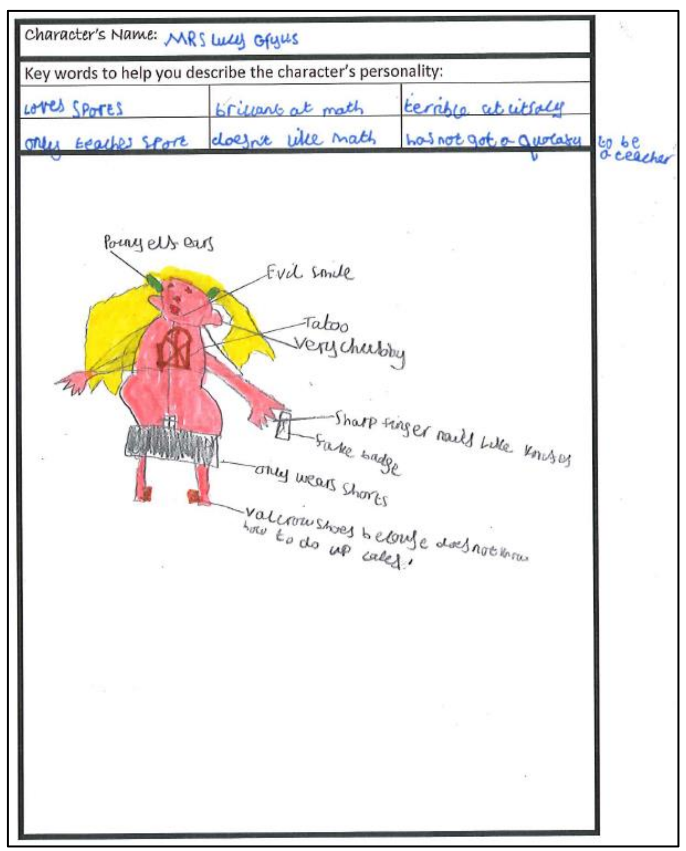


Figure 49 Participant profiles: negative depictions of female teachers

Only one was shown to be overtly unhappy in her role (Figure 50); she was portrayed as less caricatured than other adverse representations, although she appears to be wearing a slogan on her top that makes her dislike of her pupils clear. She also has a mark on her face that could be a mole or a wart, though it is unlabelled, which is a repetition of the idea that disfigurement is synonymous with undesirableness in the role indicated by the other depictions.

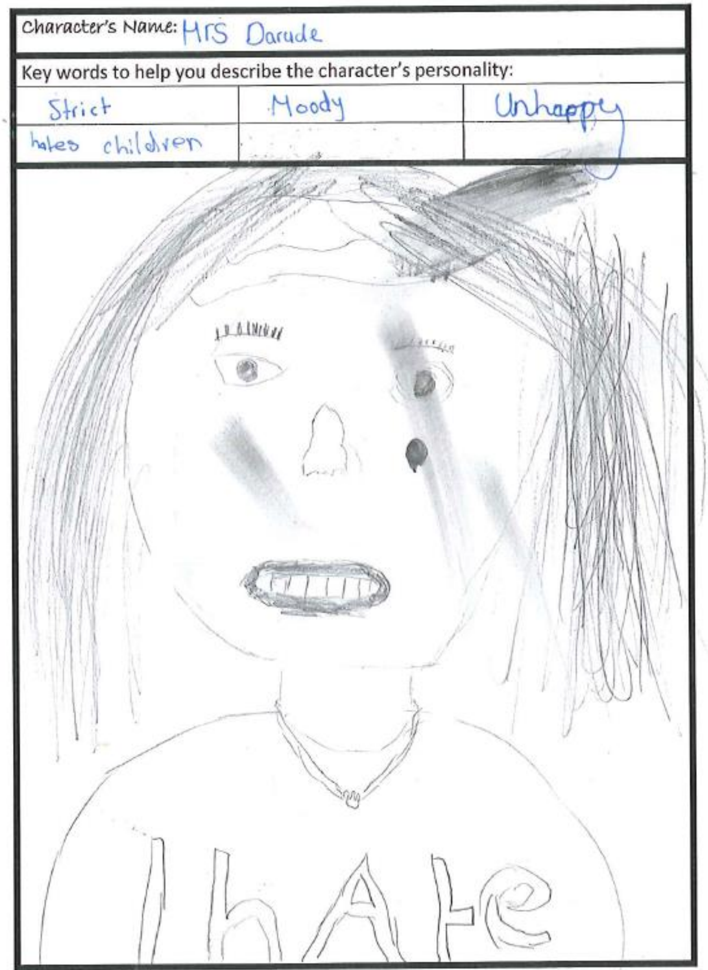


Figure 50 Participant profile: unhappy teacher

Even within the published corpus, the only time warts, and indeed ugly features, are deemed acceptable are for witches (for example in *Oliver Moon* by Mongredien); most positive representations of non-magical characters fall in to the categories of young and female. This was mirrored here, with 13 illustrations that appear to show young, female teachers similar to those seen in the picturebooks explored in chapter 4 (see Figure 51 for selected examples).

Character's Name: Miss Shephard

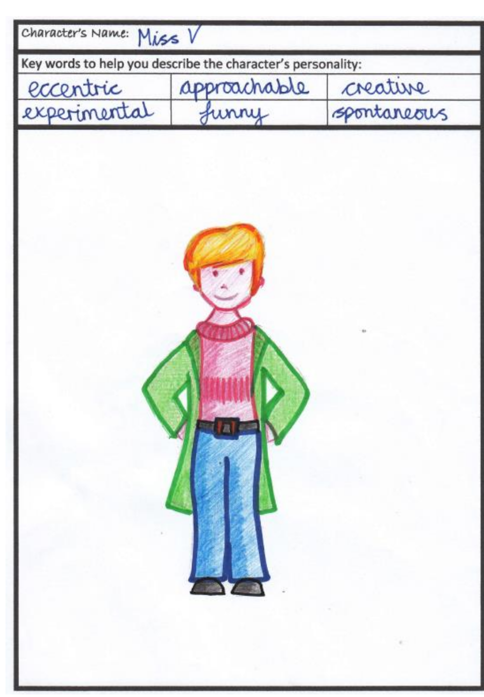
Key words to help you describe the character's personality:

Caring	enthusiastic	Organised
authoritative	Passionate	Confident

Practical dresser: flat shoes for working all day, long skirts, preferably trousers for working with children

Caring face - Wrinkle - teaching is stressful!

The character is a funny but caring teacher. All the children would love her and feel comfortable to confide in her.
She's creative and always creates imaginative and inspiring lessons / displays.



Character's Name: Miss V

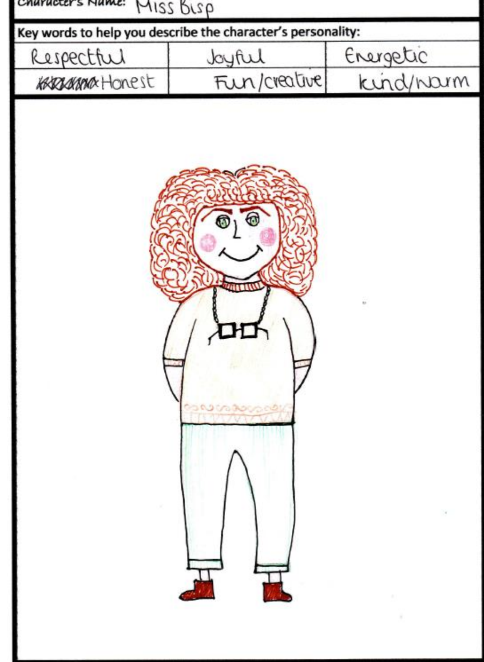
Key words to help you describe the character's personality:

eccentric	approachable	creative
experimental	funny	spontaneous

Character's Name: Miss Wicked!

Key words to help you describe the character's personality:

Creative	Passionate	Visionary
Kindhearted	gifted (fun)	Placid



Character's Name: Miss Bisp

Key words to help you describe the character's personality:

Respectful	Joyful	Energetic
Honest	Fun/creative	kind/warm

Figure 51 Participant profiles: examples of young female teachers

The pupils tended to illustrate all their characters as quite relaxed and informal, whereas the male teachers, in particular depicted by male trainees, were more formally dressed. This could be a reflection of the emphasis placed on dress as an indicator of professionalism within teacher training, although the female trainee teachers did not seem to be constrained by this; similarly, this is consistent with the way male teachers were portrayed within the published corpus, for

example Mr Gee (McNaughton 2005), Mr Speed (Wilson 2002/2008) and Mr Fullerman (Pichon 2011) all wore shirt, tie and, more often, suits.

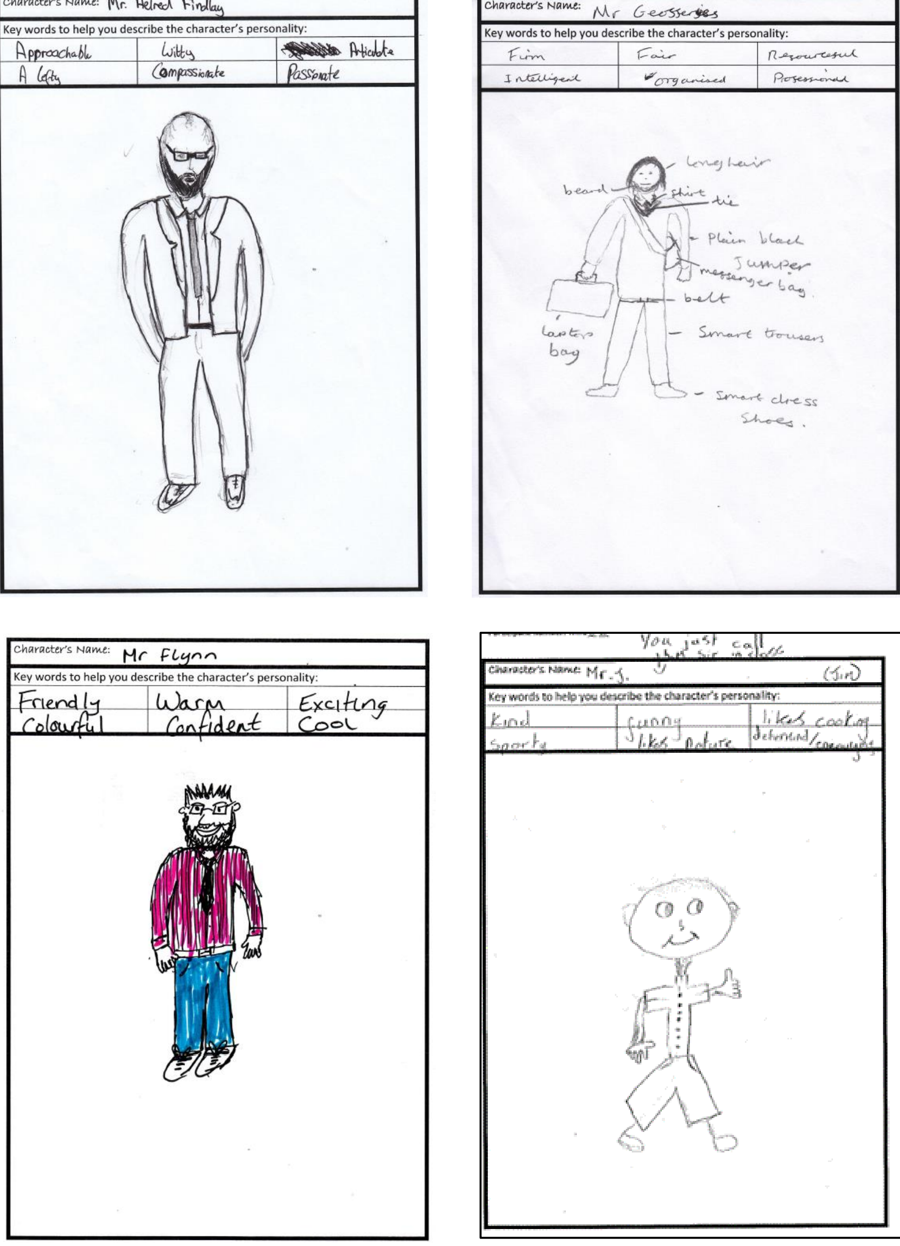


Figure 52 Participant profiles: male teachers by male participants

The only pupil-drawn character which seems to be wearing a more formal button shirt (bottom right image, Figure 52) offers a series of contradictions: he has an abbreviated name, Mr J (Jim) and a note that reads “You just call him sir in class”. It would appear that outside of class, Jim does not insist on formality, but it is required in the school environs.

Even the casually dressed Mr Cuthbert (Figure 53), drawn by a female trainee, is portrayed as being unable to wear the clothes he is comfortable in: it states “Sporty shorts, would wear them in school if he could!” The perception is, then, that he has no control over his appearance at work, but it is not clear who dictates this state of affairs.

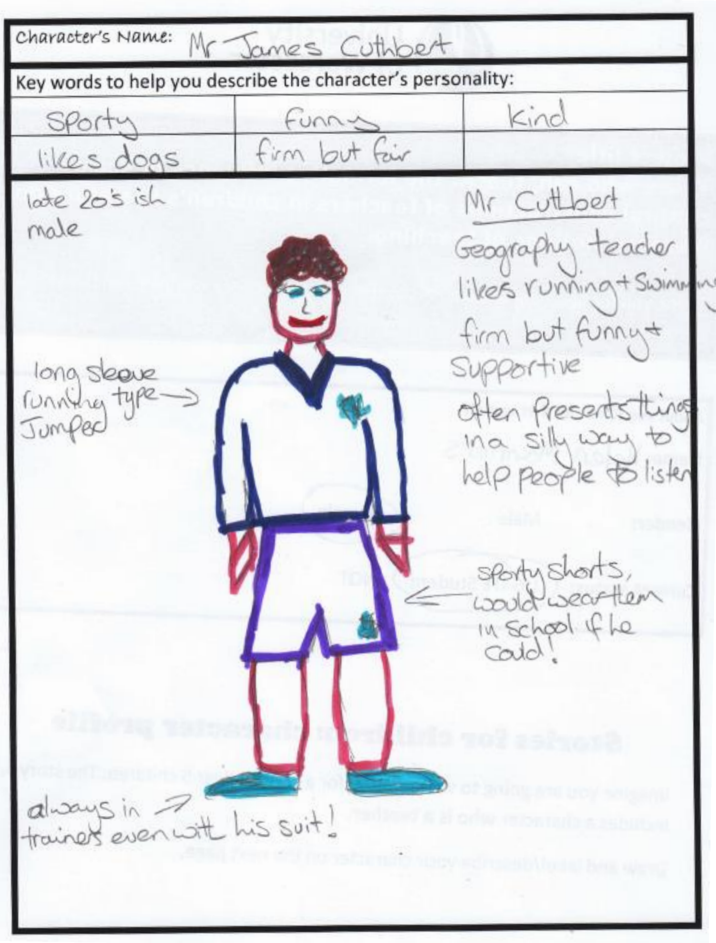


Figure 53 Participant profile: inappropriate informal wear

This raises an interesting question: is this formal/informal dress divide due to less choice for men when it comes to formal wear, or is it that expectations are different for male teachers in the female-dominated Primary sector of UK education? Alternatively, are men perceived as more professional in the workplace? Certainly the only women depicted wearing formal suits in the published corpus are both school leaders (Mrs Shine the secondary head in *Daizy Star* by Cassidy and the primary headteacher in *Starting School* by the Ahlbergs), whereas it appears the norm for men no matter what their role in the school.

As indicated, in addition to the illustration participants were asked to provide words and terms that described their character. These were used to identify parallels with the role traits and characteristics detailed in chapter 4.6 (p.183): all except Teacher as Entrepreneur was in evidence (see Figure 54), with Nurturer being the most common trait. The ten primary trainees tended to focus on nurturing and pedagogical skills, whereas the pupils' responses depicted a broader range of characteristics, although there was a definite emphasis on behaviour management and nurturing was still the most prevalent.

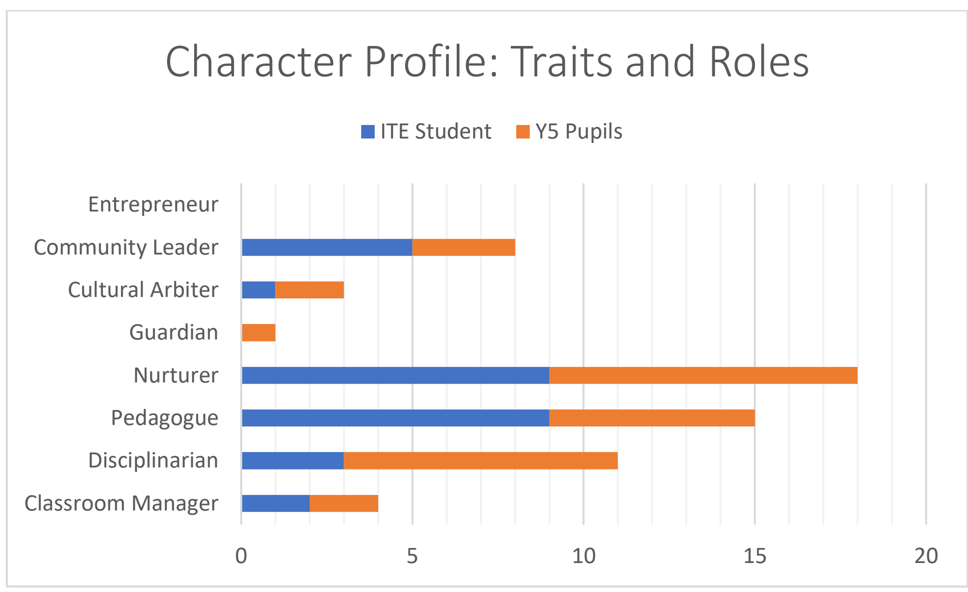
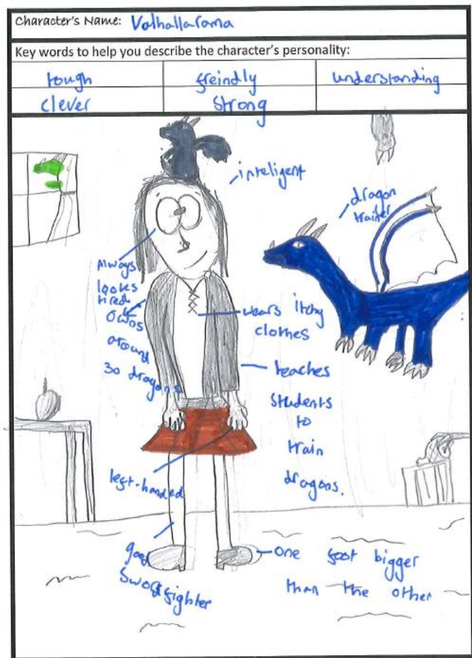


Figure 54 Participant profiles: taxonomical coding of traits and roles

One indication of a nurturing personality in the pupils' drawings was a love of animals or nature, but the majority of references were explicitly to teachers being kind, caring and helpful.



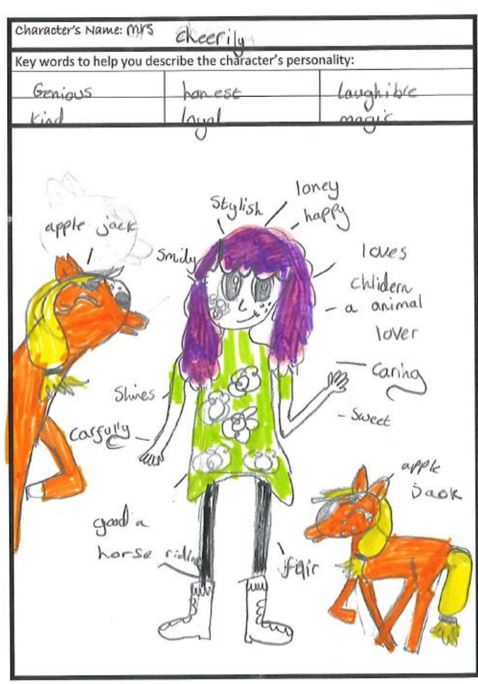


Figure 55 Participant profiles: animals as evidence of nurturing

Strict, or a synonymous term (e.g. authoritative; firm), was also used frequently, but not in a way that implied it was a bad thing for a teacher to be: many of the characters labelled in this

way were entirely positive in every other way, indicating that being a disciplinarian was as much a part of the role (particularly for the pupils) as nurturing. What was seemingly important is that the role was balanced with compassion, and also with a sense of fun. It would appear that both the adult and child participants feel that a good teacher should have some sense of control in the classroom.

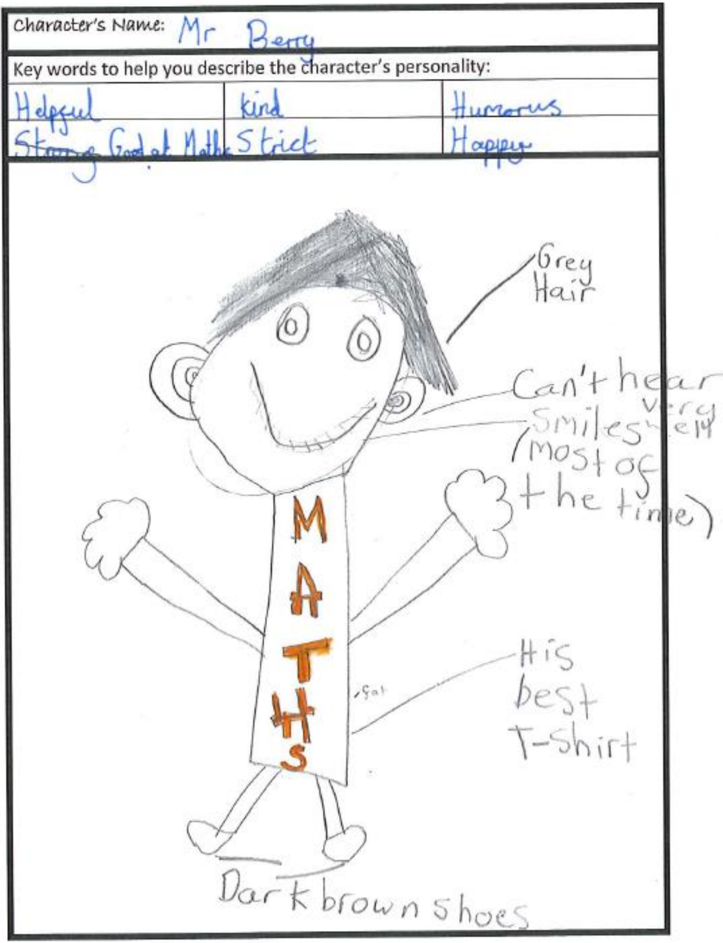
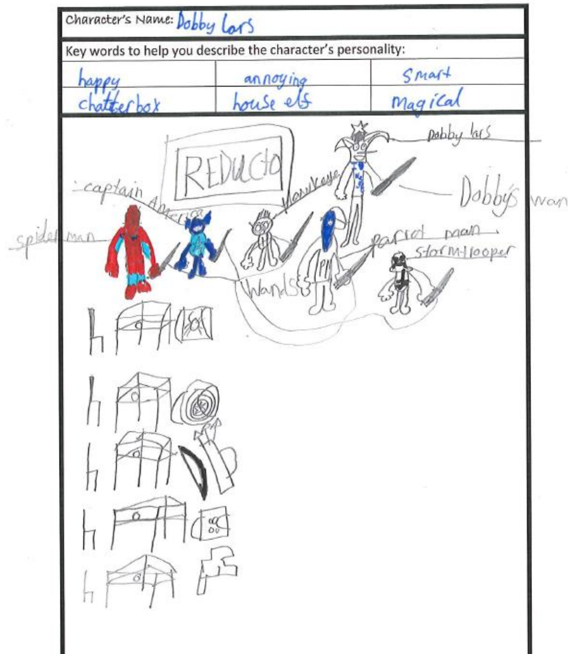


Figure 56 Participant profile: nurturer and disciplinarian

While seven characters were shown to be clearly in a school environment, only one appeared in the role of guardian, watching over the pupils in the playground; this character was also one of the female characters reminiscent of the picturebook depictions.

Figure 57 Participant profile: teacher as guardian

Only two other characters, seen in Figure 58, were shown with pupils, one in the act of teaching, while the other is unaware the pupil (labelled "evil child") is present as they hide under a desk. However, frequent references to lessons and different curriculum areas, particularly maths and literacy, provided an insight into the type of teaching preferred: "fun" and "not boring" recurrent from the pupils, while the trainees most frequently mentioned "creative".



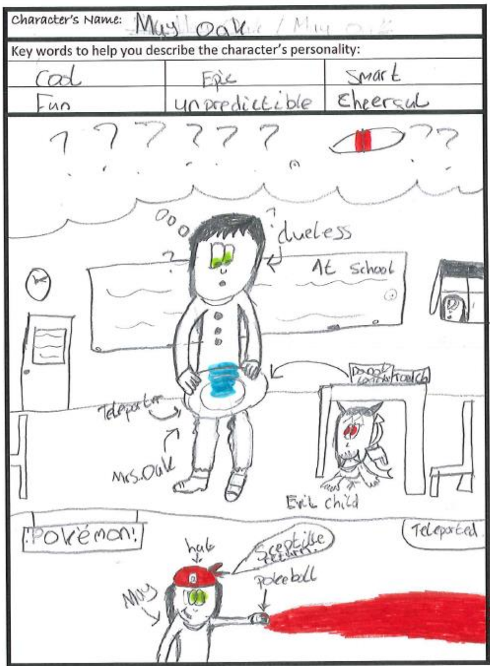


Figure 58 Participant profiles: teachers with pupils

Cultural arbitration was indicated rather than explicit: one of the pupils' characters was called Mrs Nofun, which suggests she prevents the pupils taking part in enjoyable activities; although it could also be linked to discipline, as she is described as strict, hateful and unkind. Another (primary trainee) depiction is described as "a lefty", indicating a particular political leaning towards socialism within the UK, which tends to imply a belief that education should provide equality of access and opportunity to dominant cultural activities while recognising minority ones. The only overt reference was found in the description of Mrs Seson by a pupil: it states that she is "always at fun parks with her class", an endeavour that would see her choosing to take her class away from the school buildings and traditional classroom activity.

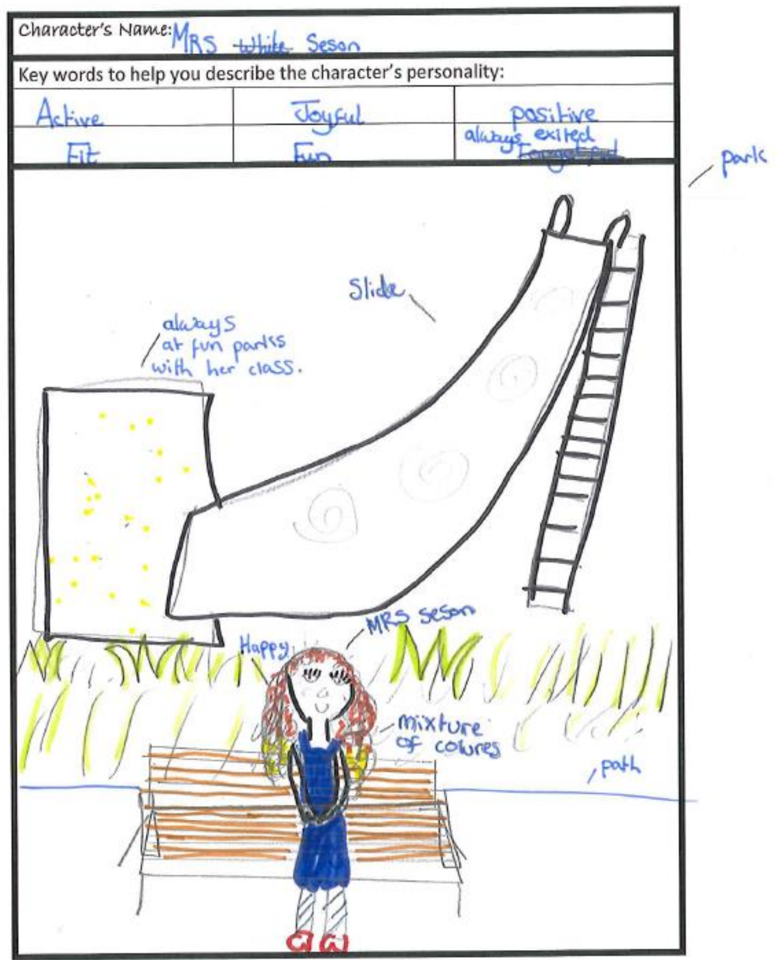


Figure 59 Participant profile: cultural arbitration at the park

Thus, the majority of the representations did indeed seem to share parallels with the characters found in published works based on their illustrations alone. The children's depictions appeared to include a wider range of genres than the adults', particularly in the inclusion of magical characters or those seemingly linked to existing books, film and television programmes. Dobby Lars appeared to borrow a name from *Harry Potter*, while his class pupils were all comic book/film characters; Mrs Cheerily was clearly influenced by the *My Little Pony* franchise; and May Oak is a character from Pokemon, although she is a ten-year-old girl in the cartoons. Valhallarama is a dragon trainer in a bit of plagiarism from the works of Cressida Cowell (2012), all the more interesting because in the films she was renamed Valka, meaning the character was drawn from the books despite the film's popularity. This would seem to demonstrate that books do still influence children born in the digital age even when multimedia seems pervasive.

The character profiles did offer an insight into participants' surface-level perceptions and expectations regarding teacher-characters, but in order to develop these more fully it was important to place them within a narrative context. This allowed for an analysis of their interactions with other characters as well as a more detailed view of the character themselves.

5.1.c Storying the characters for a better view

Meek (1988: p.38) acknowledged the socio-cultural influence of narrative texts when she stated "If we want to see what lessons have been learned from the texts children read, we have to look for them in what they write", although she also cautioned that we have to be vigilant if we are to discern what has come from their reading as opposed to their wider cultural experience. As already indicated in the previous section, some characters were very clearly drawn from a range of influences, but there was evidence of the explicit impact of books on learners' notions of teaching.

Although there did not appear to be a significant amount of duplication from the pupils' character profiles I was conscious that they had been completed in a shared space where copying was possible. Likewise, because the adults' profiles were completed as a pre-interview task it was not clear whether they had been completed as a solitary activity or in collaboration with others. The opportunity to 'story' the characters, i.e. place them in a context, meant I was able to clarify the individual's perceptions of the literary role their teacher played. Furthermore, the stories often included extra characters in the form of head teachers and colleagues, which provided further insight.

The storied characters fell into six distinct categories:

	Dedicated to teaching	Trapped by the job	The Disappearing Teacher	Life outside school	Ineffective in role	Removed from role
Character Name	Jess Amy Mr J (Jim) Miss Bisp Mr Flynn Mr Geofferies Mr A. Findlay Mr Jones Miss Wicked Miss V	Miss Shephard	Mrs Nofun Mr Berry Miss Fun Mr J. Cuthbert	May Oak Valhallarama Tara Mr Temponaut Mrs Seson Mrs Jones Miss Blue Mr Bob	Mrs Lucy Grylls Mr D.U.M.B. Miss Faulkness Mrs Cheerily Dobby Lars Miss Jewel	Mrs Darude Mr Bloodhound

Table 9 Participant narratives: story categories

One character did not fit in to any category as a consequence of using the Storycrafting method (Riihelä 2001; Karlsson 2013): a pupil (Participant TAY510) decided to change his character from teacher to pupil when given the opportunity to create the story. The depiction had started out as Mr Jeffrey but became Jeff, which did not seem unusual in the analysis of the images as other characters were treated equally casually. The key words used to describe him were also similar to other depictions: Kind, Helpful, Funny, Brave, Chatty, Curious were all words or concepts that had been used to describe other teacher-characters.

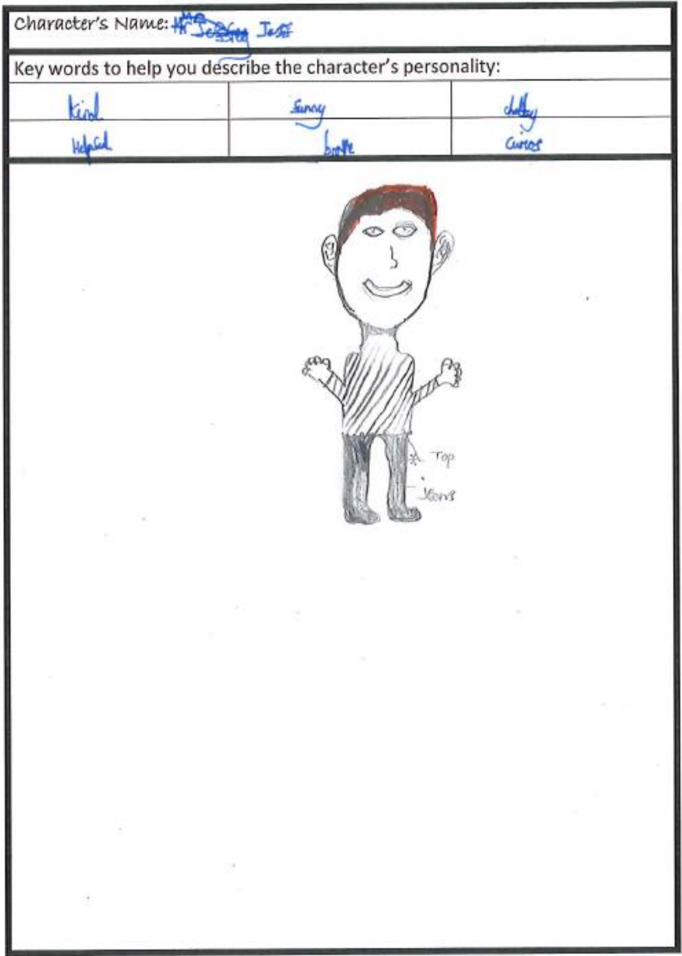


Figure 60 Participant profile: teacher or pupil?

Teachers did feature in Jeff's story, but as background characters: Jeff runs away from school through a hole in the playground fence and his teachers raise the alarm when he is absent during registration. The principles of Storycrafting meant I was obliged as scribe not to intervene, to allow the narrative to be exactly as the participant wished, and no reason was offered for the change of character; however, the reference to Jeff's teacher did still render the piece useful.

Of the remaining 31 narratives, teachers as dedicated to the role formed the largest group, although by no means the majority; and, perhaps unsurprisingly, seven of the 10 characters were developed by the primary trainees. These teachers were positively described using hyperbolic terms, e.g. visionary, passionate, inspirational; and they were depicted as being committed to teaching, for example continuing even with a sprained ankle like Mr J (Participant TAY502) or choosing to return to the classroom after a management role took them away from actual teaching as for Mr Geofferies (Participant ITE08).

The smallest category was also filled by a trainee's depiction: Miss Shepherd was portrayed as dedicated but frustrated by the limitations of her role, and thus trapped by the job. The character was described as so creative "All the other teachers and children were envious" (Participant ITE02) of her lessons, but the mundane nature and routine of school life bores her to the extent that she leaves teaching:

> So, one day, Miss Shephard woke up and decided that she wasn't going to go in to school. She was going to leave her beloved class and find the adventure she's been wanting. She was leaving her organised routine life to find the thrill that she's been seeking.

Miss Shepherd may well represent the real-life frustrations of the primary trainee who devised her, but she was not the only example of teachers deciding to leave the role within the corpus: Mrs Nofun and Mr Berry, both created by year 5 pupils, also choose to walk away from their role and subsequently disappear from the classroom. In Mrs Nofun's case this decision is reached after some soul searching regarding the nature of her role as a teacher:

> One day she says to herself, what does it mean to be a teacher? And when she goes home that night she has a dream where she goes on a quest to find out what it means […] (Participant TAY522)

Mrs Nofun's dream initially leads her to believe being a teacher is all about being horrible to children, whereas a subsequent dream about being nice and "letting them learn" confuses her so much that "she decided that if she didn't know what it meant to be a teacher she would quit her job and become an archaeologist. And that's what she did" (Participant TAY522).

Mr Berry, on the other hand, begins his story as a kind, helpful but strict teacher, but after an adventure into a parallel world through a mysterious door in his classroom he loses interest in

teaching. Mr Berry disappears from the school first of all on his adventure; and then more permanently because “he knew that he wouldn’t be a happy teacher which he always wanted to be” (Participant TAY523) on his return.

Other teachers’ disappearances were more sinister. Miss Fun is apparently abducted from the classroom at the end of the story after a blackout with no explanation, while Mr Cuthbert runs out on his class after an unknown woman disrupts his lesson:

> Mr Cuthbert was crouched on the floor next to the woman holding her hand. He touched her arm with his other hand. She turned her head to look at him. “They know” she whispered, “They’re coming”. Mr Cuthbert jerked back, he looked round frantically. “When” he asked her, desperately. “Now” came the reply. Mr Cuthbert froze and then jumped up and dashed out of the door. (Participant ITE01)

Prior to their disappearances, both teachers are popular with their classes because they made learning fun, so their absence from the classroom is upsetting for pupils beyond the circumstances of their disappearance.

Mr Cuthbert’s enigmatic visitor, and the pupil-character’s surprise that they share the first name James, was indicative of a life outside school, but the narratives actually placed in this category made very little mention of the classroom at all. Of the eight stories, four made a single reference to teaching or school in passing as part of their character’s description, but the plots themselves were unrelated to the role. One, Mr Temponaut (Participant ITE04) is in a wheelchair, and the brief prose describes how he ended up in the wheelchair as the result of childhood meningitis but makes no reference to his teaching. The remaining stories in this category made no significant reference to classroom practice, portraying instead violent science fiction or heavily dependent on existing characters and plotlines from TV (May Oak and Pokemon) and published literature (Valhallarama, Cowell 2012).

A recurring motif came in the form of the new teacher, such as Miss V (Participant ITE03), Miss Fun (Participant TAY519) and Miss Wicked (Participant ITE05), who was always deemed a positive addition to the classroom and who the children in the class invariably preferred to their normal teacher. Mr Flynn (Participant ITE09), whose antics are described on the first day of a new school year, is also depicted as being far more entertaining and exciting than the children’s previous teachers. This was very similar construction to McNaughton’s (2005) Mr Gee, i.e. the

teacher who saves the pupils from their ordinary day, and they were often characterised by a genuine interest in their pupils' lives and interests, for example:

> Rather than sitting on Mrs Rees' comfy story chair, Miss V did something strange. She perched on the edge of Chloe's desk with one foot on an empty chair and her hand on her knee.
>
> "So, what do I need to know about Class 5?" she began.
>
> That was when Class 5 knew that this was not going to be an ordinary day. (Participant ITE03)

Depictions of children's usual class teachers were not as favourable. Even benign characters who were described so positively in their profiles, e.g. Mrs Cheerily (Participant TAY507) and Miss Jewel (Participant TAY505), were forgetful and disorganised in the classroom. Others, such as Mrs Lucy Grylls (Participant TAY527), Miss Faulkness (Participant TAY516) and Mr D.U.M.B. (Participant TAY520) were portrayed as failures in their personal lives as well as their teaching career, through their appearance as much as their actions. Dobby Lars (Participant TAY506), on the other hand, is rendered ineffective by his head teacher after a very public and misplaced reprimand.

In fact, many of the head teachers depicted, particularly by pupils, were in conflict with their teaching staff, either because they did not like their methods or because they had to deal with poor teaching, although in the case of Miss Jewel it was both. Miss Wicked takes the place of Mr Roberts at the instigation of Mrs Suit, who clearly has a negative view of his pedagogical methods:

> The school's head teacher Mrs Suit spoke to Mr Roberts with a polite tone, yet there was a sense of relief in her voice, knowing the children will be free from the clutches of his teaching! (Participant ITE05)

Meanwhile, Mrs Darude (Participant TAY515) is unceremoniously sacked by her head after pupil complaints draw his attention to her Draconian discipline methods. Such finality is rare, however, with only one other teacher, Mr Bloodhound (Participant TAY504) being removed from post within the corpus, this time by the police, on a charge of never teaching the children properly or letting them rest.

There were no new traits or roles in evidence from the participants' stories, however all but one of those identified in Chapter 4 (p.183) were represented (Figure 61). Noticeably fewer characters were depicted taking part in behaviour management than indicated in the character profiles; and aspects of pedagogy outweighed examples of nurturing behaviour.

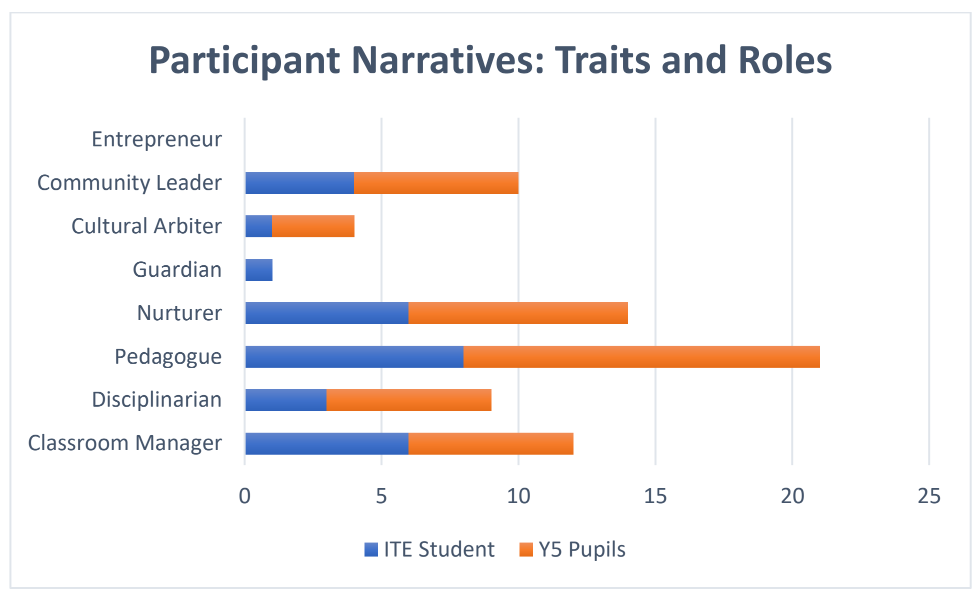


Figure 61 Participant narratives: traits and roles

The participants were more concerned with the actual teaching of lessons than the published works had been, while they paid less attention to the relationship between staff and pupils. There were specific examples of nurturing behaviour, such as headteacher Mr Jones offering to take a beleaguered class teacher's lessons in the post-Ofsted slump (Participant ITE06), but the majority of stories seemed less concerned with presenting the teacher as nurturer than they had appeared in the character profiles.

The constructs expressed through the illustrations and narratives were reflective of those found within the published texts, but this only established a link between fictional characterisations of teachers. In order to provide empirical data regarding participants' perceptions of literary and actual teachers, the final research activity for each participant was the repertory grid interview.

5.1.d Repertory Grid Interviews

Although the repertory grid method allows for statistical as well as qualitative analysis, this was most definitely not part of a researcher's wish to "seek an illusory haven of 'objectivity'" (Gorard and Taylor 2004: p.143) in numbers, and neither is it intended to suggest that qualitative methods alone would not have generated rich analysis. The statistical analysis utilised in this study simply allowed a different type of comparative method to be applied in order to support and develop a deeper understanding of the data. The aim of this cycle of data collection was to identify the constructs pupils in primary school and trainees completing an ITE degree held about the role of the teacher in both real and literary terms, specifically within a UK context. This thesis does not suggest the constructs elicited denote what teaching is. Rather, the intention was to see if a similar set of socio-cultural representations emerged from the pupils and primary trainees when considering actual and fictional teachers, or if they made a clear distinction between both; and to see if there was any correlation with the wider socio-cultural narrative gleaned from the analysis of children's literature through the inclusion of constructs that articulated the eight roles and character traits identified in chapter 4. The repertory grids also provided an opportunity to understand the judgements participants made about themselves in relation to the role of teacher.

The technique for conducting a repertory grid interview is outlined in chapter 1. 3 and thus does not need repeating here, other than to reiterate it is a method of conducting a structured interview which generates both qualitative and quantitative data. Within this study, repertory grids offered a method of triangulating the narrative and visual data gathered previously, enabling the collection of a detailed set of constructs about the role of the teacher from each participant which was not limited to their own invented teacher-character. Instead, it provided a means of linking constructs about actual teachers (My Favourite Teacher; A Teacher I Didn't Like) and literary teachers (The Character of a Teacher I Invented for My Story; A Teacher I Have Read about in a Story Book/Novel) from their lived experience. The participant themselves (Me) was added as the central element to enable conclusions to be drawn about the participants' views of the role of the teacher in relation to their perceptions of self.

The use of binary opposites in order to elicit constructs about actual teachers was intended to aid recall and provide the widest possible parameters for the participants. Particularly in the case of the year 5 pupils, I was concerned that if I kept the actual-teacher elements too generic the majority may just focus on their current teacher, without considering any of the other

possible influences available to them, due to familiarity and convenience. Participants were not invited to disclose any details regarding which teachers they had identified to help them elicit constructs; furthermore, a conscious decision was made to use ‘Didn’t Like’ rather than ‘Hate’ in order to prevent the interview becoming inflammatory, as for many of the pupils it was conceivable that the teacher would still be working in their school environment. Where pupils struggled to identify someone to help their elicitations I was careful not to force them to identify negative aspects of teaching staffs’ practice. Instead we discussed briefly what ‘Didn’t Like’ could mean, and, for those pupils, they often decided to define it using the qualifier ‘as much as my favourite teacher’. This then enabled them to complete the elicitations.

In terms of the focus for the repertory grid interviews, I decided to use similarity to and difference from the participant as a constant, and concrete, concept participants could relate to. This particular focus was chosen because I felt it would enable me to gather rich data regarding the extent to which the pupils and primary trainees felt their personal characteristics were reflected in the literary and actual role of the teacher. Previous studies into professional identity frequently used effectiveness as their focus (Hisrich and Jankowicz 1990; Dick and Jankowicz 2001; Kington et al 2008) in order to identify cultural perceptions of the role. However, the participants involved in those studies were working within each of the fields being researched, whereas the participants interviewed as part of this research were not qualified or employed as teachers. By asking the respondents to reflect on their own similarity and difference to the elements using repertory grid method, it enabled a personal articulation of their perceptions about themselves and others within a systematic approach that facilitated “the identification of shared cognitions” (Dick and Jankowicz 2001). This is not without issue, however: as Winter (1992) observed, certain conditions such as depression, anorexia and neuroticism can lead to participants construing themselves as divergent and dissimilar to other people. Nevertheless, while this can have a negative impact on a single case study, the constant comparison across the dataset meant outliers were easily identifiable within the context, mitigating the potential dissonance to some extent.

Repertory grid method presents constructs as units for analysis, rather than the participants themselves (Dick and Jankowicz 2001); as such, the grids produced a total of 320 unique constructs for analysis from 32 interviews, with a further 32 ratings for *Similar to me/Different to me*. Constructs were generated using the dyadic method of elicitation described in Chapter 1.3, whereby a pair of pre-selected elements were presented to the participant to establish the

emergent pole, upon which the interviewee selected the third element from those remaining (Landfield 1971; Keen and Bell 1983). A content analysis was then undertaken, in the first instance through the application of the constant comparison method (Urquhart 2013) using hypothesis coding, which utilised the list of characteristic roles undertaken by the teacher as identified in the analysis of the children's literature.

In order to identify constructs and elements rated similarly by each individual participant, a cluster analysis was performed using GridSuite (Fromm and Paschelke 2011) in order to produce individual similarity matrices (see appendix 5). As a software package specifically designed for the analysis of repertory grids, GridSuite offers a range of computer analysis options and statistical tests which are useful for establishing variance between components, valuable when the intention is to compare inner and outer similarities or to establish correlations between constructs and components. However, for the purposes of establishing articulation between participants' perceptions of the role of teaching and the roles and traits identified in the analysis of children's literature, the relative values offered by the cluster analysis proved most useful in determining linkages between elements in the first instance, and then between constructs in relation to the *similar to me/different to me* binary. In this way it was possible to identify when the eight roles and traits prevalent in children's literature featured in the participants' construct systems as similar to their constructs regarding their own characteristics.

Grids were analysed individually so that results could be traced back to their origin once areas of commonality were explored. With regard to the pre-selected elements, a high degree of similarity (ie a value of 60-100%) was noticeable between the participant and their favourite teacher in the matrices for eight out of the 10 trainees, and though the analysis revealed the same for eight of the pupils this only equated to around a third of the cohort. A total of 16 participants, again equally split across both participant groups, also indicated a perceptible relationship with the character they invented; and six of the trainees also registered a pronounced degree of similarity between themselves and a teacher they had read about in stories, although this was only the case for one pupil. Four participants, all primary trainees, saw similarities between themselves and both fictional teachers. Nine of the trainees and eight of the pupils also saw similarities between their favourite teacher and the teacher they invented, and this was the most frequent correlation. In contrast, none of the primary trainees saw any notable similarity between a teacher they did not really like and any of the other elements, whereas 13 of the pupils did rate this teacher as comparable to the others: this element was

rated as similar to the pupils' favourite teacher seven times, and a teacher they had read about in a story six times.

This would suggest that the primary trainees generally perceived themselves as more similar to both the fictional teachers (from their own reading and the character they invented) and their favourite teacher than the teacher they disliked, indicating a positive resonance with those in the role of teacher. In direct contrast, the majority of the year 5 pupils did not express a comparable set of similarities with themselves, although many did distinguish some relationship between the other elements. Only one participant, a pupil, did not rate any of the elements as notably related, while all of the others registered at least one instance of relative similarity.

The analysis of constructs showed that 90 of the 320 generated were similar (ie a value of 60-100%) when compared to the individual participants' view of themselves. In other words, just over a quarter (28%) of the characteristics identified as those comprising the role of the teacher were also deemed to be characteristic of the participants themselves. However, of the 90 relative constructs nearly half (n=42) came from the repertory grids generated by the 10 primary trainees, while only two of the pupils' grids had over four constructs with a high degree of similarity to their perceptions of self. Four of the pupils' grids had no noteworthy correlations, and a further five had only one construct rated as relevant, whereas the trainees' grids all had two or more constructs with high centrality values. As the primary trainees had already chosen to take on the role of teacher it was not surprising that there was some correlation between the ratings they had given themselves against the elements and those allocated to their remaining constructs, whereas the greater number of identifiable relations compared to the pupil-grids indicates the pupils were less inclined to recognise similarities between themselves and the teacher in role. There was no particular correlation with the pupils' stated response to whether they would consider teaching as a career; nor was there any discernible gender divide regarding the number of similar constructs per grid in either participant group.

The coding of the elicitations, utilising the eight characteristics and role traits identified in the analysis of children's literature, indicated that the same socio-cultural representations were indeed present across the constructs produced, and though the single largest group of constructs were actually categorised as *Other*, the majority of the constructs resonated with at least one of the characteristics or roles found in children's literature.

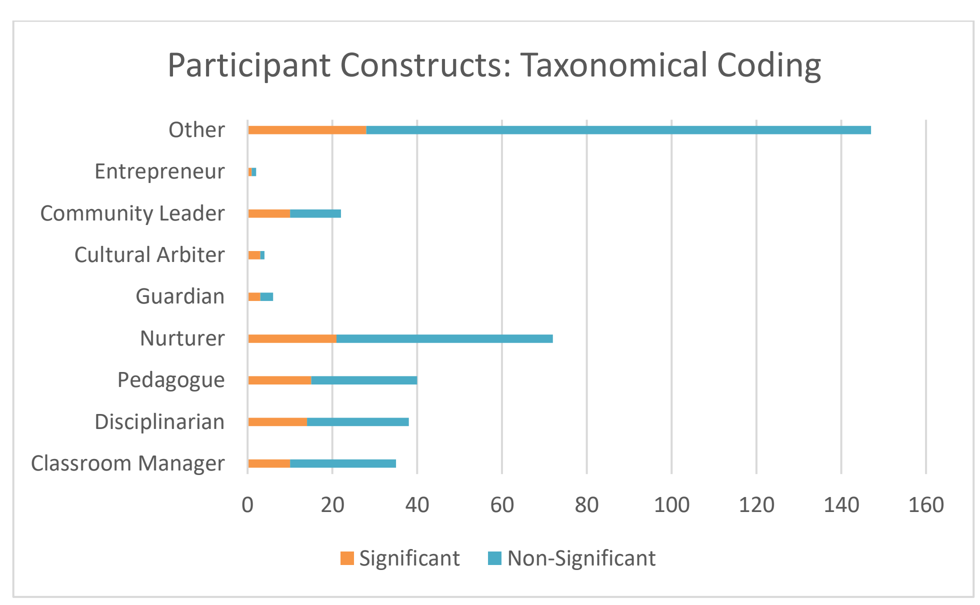


Figure 62 Participant rep grids: Taxonomical coding of constructs

The constructs which did not contain references to teachers' appearance, behaviour, commitment to role, resilience and interests including curriculum areas. There was resonance with the characters from children's literature, for example mention of wearing glasses, enjoyment of teaching or facets of school life (particularly sport), as well as allusions to social class; there were also some unrelated but rather specific details such as reference to vegetarianism and liking Olly Murs' music.

The remaining constructs indicated the prevalence of the role traits identified by Dockett et al (2010), namely *Classroom Manager*, *Disciplinarian*, *Pedagogue* and *Nurturer*, but also suggested that the other four characteristics identified within this thesis, i.e. *Guardian*, *Cultural Arbiter*, *Community Leader* and *Entrepreneur*, are part of the cultural consciousness as they were still distinguishable within the elicited constructs.

Across the responses there were clear links to the role of nurturer (n=72) and pedagogue (n=40), particularly within the constructs generated by the trainees (n=35 and 18 respectively). It should be noted that although many definitions of Pedagogue refer to teachers as pedantic and too focused on formal procedures, the pedagogical constructs were almost entirely framed in a positive manner, with the emergent pole detailing perceptions of successful pedagogy and the implicit providing a description of ineffective practice. In addition, although it is not surprising given the number of responses that the *Other* category contained the largest number of

significant constructs, where the identified role traits and characteristics were present they were more likely to be significant to the participant, particularly for the primary trainees.

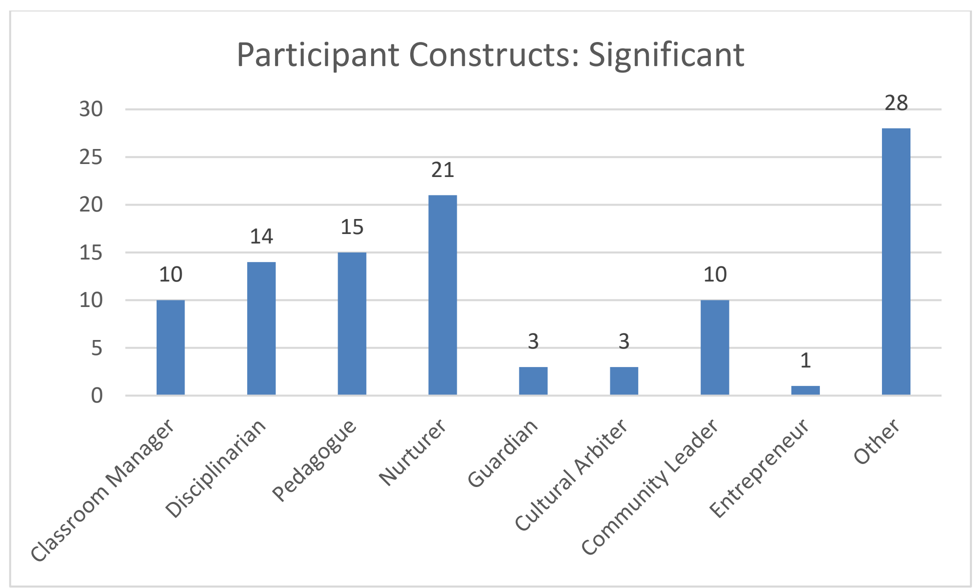


Figure 63 Participant rep grids: significant constructs (all participants)

All three constructs attributed to Cultural Arbitration and two of the three accredited to the Guardian role were suggested by primary trainee teachers, as were eight of the ten allusions to leadership. This would suggest that the trainees were more recognisant of the wider role of the teacher, again not surprising given their career choice; however, the fact that these roles have been introduced into children's reading repertoire via the literature means that this series of constructs might develop over time regardless of chosen career route. For this cohort, the majority of relevant constructs from pupils linked more frequently to the categories of Disciplinarian (n=14) and Classroom Manager (n=10). Again, however, the emergent pole was often framed in a positive manner, with reference to affirmative discipline as opposed to punishment.

Only two references, generated by different pupils, featured entrepreneurial activity:

Teach children to help them get money in the future (give to charity)	As opposed to	Spends money on themselves

Wants money - needs it for their children and to buy more things	As opposed to	Doesn't care about getting money at the moment - doesn't need it

As with the examples found in the literature, the focus of the economic activity was the children as opposed to the teaching individual.

As a final stage of the analysis, the 64 constructs elicited by considering the participants' experience of real teachers (*My Favourite Teacher* and *A Teacher I Didn't Really Like*) and their fictional representations (*The Character of a Teacher I Invented* and *A Teacher I Have Read About in a Story*) were compared. Of these, 13 had a high degree of similarity but only 3 related to the real teachers. Thus, the majority of constructs which indicated a similarity between the participants and their conceptions of the role of the teacher came from the fictional representations, albeit in small numbers (n=10 or 3% of the total number of constructs elicited).

Another interesting feature of these constructs was the difference between the trainees' perception of the role of the real versus the fictional teacher as opposed to the pupils' view. For the trainees, there was an acknowledgement of classroom management, with a more even split between pedagogical and pastoral (or nurturing) considerations in the constructs generated when considering the characteristics of real teachers. However, their fictional representations seemingly focused more on the nurturing role, and the role of guardian was present within these constructs where it was missing from the traits of the real teachers.

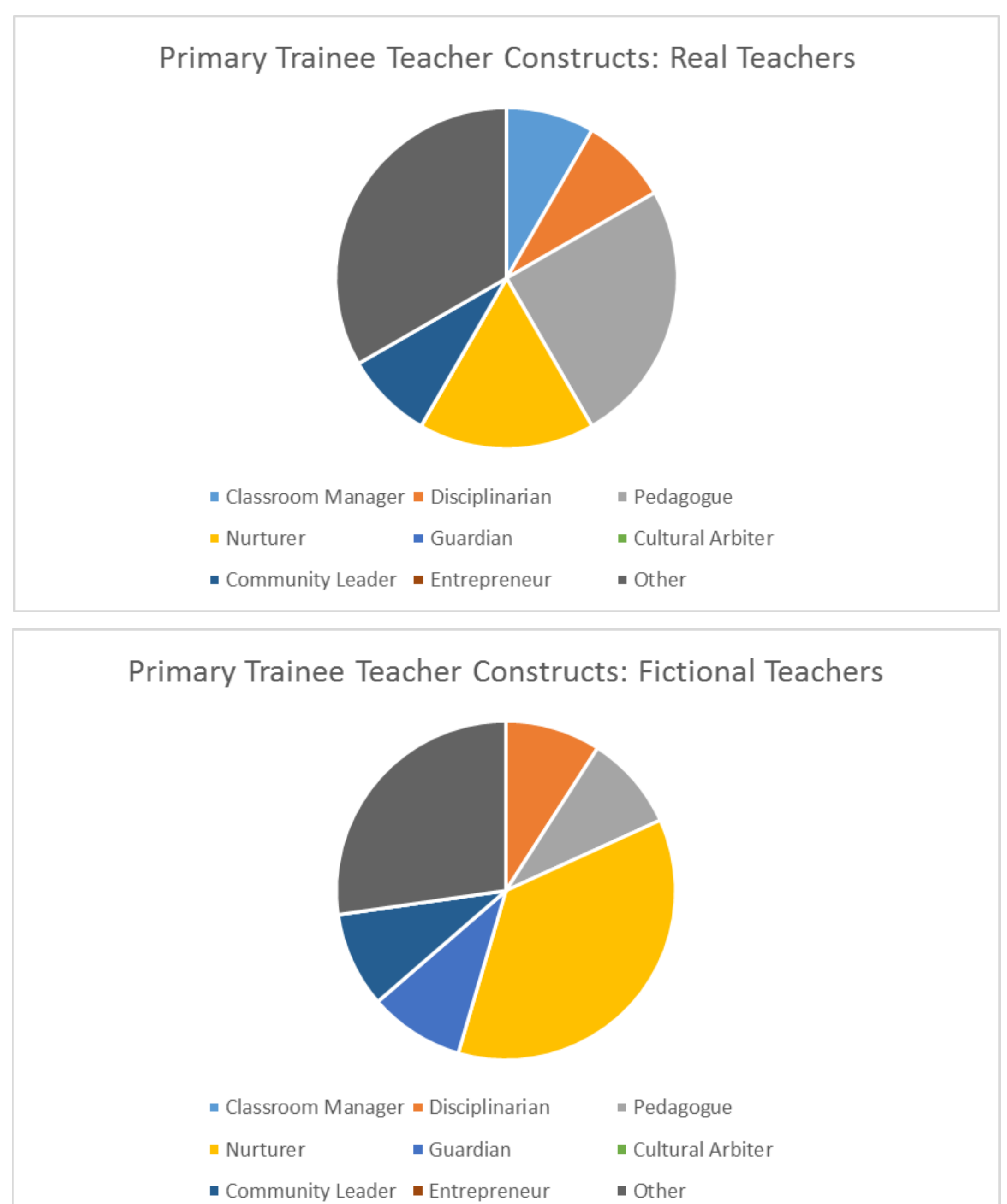
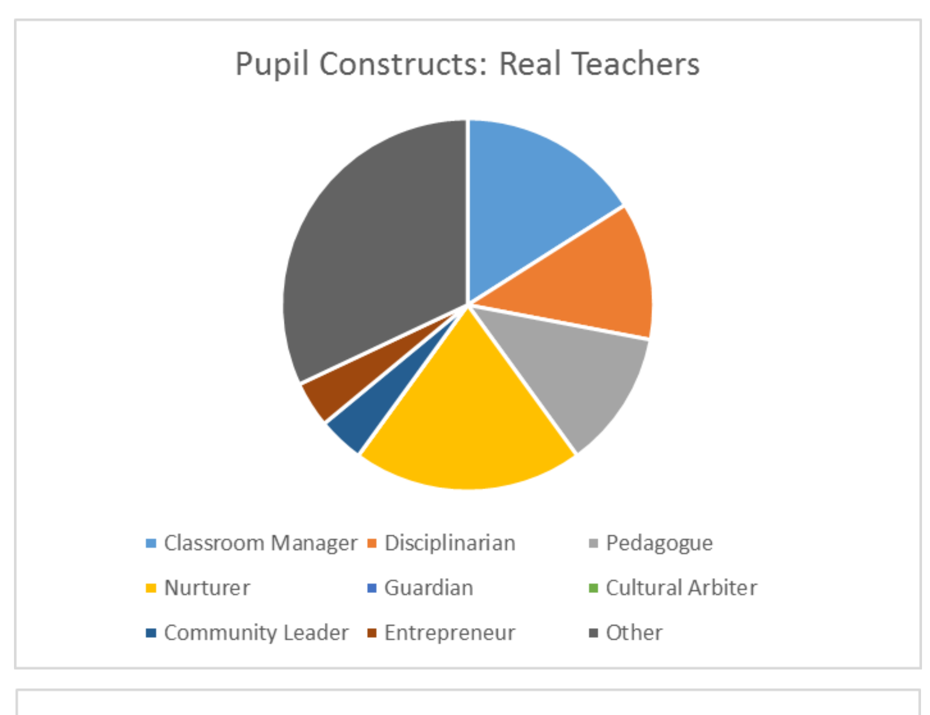


Figure 64 Weighting of constructs: real vs fictional teachers (trainee response)

The pupils, on the other hand, had less variation between their fictional and non-fictional characterisations. They, too, saw teachers as nurturers, but in their constructs of their real teachers the role was far almost equally characterised by aspects of classroom management, while in their fictional depictions behaviour management was a defining trait through disciplinarian behaviour.



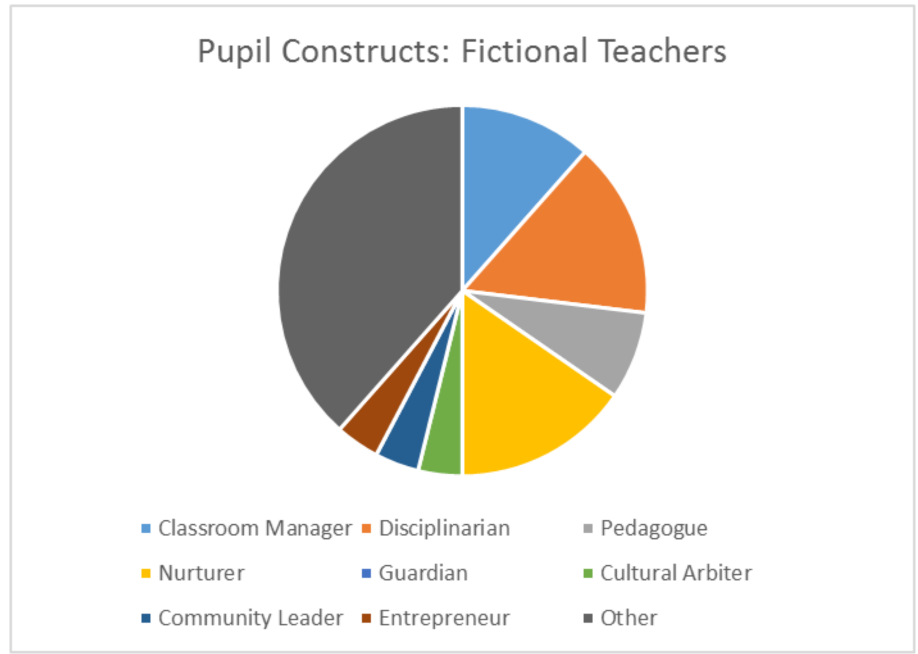


Figure 65 Weighting of constructs: real vs fictional teachers (pupil response)

Thus it would appear that the primary trainees romanticised their fictional teachers as those who primarily nurture and guide their learners, but presented a more pragmatically balanced real-life depiction of the teacher as a nurturing pedagogue. Meanwhile, pupils in the year 5 cohort construed all teachers, both real and imagined, as displaying traits linked to classroom and behaviour management, teaching of lessons and looking after their charges without any one aspect being particularly prevalent. At this point in their lives, it would appear, a teacher is a

teacher regardless of the form of their existence, which suggests these pupils' current socio-cultural model for what a teacher is informs and is informed by their perceptions of both real and fictional people in the role.

5.2 Summary

Participants had a range of attitudes to teaching to begin with, and only six pupils out of 22 stating they would like to be a teacher in the future. Workload and poor pupil behaviour were cited as common reasons for not becoming a teacher. The 10 primary trainee teachers were more positive about the role as one would expect, and many cited early influences, including literature, that informed their decision to train as primary teachers.

Across all three data collection activities the trainees articulated a more nurturing practitioner focused on the act of teaching, while the year 5 pupils were more aware of general classroom management and disciplinary measures. In general, the children seemed more willing to acknowledge the broader role of the teacher, both within their narrative tasks and the interview data. The trainee teachers, on the other hand, seemed to be challenging the process described by Weber and Mitchell (1995/2003: p.12-13):

> As we began analyzing our large collection of teaching images, we realized that in a sense we were gazing at representations of ourselves [...] Yet, we feel very different and distant from most of those images. If those are teachers, we certainly don't look like them, or at least don't want to admit to looking like them.

In most cases, rather than distancing themselves from their teacher-characters, the trainees actively tried to recreate effective teachers from their past or project their ideas for good pedagogy for the future. Although their task was to write a story aimed at year 5 children, they often included stereotypical details that were of more interest to fellow professionals, such as the rush to the staff room for caffeine in the morning or the aftermath of an Ofsted visit from a staff perspective.

Weber and Mitchell (1995/2003) also point out that stereotypes are a part of the enculturation of new teachers into the role: they cite a study conducted by Waller in the 1930s which suggested positive stereotypes "represent the community ideal of what a teacher ought to be" (p.27). Interestingly, however, the study found that "unfavourable ones represent the common

opinion of what a teacher actually is" (ibid.), i.e. the perception or participants is that teachers regularly fail to attain the idealised standards we all, even they, expect. Within the participant data we find this idealisation of the teacher replicated in the primary trainees' responses, while a more balanced perception is presented by the year 5 pupils if responses are looked at across the cohort.

CONCLUSION

Who are "Those who can..."? Establishing an original contribution to knowledge

One of the inspirations which led to this research into the socio-cultural relationship between readers and the texts written for them was a Teacher Training Agency (TTA) advertising campaign from 2000 which used the slogan "Those who can, teach" (BBC 2000). It was a response to recruitment difficulties across the teaching sector which had led to shortages in particular curriculum areas and deliberately subverted George Bernard Shaw's (1903) often misquoted idiom "He who can, does. He who cannot, teaches" in order to try and raise the profile of teaching as a worthwhile profession. However, 12 years later the Organisation for Economic Co-operation and Development (OECD 2012) reported teacher shortages as a global issue, while the situation continued as a cause for concern in the UK into 2016 and beyond (House of Commons Committee of Public Accounts 2016). This would seem to indicate that the ad campaign and its slogan had failed, which in turn suggested that there was something about the role of the teacher, or how it was perceived, that prevented an upturn in recruitment.

This, in conjunction with the curriculum statement regarding the place of reading fiction in children's personal development cited in the rationale to this thesis, acted as a catalyst for this study. If our socio-cultural understanding has a better chance to develop "Through reading in particular" (DfE 2013: p.3) then it was reasonable to explore what values and beliefs were being shared between author and reader. In addition, Weber and Mitchell (1995/2003: p.5) acknowledge the "growing recognition that becoming a teacher begins long before people ever enter a Faculty of Education", and, while some of this process can be attributed to our lived experience as pupils, the influence of society as a collective entity cannot be ignored. Thus, we return to the primary research question that informed the research detailed in this thesis: To what extent is there articulation between learners' notions of teaching and the narrative representations of teachers found in popular children's literature?

In order to fully explore the interchange between author, text and reader it was necessary to establish an innovative methodological framework, and the unique application of the principles and methods from Personal Construct Psychology within the Social Constructionist Grounded Theory Method approach to research design detailed here affords a further substantive and original contribution to knowledge. Through acknowledging the simple premises regarding the way human beings modify and utilise meaning in order to choose how to act offered by symbolic interactionism (Musolf 2003) I have been able to develop a new theoretical position in answer

to this question, namely that there is indeed empirical evidence which highlights the relationships between narratives written for children and learners' socio-cultural constructions. This is in itself a significant contribution to the fields of literary criticism and social science, particularly in the treatment of texts and interviewed individuals as equal participant members of the theoretical sample; furthermore, the augmentation of close reading analysis through the development of plausible emergent and implicit poles has provided a model for integrated interdisciplinary study that can be applied to a broad range of socio-cultural and literary research.

In addition, by including depictions of teachers from fiction beyond the narrow remit of the School Story genre I have established an original typography of at least eight recurring character traits and roles for teachers identifiable in children's literature produced and read within the UK, four more than those previously ascertained. Representations of the teacher as Classroom Manager, Disciplinarian, Pedagogue and Nurturer (as identified by Dockett et al 2010), are joined by Guardian, Cultural Arbiter, Community Leader and Entrepreneur as separate and distinct socio-cultural constructs evident within the texts studied here. Furthermore, the presence of all eight literary character roles and traits was apparent within the fictional narrative data produced by the participants, indicating that there was indeed articulation between the constructs found in children's literature and those underpinning the participants' own writing.

By utilising the traits and roles as conceptual codes to analyse corpora, which includes published works alongside non-published writings from child- and adult participants, I have not only been able to provide a link between the literature children read and their perceptions of the literary role of the teacher: the repertory grid constructs provided evidence that the identified traits also feature in conceptions of what constitutes real-life teaching. This visibly demonstrates that there is a linkage between the literary and actual role as perceived by these participants, whereby "Those who can" teach (at least as far as these participants are concerned) are those who display the same roles and traits depicted in the narratives they read.

Thus, the findings detailed in chapters 4 and 5 have implications for the way we construct the role of the teacher in a socio-cultural context, i.e. the narrower the range of constructs in evidence within the canon we share with children, the more limited their personal construct system will remain, and common individual constructs become pervasive socio-cultural ones. Throughout the entire data analysis exercise, the role of Nurturer was the most prevalent within the published texts, participants' stories and their individual constructs, with that of Pedagogue

being similarly in evidence; nevertheless, teachers as Community Leaders, Guardians and Cultural Arbiters were also present across the entire dataset, and though the least common role was the teacher as Entrepreneur, it did feature in the constructs elicited through the repertory grids. In this way, it is possible within this study to observe the eight traits and roles as manifest within participants' social consciousness, providing empirical evidence of the constructive relationship between writer and reader via the text.

Socio-cultural implications and the influence of literature on identity

While the published narratives offered diverse representations of the teacher when considered as a body of works, I am of the opinion there is definite evidence of an interplay between representation and attitudes to teaching that could affect recruitment to the profession. If we accept that readers are influenced by the range of reading material they access, we must remember this will affect the scope of ideas writers will choose to present as they, too, were once child readers. As Butts (2010: p.viii) acknowledges

> It is not simply that children's books carry references and allusions to their society […] rather, the very form and structure of these books, and their authors' responses, are affected by these social forces, and, directly or indirectly, influence society in return.

Hofstede (2001) cites three levels of mental programming that influence cultural constructs, the individual level providing the basis for unique personality traits, and the universal as shared by most (if not all) members of humankind; however, it is the collective level, deemed a social phenomenon, through which mental programmes are sustained and disseminated across the generations. Literature is a significant resource that supports collective socio-cultural activity, in which the author and other gatekeepers (publishers, parents, librarians and teachers) actively participate in the process of transmitting societal values to the reader.

A key value-laden construct that defined the role of the teacher across the entire dataset was the Teacher as Nurturer. It was offered as a binary in the literature and the participant responses: those deemed to be teaching well nurtured the learners in their charge, while those who were poor examples of the profession did not. It is possible that this perception is a contributing factor for a lack of male teachers in early years or primary settings: as Carrington

and McPhee (2008: p.109) indicated “working with young children is often associated with nurturing and care and, as a consequence of such constructions, primary teaching is often viewed as a quintessentially female domain”. By being aware of the constructs most prevalent in the mechanisms for sharing social norms it is possible for those mediating between the child-reader and the socio-cultural view to challenge perceptions, for example of nurturing as a feminine trait, rather than focusing on trying to change socio-cultural perceptions of the professional role of teachers directly. Certainly, the male trainee teachers interviewed as part of this research did not find the role problematic and their conceptions of nurturing were not at odds with their perceptions of self, enabling them to provide positive constructs which had personal significance.

This may be in part because of the idea of the Teacher as a Community Leader, the most prevalent of the additional character roles and traits identified within this study. With aspects of leadership influencing the constructs, the depictions of teachers in literature accessible to experienced, independent and mature readers from the corpus explored here present nurturing as encouraging development rather than using definitions that indicate caring or providing for children. This is similarly reflected in the responses from the adult participants in particular: for the trainee teachers, leadership is a feature of the role they chose to represent in their narratives and a trait they assume as part of their chosen career in addition to enabling pupils to fulfil their potential.

By including adult participants currently training to work in the primary teaching sector alongside pupils experiencing primary education I was able to make comparisons between the perceptions of those who see teaching as a viable profession and those as yet undecided. What was noticeable was the narrower focus the primary trainee teachers had regarding the role when asked to communicate through literature, i.e. their stories presented an almost overwhelmingly romanticised version of pedagogy and teacher-pupil relationships. Only one of the adult narratives suggested that teaching was perhaps not fulfilling due to the repetitiveness and routine. Additionally, the pupils’ stories provided a broader range of role traits, but also presented teaching as just a job: their characters were just as likely to have their adventures away from the classroom as in it. This, coupled with a number of pupils already citing workload and behaviour as aspects that would stop them pursuing a career in teaching, indicates that the exaggerated sentimentalism often found in shorter narratives, particularly those for beginning to moderately fluent readers, may be as counterproductive as overtly negative portrayals. Thus,

to advocate the sole production of positive representations of teachers, or any public servant, within texts for children would be immoral and, as noted above, somewhat futile.

For me personally, a by-product of the analysis was an increased sense of the importance of teaching critical reading. Empowering teachers to lay bare the constructs being presented in the texts they choose to share in the classroom, and in turn teaching children how to recognise the system of constructs within the text, would encourage a more thoughtful approach to socio-cultural bias. Whilst the idea of identifying the construct using emerging and implicit poles linked by the perception of the reader is similar to the concept of shadow texts (Nodelman 2008), the process that I have developed here offers a clearer model for analysis which addresses elements of confusion caused by Nodelman's approach (Rudd 2013). In our communities, learning alongside our potential future teachers are policy-makers, construing issues of age, gender, orientation and diverse characteristics, which will inform their response to a range of people and events throughout their careers. In addition, our future writers are in the same classrooms, also formulating the constructs that will influence the way they represent the world around them, including those in it. By developing a critical awareness of the way roles are construed by and within our own culture, and others within our society, through narrative literature, we can open them up for debate with current learners and thus explore their own ways of understanding. Making judgements about the validity of the writer's system of constructs is not the goal. Instead I advocate teaching children to develop their understanding of how others think so they can understand how that writer at that time chose to represent the world; but more importantly, we need to model how to really listen and see in order to recognise the myriad of ways others let us know how and what they think, in order to widen the discussion.

This has pedagogical significance: literary analysis through construct elicitation in the classroom would enable teachers to truly understand what and how their pupils think about the texts they are reading. The implications for assessing reading comprehension, and the potential for addressing barriers to learning presented by the personal constructs held by the reader, are exciting to consider. In addition, there is the possibility that explicitly teaching the sort of criticality depicted here, where bipolar constructs are used to clarify meaning, could be utilised to raise aspirations by highlighting limited construct systems, both within texts and as held by individuals. Teachers and others working with learners would then be in a position to challenge perceptions through the careful selection of a broader range of texts that carry more nuanced socio-cultural constructs of relevance to the learner, for example introducing a range of

professional roles perceived as being beyond the individual due to their current conceptions of self and others. However, it must be acknowledged that the associated training, classroom management and cost implications of such strategies would need careful research and development to ensure they do not become another individualised technique misappropriated for mass simultaneous implementation a la synthetic phonic or guided reading teaching.

Looking to the future

There are limitations of the methodology, findings and analysis presented here, not least of all being the actual extent that the literature experienced in school can be said to be contributing to children's development. Hunt (1994) suggests that both the literary and education studies communities actually "overestimate the effect of books" (p.165), although Pinsent (1997) provides an authorial viewpoint when she claims "Many writers have assumed that literature does influence children" (p.5). In terms of our ability to be certain of the cognitive effects and affective responses to literature, however, Nikolajeva (2016: p.3) pointed out "there is still very little research focused on young readers, whose cognitive and emotional development is different from that of adults". While the research detailed here provides an exploratory step towards addressing this gap, therefore making an original contribution to the research process as well as the body of knowledge within the fields of literature and social science, it would need to be conducted on a larger scale to continue to refine the theoretical position presented here.

However, as indicated in Chapter 1.2, the intention was to "collect sufficient data to discern and document how research participants construct their lives and worlds" (Charmaz 2008: p.403) in order to generate a plausible grounded theory which can then be used reflexively in future research rather than provide a set of global 'truths'. This study was deliberately mono-cultural in order to explore a particular socio-cultural set of constructs, those that Stephens (1992: p.50) suggests are rendered invisible as they are linked to "those societal presuppositions which you yourself have learned to subscribe to"; consequently, the sample provides a narrow societal view which does not include minority voices within the UK. Furthermore, although the overall sample size of 32 participants is appropriate for a Grounded theory research project (Hesse-Biber 2010), having the recommended 20-30 interviews from the primary trainee cohort in addition to the 22 conducted with the year 5 pupil group would have enabled both groups to be considered independently in both qualitative and quantitative terms. Thus, further application

of the methodology presented here with more adult participants or in a more multicultural setting would allow different cultural constructs to emerge, as would drawing from more multicultural literature. This would be pivotal in addressing the "danger of a single story" (Adichie 2009), i.e. the risks posed by white, able-bodied hegemony embedded in literature for children: the invisible force of political and social power which excludes, silences and divides.

Another possible area to develop is the application of PCP analysis to literature written by children rather than written for children. This is a burgeoning area of literature studies which Grenby (2011: p38) identifies as "ripe for serious research" and the methodology presented here would allow for an interesting exploration of the construct presented in literature and the corresponding constructs children have about all facets of life. This would be particularly interesting if combined with Storycrafting in its original, free-flowing form, but could also be applied to stories written for school or curriculum purposes, for example those written as part of the formal examination process in UK schools.

In conclusion, when researching within a constructivist framework a key tenet must be that we remain open to changes to our construct system. I started this process with no a priori assumptions in terms of research design or findings, but my own construct system carried a perception that teachers were treated harshly in literature. However, the breadth of representations presented here has demonstrated that their characters, and readers' attitudes to them, are as diverse as any other element of society. What has become clearer is that the expectation of the role centres on particular traits rather than identities, although the two are linked: we act in ways we think are expected of who we are. As Foucault (1988b: p.145) reminds us "a new pole has been constituted for the activity of philosophizing, and this pole is characterized by the question, the permanent and ever-changing question, 'What are we today?'" In other words, construct systems are not static, although the tendency of society is to treat them thus.

Because of the complexity of individual and societal constructs, the length of time it would take to make significant cultural change in order to affect widening participation and recruitment of teachers from a more representative demographic will not address current issues. But we can encourage children to think beyond limited construct systems by engaging critically with them, through reading in particular, to help more young people see their potential as Those Who Can.

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APPENDIX 1

Repertory Grid: Constructs of the Role of Teachers

Emergent Pole							Implicit Pole
	Thinking about the role of a teacher, what is the central thing that this pair of teachers have in common?	The character of a teacher I invented for my story.	My favourite teacher.	Me	A teacher I didn't really like	A teacher I have read about in a story book/novel.	Which teacher does not exhibit this characteristic? What makes this one different?
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							
	Similar to me						Different to me

APPENDIX 2

Appendix 2a

Dear Parent / Carer,

I am a lecturer in Primary Teacher Education and current PhD student at the University of Worcester. Your child's school has agreed to help me collect relevant data and I would like to conduct an English task and semi-structured interviews with a focus group of Year 5 pupils in order to explore their perceptions of teachers' professional identity in children's literature. My project is entitled ***Those who can, teach: the formative influence of socio-cultural constructions of teachers in children's literature on learners' notions of teaching***.

The English task will be done as a whole class; the individual interviews would include a discussion of the way certain characters are presented in stories and their understanding of the role of teachers. The discussion will be recorded and transcribed for accuracy. The data I gather will be anonymised and confidentiality will be ensured in all instances except where I am legally obliged to report disclosures, for example where issues of child protection arise. Participants have a right to withdraw from the research at any point without adverse consequences. This research adheres to BERA and University of Worcester ethical guidelines and best interests of the child are the primary consideration.

If you consent for your child to participate in the research please complete the attached form and return it to me. If you would like to discuss any of the issues or areas of interest please contact me at b.bingle@worc.ac.uk. I have included a brief summary of the intended thesis for your information.

Regards,

Branwen Bingle
Senior Lecturer in Primary Education
University of Worcester
Henwick Grove
Worcester
WR2 6AJ

Direct Dial: 01905 542062

✂...

Date……………………………………

Project title *Those who can, teach: the formative influence of socio-cultural constructions of teachers in children's literature on learners' notions of teaching.*

I consent for my child ___________________________________ (name) to take part in your research data collection. I have read the Participant Information Sheet and understand the following:

- my child will participate in an English lesson task and interview which will be recorded and transcribed;
- information which might potentially identify individuals will not be used in published material, keeping responses anonymous;
- the data collected will be kept confidential, stored safely and only used to inform the named PhD thesis and associated appropriate publications;
- I have the right to withdraw this consent without adverse consequences now or in the future.

Signed……………………………………………(Parent/Carer) Print name…………………………………………

Participant Information Sheet (Parents/Carers/Staff Members):

Thesis Summary

This PhD is a response to the perception that underachievement in UK Primary schools is the result of the feminisation of teaching by ethnocentric, middle-class educators: policy-makers in successive governments since the 1990s have attempted to target the recruitment of teachers in the belief that widening the diversity of applicants will address this imbalance and close the gap in achievement between genders and socio-cultural groups/ethnicities. The 2000 Teacher Training Agency (TTA) ad campaign took the idiom 'Those who can, do; those who can't, teach' and subverted it to target post-compulsory aged learners with the tagline 'Those who can, Teach'. Policies and campaigns have so far made little impact in widening participation by those targeted.

While the majority of UK Primary teachers are female/White British, and assuming that widening participation in order to make teaching representative of the wider communities of the UK is desirable, the success of such policies is questionable while teaching is linked to negative stereotypes. This study aims to look at the way teachers are represented in taught children's literature to identify key socio-cultural "narratives" (i.e. the way stories communicate meaning and accepted ideas) and compare them to the notions of teaching held by learners in Primary and post-compulsory education in order to see if socio-cultural stereotypes are embedded long before learners are in a position to choose teaching as a career. It is also my intention to collect comparative data from in-service teachers about their professional identity.

If you wish to discuss this further please email me at **b.bingle@worc.ac.uk**; alternatively you can contact my Director of Studies, Prof Jean Webb, at **j.webb@worc.ac.uk. Should you have any concerns or complaints on ethical grounds the contact details of the University of Worcester Research Ethics Coordinator for the Institute of Education (Primary) is k.blackmore@worc.ac.uk**

The information collected by this research is intended for my sole use as part of my PhD thesis. The data will be anonymised when used in any published output. The project has received ethical approval from University of Worcester.

Appendix 2b

Pupil Character Profile Pro Forma

Project title

Those who can, teach: the formative influence of socio-cultural constructions of teachers in children's literature on learners' notions of teaching.

Thank you for agreeing to take part in this research. I am really interested to see what ideas you have, so don't worry if your work looks different to anyone else's: I will enjoy seeing everyone's ideas.

About you (Circle all that apply):

Name:

Gender: Boy Girl

Age: 5 6 7 8 9 10 11

Stories for children: character profile

Imagine you are going to write a story for the rest of your class. The story includes a character **who is a teacher.**

Draw and label/describe your character on the next page. You can ask for help with spelling and writing, but all the ideas should be your own.

Character's Name:		
Key words to help you describe the character's personality:		

Do you think you would like to be a teacher? Explain your answer.

I **would / would not** like to be a teacher because…

Thank you for your help with my research. If it is still ok for me to use your answers please put a ✓ in the box:

☐

Pupil Questionnaire

Project title
Those who can, teach: the formative influence of socio-cultural constructions of teachers in children's literature on learners' notions of teaching.

Thank you for agreeing to take part in this questionnaire. Please answer as honestly as you can. Don't try and write what you think anyone else wants you to write; your answers should be what you really think. *

* based on National Literacy Trust Reading Challenge pupil questionnaire (Clark, Torsi and Strong 2005)

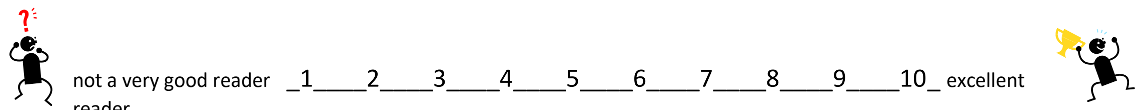
1. How much do you like reading?

☺ I mostly enjoy reading

😐 I sometimes enjoy reading

☹ I don't really like reading

2. On a scale of 1 – 10 how good a reader do you think you are? (circle one number)



Think about the person you think is the best learner in the class (but don't tell them!) Put an **x** on the number you think they would pick for themselves.

3. Which activity do you do the most? Which one do you do the least? Write "most" and "least" in the boxes.

Reading a book		Watching television (TV)	
With a grown up		With a grown up	
With friends		With friends	
On my own		On my own	

4. Have you ever read stories that are set in schools or have teachers as characters?

Yes No

If you answered **Yes**, which ones do you remember best? Write up to three titles in the box below.

a.	
b.	
c.	

6. Have you ever watched television programmes that are set in schools or have teachers as characters?

Yes No

If you answered **Yes**, which one do you remember best? Write up to three titles in the box below.

a.	
b.	
c.	

Thank you for your help with my research. If it is still ok for me to use your answers please put a ✓ in the box below:

☐

ITE Student Pro Forma

Project title
Those who can, teach: the formative influence of socio-cultural constructions of teachers in children's literature on learners' notions of teaching.

Thank you for agreeing to take part in this research. Please complete all of the following sections.

About you (Circle all that apply):

Name:

Gender: Male Female

Stories for children: character profile

Imagine you are going to write a story for a class of Year5 children. The story includes a character **who is a teacher.**

Draw and label/describe your character on the next page.

Character's Name:		
Key words to help you describe the character's personality:		

What influenced your decision to train as a teacher? Explain your answer.

Thank you for your help with my research. If it is still ok for me to use your answers please put a ✓ in the box:

☐

Project title
Those who can, teach: the formative influence of socio-cultural constructions of teachers in children's literature on learners' notions of teaching.

On a word document write a short story (or extract) which includes the character you created in the pre-interview task. This should take no longer than 20 minutes. Then answer the following questions*.

* based on National Literacy Trust Reading Challenge pupil questionnaire (Clark, Torsi and Strong 2005)

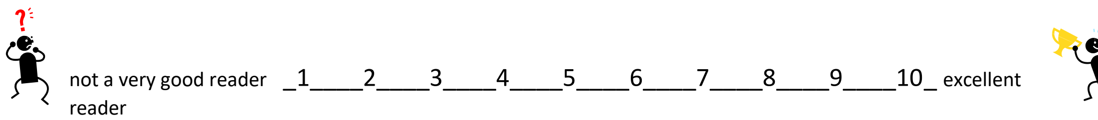
1. How much did you like reading when you were a child?

☺ I mostly enjoyed reading

😐 I sometimes enjoyed reading

☹ I didn't really like reading

2. On a scale of 1 – 10 how good a reader do you think you were? (circle one number)



3. Did you ever read stories that were set in schools or have teachers as characters?

Yes No

If you answered **Yes**, which ones do you remember best? Write up to three titles in the box below.

a.	
b.	
c.	

4. Did you ever watch television programmes that are set in schools or have teachers as characters?

Yes No

If you answered **Yes**, which one do you remember best? Write up to three titles in the box below.

a.	
b.	
c.	

Thank you for your help with my research. If it is still ok for me to use your answers please put a ✓ in the box below:

☐

APPENDIX 3 – Tables

Table 1 Participant response data: books that include teacher characters

Participant number	Gender	Age	Title 1	Title 2	Title 3
TAY501	M	9	Can't remember name		
TAY502	M	10	Web of Lies	Tom Gates	
TAY503	F	10	Demon Dentist	Book with character - Miss Moon? (possibly Daizy Star by Cathy Cassidy)	Tracy Beaker - one where she talks about her teacher at start of book
TAY504	M	10	The Ghost Writer	Horrid Henry	Narnia?
TAY505	F	9	Can't remember: described book about a little girl who went to school and got bullied, wanted to move but too poor		
TAY506	M	10	Journey to Jo'burg	Horrid Henry	
TAY507	F	9	Something like Dog Diaries (Dork Diaries?)	Uncle Bertie's Wacky Survival Manual (not sure it has teachers/school)	
TAY508	F	10	Scarlet (Cathy Cassidy)	Diary of a Wimpy Kid	Dork Diaries
TAY510	M	10	Skellig	Horrid Henry	Harry Potter
TAY512	F	10	Something like Waynard school - Maths problems		
TAY513	F	10	Matilda	Boy in a Dress	
TAY514	F	10	Harry Potter		
TAY515	M	10	Alex Ryder	Horrid Henry	
TAY516	M	10	Oliver Moon	Horrid Henry	
TAY517	M	10	Carrie's War	Skellig	
TAY518	F	9	Mentioned reading Cool, Journey to Jo'burg, War Horse		
TAY519	F	10	Mr Magic (Mr Majeika?)	Horrid Henry	
TAY520	F	10	Diary of a Wimpy Kid	The Magic Finger	Matilda
TAY522	M	9	Harry Potter		
TAY523	M	10	(Reading Gangster Granny at the moment)		
TAY527	M	9	The Village Chief	Diary of a Wimpy Kid	Stinky something by David Walliams
TAY528	F	9	The Three Little Witches	The Naughtiest Girl Well Done	
ITE01	F	20+	Matilda	Series about dancers/dance teachers - no idea what it was called	
ITE02	F	20+	Matilda	Harry Potter	
ITE03	F	20+	Malory Towers	Harry Potter	Matilda
ITE04	M	20+	Matilda	Tom Brown's Schooldays	
ITE05	F	20+	Matilda	The Demon Headmaster	
ITE06	M	20+	Harry Potter		
ITE07	M	20+	Harry Potter		
ITE08	M	20+	The War of Jenkins' Ear	Matilda	Adrian Mole
ITE09	M	20+	Adrian Mole	Diary of a Wimpy Kid	
ITE10	F	20+	Matilda	Madeline	Harry Potter

Table 2 BookTrust Suggested Texts

Book List for Younger Readers: ***Starting school or nursery***		
Title	Author	Thumbnail Description
Topsy and Tim Start School	Jean Adamson	Find out what happens on the twins' first day at school.
Starting School	Janet and Allan Ahlberg	*Starting School* by Janet and Allan Ahlberg is an enchanting picture book for reassuring children who are about to start school for the very first time.
I am Too Absolutely Small for School	Lauren Child	Lola is nearly big enough to go to school. But in her opinion she is still really quite small, and has far too many important things to keep her extremely busy at home.
Come to School Too, Blue Kangaroo	Emma Chichester Clark	Lily thinks Blue Kangaroo might be nervous about starting school – but in fact he can't wait to have fun and make some new friends.
First Week at Cow School	Andy Cutbill	This hilarious story celebrating difference and acceptance is told with charm and wonderfully illustrated with Russell Ayto's fun and wacky illustrations
Little Rabbit Goes to School	Harry Horse	Little Rabbit sets off for his first day at school with his favourite toy, Charlie Horse. But Charlie is a mischief-maker who creates havoc in all of Miss Morag's classes.
Alfie and the Big Boys	Shirley Hughes	Alfie thoroughly enjoys Nursery School, playing shop, learning to write his name and making masks. But he'd really like to play with the boys at Big School next door, especially Year One gang leader Ian Barger. But Ian takes no...[sic]
Marshall Armstrong is New to Our School	David Mackintosh	A thoughtful book about tolerance, acceptance and celebrating difference
When an Elephant Comes to School	Jan Ormerod	The first day at school can be as worrying for an elephant as it is for any child - luckily, elephant school is an understanding, happy sort of place.
Knight School	Marilyn Singer	Little Knight and Little Dragon are the best of friends and they can't wait to start school. But when will they have time to play together?
Harry and the Dinosaurs go to School	Ian Whybrow	It's Harry's first day at school. He and his dinosaurs are very excited and perhaps a little bit nervous.
Book List for Primary-age Readers: ***Great teachers in children's books***		
Title	Author	Description
First Term at Malory Towers	Enid Blyton	We're rooting for Darrell Rivers as she starts boarding school, and learns to cope with her fiery temper and decide for herself which friends are genuine.
It's Snow Day	Richard Curtis	This must-read winter picture book is crammed with fabulously joyful and expressive illustrations and will be loved by young and old alike.
Matilda	Roald Dahl and Quentin Blake	This modern fairy-tale with a brilliantly inspiring young heroine is one of Roald Dahl's best loved stories.
The Graveyard Book	Neil Gaiman	After his family are killed, Bod is brought up in a graveyard by ghosts.
Once Upon an Ordinary School Day	Colin McNaughton	An ordinary boy goes off to school and everything seems just as ordinary as ever, until a new teacher arrives in class.
The Worst Witch	Jill Murphy	Long before Harry Potter first went to Hogwarts, trainee witch Mildred Hubble embarked on life at Miss Cackle's Academy for Witches...
Percy Jackson and the Lightning Thief	Rick Riordan	In this leftfield comic fantasy novel, 12-year-old Percy Jackson discovers that the Greek gods of Olympus are alive and living in modern-day New York.
Totally Wonderful Miss Plumberry	Michael Rosen	Rosen's text understandingly captures the roller-coaster extremes of infant emotions.
Harry Potter and the Philosopher's Stone	J K Rowling	After the misery of life with his ghastly aunt and uncle, Harry Potter is delighted to have

		the chance to embark on an exciting new life at the Hogwart's School of Wizardry and Witchcraft.

Table 3 List of Authors identified from UKLA Teachers as Readers Interim Report

Authors	Already Represented in Sample?	Relevant Titles (i.e. includes teacher characters) Where authors have several relevant titles a maximum of three were selected; where series identified, the first in the series was selected unless a specific title was suggested in response to other criteria
A.A. Milne	N	None
Anne Fine	N	How to Write Really Badly
Anthony Browne	N	None
Benjamin Zephaniah	N	Teacher's Dead
Carol Ann Duffy	N	None
Charles Causley	N	None
Chris D'Lacey	N	None
Darren Shan	N	None
Dick King Smith	N	Sophie Is Seven
Eva Ibbotson	N	The Great Ghost Rescue
Floella Benjamin	N	None (*Coming to England* is literary non-fiction: Autobiography)
Geraldine McCaughrean (selected titles)	N	None
J.K. Rowling	Y	Harry Potter and the Philosopher's Stone X 5 more Harry Potter titles
Jacqueline Wilson	Y	The Lottie Project The Worry Website
Jill Murphy	Y	The Worst Witch X 6 more Worst Witch stories
Jonathon Stroud	N	None
Marcus Sedgwick	N	None
Michael Morpurgo	Y	The War of Jenkin's Ear
Morris Gleitzman	N	None
Neil Gaiman	Y	The Graveyard Book
Philip Pullman	N	None
Philip Reeve	N	None
Roald Dahl	Y	The Magic Finger Matilda
Roger McGough (poet)	N	None
Sharon Creech	N	None
Ted Hughes	N	None
Valerie Bloom	N	None
William Nicholson	N	None
David Walliams	Y	The Boy in the Dress Demon Dentist
Picture book authors/illustrators		
Eric Carle	N	None
Gary Crew	N	None
Helen Cooper	N	None
Janet and Allan Ahlberg	Y	Starting School
Julia Donaldson	N	None
Lauren Child	Y	I am Too Absolutely Small for School Clarice Bean, Utterly Me
Martin Waddell	N	None
Michael Rosen	Y	Totally wonderful Miss Plumberry
Mick Inkpen & Nick Butterworth	Y	The Sports Day The School Trip
Quentin Blake	Y (as illustrator)	see Roald Dahl
Shirley Hughes	Y	Alfie and the Big Boys

Table 4 List of selected children's literature by band

	Book Choices	Author (nationality) & date	Selection Criteria				Phase of School	Reader Dependence Scale Stage of Development	Picturebook or Novel	Number of teacher-characters
			Pupil	ITE	Book	UKLA				
1	Starting School	Allan and Janet Ahlberg (UK) 1988 (this edition 2013) Puffin			✓	✓	Reception, Primary	Beginning/ Early/ Developing	Picturebook	3 – text and image 4 - image only
2	The Sports Day	Nick Butterworth / Mick Inkpen (both UK) 1988 Hodder Children's Books				✓	Primary	Beginning/ Early/ Developing	Picturebook	3 – text and image (one not named)
3	The School Trip	Nick Butterworth / Mick Inkpen (both UK) 1990 Hodder Children's Books				✓	Primary	Beginning/ Early/ Developing	Picturebook	2 – text and image (Same as 2 characters in previous text)
4	Topsy and Tim Start School	Jean and Gareth Adamson (UK)/ Belinda Worsley (Africa/Uk) 1995 (reissued 2014) Ladybird			✓		Reception, Primary	Beginning/ Early/ Developing	Picturebook	1 – text and image 2 – image only
5	I am Too Absolutely Small for School	Lauren Child (UK) 2003/2010 (this edition) Orchard Books			✓	✓	Reception, Primary	Beginning/ Early/ Developing	Picturebook	0 – not referred to or illustrated
6	Little Rabbit Goes to School	Harry Horse (UK) 2004 Puffin			✓		Reception, Primary	Beginning/ Early/ Developing	Picturebook	1 – text and image
7	When an Elephant Comes to School	Jan Ormerod (Aus, lived UK) 2005 Frances Lincoln Children's Books			✓		Reception, Primary	Beginning/ Early/ Developing	Picturebook	1 – image only
8	Once Upon an Ordinary School Day	Colin McNaughton (UK) / Satoshi Kitamura (Japan) 2005 Andersen Press			✓		Primary	Beginning/ Early/ Developing	Picturebook	1 – text and image
9	Totally Wonderful Miss Plumberry	Michael Rosen (UK) / Chinlun Lee (Taiwan – studied art in UK) 2007 Walker Books Ltd			✓	✓	Primary	Beginning/ Early/ Developing	Picturebook	1 – text and image
10	Harry and the Dinosaurs go to School	Ian Whybrow/ Adrian Reynolds (Both UK) 2007 Puffin			✓		Reception, Primary	Beginning/ Early/ Developing	Picturebook	1 – text and image
11	Alfie and the Big Boys	Shirley Hughes (UK) 2007 (this edition 2009) Red Fox (Random House)			✓	✓	Nursery, Reception	Beginning/ Early/ Developing	Picturebook	1 – text and image 1 - image only
12	First Week at Cow School	Andy Cutbill and Russell Ayto (Both UK) 2011 HarperCollins Children's Books			✓		Reception, Primary	Beginning/ Early/ Developing	Picturebook	1 – text and image
13	Marshall Armstrong is New to Our School	David Mackintosh (NI/AUS/UK) 2011 HarperCollins Children's Books			✓		Primary	Beginning/ Early/ Developing	Picturebook	1 – text and image
14	Knight School	Jane Clark/ Jane Massey (Both UK) 2012 Red Fox (Random House)			✓		Primary	Beginning/ Early/ Developing	Picturebook	2 – text and image
15	Come to School Too, Blue Kangaroo	Emma Chichester Clark (UK) 2013 HarperCollins Children's Books			✓		Reception, Primary	Beginning/ Early/ Developing	Picturebook	2 – text and image
16	It's Snow Day	Richard Curtis/ Rebecca Cobb (Both UK) 2014 Puffin			✓		Primary or Secondary	Beginning/ Early/ Developing	Picturebook	1 – text and image 1 - text only
17	The Magic Finger	Roald Dahl / Quentin Blake (both UK) 1966 (This edition published 2016) Puffin	✓			✓	Primary	Moderately Fluent/ Fluent	Illustrated novel	1 – text and image

18	The Worst Witch	Jill Murphy (UK) 1974 (This edition 1998) Puffin			✓	✓	Primary?- private academy	Moderately Fluent/ Fluent	Illustrated novel	1 – text and image 2 - text only
19	Sophie is Seven	Dick King-Smith / Hannah Shaw (both UK) 1994 (This edition 2015) Walker Books				✓	Primary	Moderately Fluent/ Fluent	Illustrated novel	1 – text and image 1 – text only
20	How to Write Really Badly	Anne Fine (UK) / Philippe Dupasquier (Swiss) 1996 (reissued 2002) Methuen/Egmont				✓	Primary	Moderately Fluent/ Fluent	Illustrated novel	1 – text and image
21	Horrid Henry Sport's Day	Francesca Simon (UK/USA) / Tony Ross (UK) 2002 (This edition 2012) Orion Children's Books	✓				Primary	Moderately Fluent/ Fluent	Illustrated novel	2 – text and image
22	The Worry Website	Jacqueline Wilson/Nick Sharratt (both UK) 2002 (This edition 2008) Doubleday/Corgi Yearling				✓	Primary	Moderately Fluent/ Fluent	Illustrated novel	2 – text and image 1 – text only
23	Clarice Bean, Utterly Me	Lauren Child (UK) 2002 (This edition 2012) Orchard Books				✓	Primary	Moderately Fluent/ Fluent	Illustrated novel	2 – text and image 2 – text only
24	Oliver Moon and the potion commotion	Sue Mongredien / Jan McCafferty (both UK) 2006 Usborne Publishing	✓				Primary	Moderately Fluent/ Fluent	Illustrated novel	2 – text and image (illustrated as a donkey)
25	First Term at Malory Towers	Enid Blyton (UK) 1946/2016 Egmont		✓	✓	✓	Secondary – Private boarding school	Experienced/ Independent	Novel	10- text only
26	The Great Ghost Rescue	Eva Ibbotson (Austria/UK) 1975 Piccolo				✓	Secondary – Private boarding school	Experienced/ Independent	Illustrated Novel	4 – text only
27	The Demon Headmaster	Gillian Cross (UK) 1982 (This edition 2009) Oxford University Press		✓			Secondary	Experienced/ Independent	Novel	4 – text only
28	Matilda	Roald Dahl / Quentin Blake (both UK) 1988 (This edition 2016) Puffin	✓	✓	✓	✓	Primary	Experienced/ Independent	Illustrated novel	2 – text and image 7 – text only
29	The Lottie Project	Jacqueline Wilson/Nick Sharratt (both UK) 1997 (1998) Corgi Yearling				✓	Primary	Experienced/ Independent	Illustrated novel	2 – text and image 1 – text only
30	Well done, Naughtiest Girl	Enid Blyton & Anne Digby (both UK) (continuation book, published 1999; this edition 2007) Hodder Children's Books	✓			✓	Progressive Boarding school	Experienced/ Independent	Novel	6 – text only
31	The Boy in the Dress	David Walliams / Quentin Blake (both UK) 2008 (Paperback 2009/ this edition 2013) HarperCollins	✓			✓	Secondary	Experienced/ Independent	Illustrated novel	3 – text and image 1 - text only
32	The Brilliant World of Tom Gates	Liz Pichon (UK) 2011 Scholastic	✓				Primary	Experienced/ Independent	Illustrated novel	4 – image and text
33	Daizy Star, Ooh La La	Cathy Cassidy (UK) 2012 Puffin	✓				Primary	Experienced/ Independent	Illustrated novel	3 – text and image 2 – text only
34	Demon Dentist	David Walliams / Tony Ross (both UK) 2013 (Paperback 2015) HarperCollins	✓			✓	Secondary	Experienced/ Independent	Illustrated novel	3 – text and image 1 – text only
35	Tom Brown's Schooldays	Thomas Hughes (UK) 1857 Collins Classics		✓			Private boarding school	Mature	Novel	10 – text only
36	Carrie's War	Nina Bawden (UK)	✓				Secondary (evacuee)	Mature	Novel	1 – text only

		1973 (This edition 2014) Puffin								
37	The Secret Diary of Adrian Mole aged 13 3/4	Sue Townsend (UK) 1982 (This edition 2002) Puffin		✓			Secondary	Mature	Novel	8 – text only
38	The War of Jenkin's Ear	Michael Morpurgo (UK) 1993 (This edition 2011) Egmont		✓			Secondary? – Private boarding school	Mature	Novel	8 – text only
39	Harry Potter & the Philosopher's Stone	J. K. Rowling (UK) 1997 (This edition 2014) Bloomsbury	✓	✓	✓	✓	Secondary – Private boarding school	Mature	Novel	8 - text only
40	Skellig	David Almond (UK) 1998 Hodder Children's Books	✓				Secondary	Mature	Novel	4 – text only
41	Stormbreaker	Anthony Horowitz (UK) 2000 Walker Books	✓				Secondary	Mature	Novel	1 - text only
42	Web of Lies	Beverley Naidoo (SA, lives in UK) 2004 Puffin	✓				Secondary	Mature	Novel	7 – text only
43	Scarlett	Cathy Cassidy (UK) 2006 (This edition 2011) Puffin	✓				Secondary/ small primary school/home tuition	Mature	Novel	4 – text only 1 - image and text
44	Teacher's Dead	Benjamin Zephaniah (UK) 2007 Bloomsbury				✓	Secondary school	Mature	Novel	5 – text only
45	The Graveyard Book	Neil Gaiman/ Chris Riddell (both UK) 2009 Bloomsbury			✓	✓	Individual tuition & Secondary school	Mature	Illustrated novel	1 – text and image 6 – text only

Table 5 Constructs from the Corpus

***Starting School* by Allan and Janet Ahlberg (1988; this edition 2013) Puffin**			
Character Name or Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Class teacher	White/Female/Young	Teachers have to get to know their class all at once	Teachers get to meet the children in their care one at a time
		Teachers are practical; they have routine	They are forgetful or disorganised
		Teachers are kind and helpful; they want parents and children to feel welcome	They keep parents away from the classroom; they expect children to see where everything is
		The teacher is interested in what the children do outside of school; they can share things from home that help her get to know them better	The teacher is only concerned with what happens in school
		Teachers are human and just like everybody else they are not cheerful and happy all the time: sometimes things bother them	Teachers never show their emotion or appear to be able to control their emotions at all times
Other teachers: on duty in the playground	BME/Male/Middle-aged White/Male/Young	Teachers are kind and compassionate	They don't care if you hurt yourself
The head teacher	White/Female/Middle-aged	The head teacher is interested in what is done by the pupils in her school, celebrates what they are proud of	The head teacher does not care what the pupils do
		Head teachers are there for special occasions	Head teachers are present in day-to-day classroom life
Teachers helping with nativity play	BME/Female/Young White/Male/Old BME/Female/Young	Teachers work together to help pupils	Teachers work on their own with the children
Whole Text		Teachers are an integral part of your learning in school, which is part of your life in the same way home is; they are helpful and supportive and pupils/parents can rely on them. Teachers and parents work together to help you learn	Teachers are not necessarily part of your school experience; they may not always be there, or they may not be able to help you, and they are distinctly separate from your home- or out of school- life
***The Sports Day* by Nick Butterworth / Mick Inkpen (1988) Hodder Children's Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mrs Jefferson/Head? Class teacher?	White/Female/Old	Teachers aren't very practical or technical and need help	Teachers are able to use their common sense to fix problems and identify solutions
		Teachers try to do the right thing but sometimes they end up looking a bit of a joke	They command respect at all times
Miss Foster/Class teacher	White/Female/Young	Teacher of younger children is young herself	Experienced/mature teacher is in charge of younger children
		Teachers are concerned with health and safety, even during fun events	They are relaxed about how children have fun
		Teachers respond to children's imaginations by playing along	They don't allow children to express themselves; they tell children not to be silly
		Teachers are in charge; they direct events	Teachers don't know what's going on or just allow things to happen
		Teacher keeps event moving, directing and guiding	Leaves the pupils to work out what is required from the equipment
		Teachers have to be sensible and sort out when things go wrong	They can leave the children to have fun and sort themselves out
		Teachers notice when you are upset but don't always know how to deal with it.	They don't notice or they notice and deal with the situation privately and quietly.
Other teacher	White/Female/Middle-aged	Teachers are helpful when pupils need them; they also provide guidance for parents in how best to prepare pupils for events	Parents/children are left to sort out their own mess
		Parents don't always follow instructions given by teachers, which leads to mishaps	Parents should act on teachers' advice to avoid problems
Whole Text		School is a fun place to be, especially on events like sports day, and teachers keep it organised	School is a place that no one likes going despite/because of the teachers
***The School Trip* by Nick Butterworth / Mick Inkpen (1990) Hodder Children's Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mrs Jefferson/Head? Class teacher?	White/Female/Old	Teachers are organised and in charge, even away from the school building and during unusual events	It is chaos out of school building or when things deviate from the norm
		Teachers usually dress formally for working in school	Teachers wear relaxed, everyday clothes for work
		Teachers are accessible and approachable, particularly on school trips	Teachers must be spoken to and treated formally at all times
		Teachers have to keep a record of attendance and it is their responsibility to know where pupils are if they are expected at school	Until pupils arrive at school they are not the responsibility of the teachers.
		Organising pupils needs military precision	Just letting pupils ramble is ok
		Teachers are constantly on duty and having to keep an eye out for pupils to ensure they are ok, although they may miss some things	Teachers can relax and take a break from the pupils; teachers know everything that pupils do at all times
		Teachers are understood and respected (as well as sympathised with!) because the job they do is hard work	Teaching/working with children is easy
		Teachers have a responsibility to ensure children are learning from the experience	Pupils can be left to explore and it doesn't matter if they miss the significance of some things
		Teachers have a sense of humour and will respond to jokes	Teachers are humourless and get cross if you mess around
		Teachers have a responsibility to ensure children are learning from the experience	Children can just do what they enjoy
		Teachers are good fun to be with if they have a sense of humour	Teachers are boring

		Teachers have to make sure the rules are followed and that everyone is accounted for	It is the pupils' responsibility to be in the right place at the right time
Miss Foster/Class teacher	White/Female/Young	Teachers look after you and make you feel safe	Teachers won't look after you or protect you from danger
		Teachers have to make sure the pupils are organised and do things on time	Pupils can be given responsibility for organising themselves
		The class is made up of pupils: the teacher is not a part of the class	The class is made up of pupils and teachers
Whole Text		Getting out of school for the day can be fun: children are more excitable and teachers are more relaxed	Staying in school for ordinary lessons is exciting (or staying in school is boring because everything is more formal)
***Topsy and Tim Start School* by Jean and Gareth Adamson / Belinda Worsley (1995; reissued 2014) Ladybird**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Miss Terry/Class teacher	White/Female/Young	Teachers are organised and helpful: they do things to make it easy for children to settle in to school life	New pupils have to sort themselves out; teachers don't really care what they do before lessons begin
		Teachers try to make you feel included	They don't notice or don't care if you are not integrating into classroom life
		Teachers make you feel safe, even outside of lessons	They are only there during lesson time
		Teachers do the difficult lessons in the morning in school	Nursery school and primary school in the afternoon is more relaxed and fun than school in the morning
		Teachers will help you if something goes missing	Teachers don't notice or get annoyed if things go missing
		Teachers have seen it all before and know what has most likely happened	Each class is unique and distinct
Other teachers	White/Female/Young x 2	Teachers are there to look after you and make sure you know what to do	They are only there to teach academic lessons
Whole Text		Teachers make school safe and fun	Teachers are scary
***I am Too Absolutely Small for School* by Lauren Child (2003/2010) Orchard Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Whole Text	No reference, description or illustration of teacher	You will learn lots of useful things at school	Teachers will teach you lots of useful things at school
***Little Rabbit Goes to School* by Harry Horse (2004/2006) Puffin**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Miss Morag/Class teacher	Anthropomorphised Rabbit wearing westernised clothes/Female/Old	Teachers recognise when new pupils need support and familiar things from home, and accommodate these individual quirks	Teachers act as if everything from home should stay there and nothing should come in to school, even if it comforts the child
		Teachers are patient	They lose their temper when children misbehave
		Teachers have strategies for dealing with children's behaviour that are non-confrontational	They deal in punishment and reward
		Teachers praise pupils to encourage them	They don't notice when they do things well, especially if they also behave poorly
		Although teachers notice when pupils are upset they don't always have the means to fix the situation	Teachers always have the answers to any problems
		Teachers don't always enforce the behaviour they know is most desirable	Teachers are always in control of pupils' behaviour
		Teachers aren't always very observant	Teachers always know what pupils are doing and are responsible for them at all times
		Teachers will rescue you and make you safe	Pupils have to rescue themselves; teachers will be cross and/or upset about pupils' behaviour, particularly if they go missing
Whole Text		Teachers have to put up with an awful lot from some pupils whose behaviour is not good, but they also teach them valuable lessons for life	They punish pupils for bad behaviour even if they are new to school; nothing you learn will be useful to you
***When an Elephant Comes to School* by Jan Ormerod (2005) Frances Lincoln Children's Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Class teacher	BME/Female/Young	Teachers are nice	They are scary
		Teachers are nurturing	They don't look after you
		Teachers are interesting and they organise fun activities in the classroom	Teachers are boring
Whole Text		A teacher will look after you when your parents are not there; they will make sure you have friends, are fed, have fun and learn things	A teacher is nothing like a parent and school is very formal
***Once Upon an Ordinary School Day* by Colin McNaughton / Satoshi Kitamura (2005) Andersen Press**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mister Gee/Class teacher	White/Male/Middle-aged	New (male) teachers are exciting	Old (female) teachers are boring
		Effective teachers want to get to know their pupils	They don't care about getting to know the individual, they are focused on the teaching content
		Teachers give instructions	They don't expect the pupils to work out what to do by themselves or to do what they want
		Teachers can really get to know you by understanding the way your imagination works	They need to know your ability to answer questions and/or the factual details of your life in order to know you as a pupil
		Not everyone understands or responds to teachers' methods in the classroom but that doesn't mean the teacher is not a good one	All children must understand and be engaged at all times for a teacher to be considered good
		Teachers are clever and can share references to great literature with their pupils	Teachers only know the curriculum for the age group they are teaching

		Teachers know more about their pupils' behaviour than they sometimes let on at the time: they do not comment or punish every comment	Teachers are stupid and don't know what their pupils say about them
		Good teachers are magical	Teachers are ordinary
		Teachers work at home	They stop working once they leave the school building
Whole Text		New teachers who teach creatively are engaging, interesting and make pupils want to come to school	Ordinary, everyday normal teachers are boring
***Totally Wonderful Miss Plumberry* by Michael Rosen / Chinlun Lee (2007) Walker Books Ltd**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Miss Plumberry/Class teacher	BME/Female/Young	Teachers interact with their pupils on a one-to-one basis	Teachers ignore their pupils individually, only talking to them as a homogenous group
		Teachers notice when we are not happy and know what to do	Teachers don't notice our emotional state and/or can't help
		Teachers understand the power of their attention and use it to endorse pupils' stories/actions with other pupils	Teachers don't do anything to help pupils socialise
		Teachers influence pupils' actions and thoughts	They don't affect pupils other than academically
		The way teachers address problems influences how pupils think about them	Pupils base their opinions of teachers on how fun/boring they are.
Whole Text		Wonderful teachers recognise their pupils' needs and address them to make sure everyone feels valued at school	Poor teachers don't notice when pupils are upset and don't meet their needs
***Harry and the Dinosaurs go to School* by Ian Whybrow/ Adrian Reynolds (2007) Puffin**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mrs Rance/Class teacher	BME/Female/Young	Teachers give instructions and pupils follow them; they are very ordered, regimented	Teachers are very informal with pupils
		Teachers are friendly and helpful but still adults which can make children shy	Teachers are terrifyingly scary
		Teachers don't always notice when pupils are shy/withdrawn	They pick up on every child's mood or emotional state
		Teachers listen to their pupils ideas and praise them for expressing them	They ignore pupils suggestions or just order them about
		Teachers like the same things pupils like and understand their hobbies	Teachers don't understand how their pupils think
		Teachers know how to encourage children to feel safe and take part in lessons	Teachers tell pupils what to do and expect it to get done rather than encouraging pupils to join in willingly
Whole Text		Teachers are not scary and they allow school to be a safe, fun place to be	Teachers are frightening and always telling everyone what to do
***Alfie and the Big Boys* by Shirley Hughes (2007; this edition 2009) Red Fox (Random House)**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Class teacher	White/Female/Young	Teachers help us and make sure we have fun things to do	Teachers tell us what to do all the time
Other teacher	White/Female/Middle-aged	Teachers are always watching what you are doing, looking over your shoulder to check on your progress	Pupils are left alone to work and have to find the teacher when they are ready
Whole Text		When you are older you don't need teachers around all the time watching you; they might be there but their presence is not intrusive	Teachers need to be on duty in a primary no matter how old the pupils are; teachers are visible and always interfering in what pupils are doing
***First Week at Cow School* by Andy Cutbill and Russell Ayto (2011) HarperCollins Children's Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Miss Gold-Top/Class teacher	Anthropomorphised Cow wearing beaded necklace/Female/Young	Teachers are the best of the best	Everyone else is not quite as good
		Teachers have to check everyone is present at school	Teachers don't need to know who is there
		Pupils who are different will be isolated, either on purpose by the teacher or by the other pupils but the teacher won't notice	Teachers will make sure everybody is integrated in the classroom
		Teachers know what to do for their normal/usual pupils, who know how to respond	Teachers make sure they understand individual need
		Teachers concentrate on teaching a set of particular skills, regardless of their pupils' abilities and difficulties	Teachers make sure they understand individual need
		Teachers are benign but unthinking	Teachers make sure they understand individual need by paying attention to what is happening in and out of the classroom
		Teachers have to listen to the community leaders	Teachers are autonomous
		Teachers won't necessarily know how to teach individual pupils correctly and the community will have to step in to sort out the situation	Teachers are aware of how to teach individuals based on their needs and abilities
Whole Text		Where teacher is part of the dominant culture they won't notice or address the issues faced by children from different cultures	Teachers notice and address the needs of all their pupils, not only academically but culturally
***Marshall Armstrong is New to Our School* by David Mackintosh (2011) HarperCollins Children's Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Miss Wright	White/Female/Young	Teachers make sure that new children are 'kept an eye on': placed close to teacher while they settle in	New children in class are left to sort themselves out
		Children can do the same role as teachers in looking after new pupils	Teachers need to make sure new pupils are ok

		Teacher's main function is to organise the classroom	They are in integral part of the children's day-to-day learning
Whole Text		It is the teacher's role to ensure everyone is made welcome in school and that everyone has a place	The teacher is an integral part of day-to-day school life
***Knight School* by Jane Clark/ Jane Massey (2012) Red Fox (Random House)**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Human class teacher	White/Female/Young	Teachers of young children are young, female and pretty	Teachers of young children are diverse
Dragon class teacher	Anthropomorphised Dragon wearing beaded necklace and glasses/Female/Old	Teachers of young children are old, female dragons	Teachers of young children are diverse
Whole Text		Teachers are a part of the community	Teachers are not of the communities they teach in
		All teachers teach in the same way and have very similar classroom practices	Teachers are unique and very different in their approach
***Come to School Too, Blue Kangaroo* by Emma Chichester Clark (2013) HarperCollins Children's Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Miss Zazou	BME/Female/Young	Teachers know what to do to fix problems, even when parents don't, particularly if it is related to school	Parent will deal with the problem, even if it is related to school.
		Teachers are friendly and helpful	Teachers are unfriendly and scary
		Teachers organise the pupils so they can take part in the lessons	Pupils organise themselves
		Teachers are kind and considerate of their pupils' feelings	Teachers don't care about making their pupils feel safe and secure
		Teachers are watchful	They are unaware
		Teachers are caring and nurturing; they look after pupils' health and well-being	They are only interested in pupils' academic progress
		Teachers introduce us to interesting things during lessons	Pupils don't remember what happened in lessons
		Teachers don't know everything or have all the answers, especially when magical/fantastic things happen	Teachers have to explain everything
		Teachers make sure everything is ok in the classroom by watching out for everybody	Teachers don't know what's going on in the classroom because they are not paying attention
Head teacher	White/Female/Middle-aged	Teachers don't know everything or have all the answers, especially when magical/fantastic things happen	Teachers have to explain everything
		Head teachers come in to the classroom when things are out of the ordinary	Head teachers are part of normal classroom life
Whole Text		Teachers do lots of things that inspire learners even out of school time	Pupils only want to do lesson activities during school time
***It's Snow Day* by Richard Curtis/ Rebecca Cobb (2014) Puffin**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mr Trapper	White/Male/Old	Not every teacher uses technology: some are old-fashioned	Teachers who use modern technology stay in touch with the world
		Teachers have an obligation to look after pupils, even if they don't like them; they have to take responsibility for them even if school is closed	Teachers do not have to take responsibility for pupils if school not officially open
		Some teachers and pupils hate each other and are enemies	Teachers are unemotional towards pupils and do not have favourites or hate anybody
		Teachers do not like every pupil	Teachers try to see the best in every one and treat them fairly
		Teachers try to maintain standards and follow the rules, even in difficult circumstances	Teachers can be flexible and go off-timetable
		Some pupils find lessons boring and difficult to concentrate in	Teachers make lessons fun and engaging for everyone
		Teachers need break times more than pupils	Pupils need break times to get some exercise
		Teachers are not always friendly	Teachers engage with their pupils and try to maintain good relationships
		Teachers sometimes misjudge pupils and pupils misjudge teachers, which leads to poor relationships and low expectations from both	Teachers are respected by pupils and pupils are respected by teachers
		When teachers relax they can be surprisingly fun	Teachers behave properly and formally at all times
		Teachers can be friendly, and when they start acting like children instead of adults they can be creative	Teachers must model grown-up behaviour at all times
		Teachers were once children and sometimes they were/are unhappy and lonely, even if we don't know about it	Teachers don't remember what it was like to be young or unhappy
		Teachers' private lives are a mystery and very private	Teachers and their families are part of the community and people know about their lives
		Teachers don't remember how to have fun when lessons return to normal	Teachers build on and maintain good relationships when they establish them
		Teachers can't be relied upon: they will let you down and you can't trust them to be who they appear to be	Teachers are consistent, fair and can be relied on
		Teachers do not always behave in the way you expect them too: sometimes they surprise you	Teachers are predictable
Gym teachers	Unspecified	Gym teachers are adventurous and hardy	Other teachers are not quite as willing to brave the elements
Head teachers	Unspecified	Head teachers have a duty to the school and are fully committed	Other teachers don't have as much of an obligation to show up at school

		Teachers have different roles	Teachers are all the same
Mrs Chattington/Class teacher	Female	Teachers are most useful to pupils for the resources they have access to	Teachers are most useful for the subject knowledge they possess
Whole Text		Teachers are not always what they seem; they can have a whole character that pupils don't normally get to see	Teachers are open
		Teachers are secretive and pretend to be strict and/or uninterested in their pupils lives, but often have hidden talents and depths	Teachers are predictable and lead straightforward lives
***The Magic Finger* by Roald Dahl / Quentin Blake (1966/2016) Puffin**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mrs Winter	White/Female/Old	Old and old-fashioned teachers are strict and harsh with children	Modern, young teachers are not so unreasonable and are much more fair
		Teachers punish pupils for making mistakes instead of helping them	Teachers should help pupils to correct mistakes to help them learn
Whole Text		Teachers who punish children unfairly will get their comeuppance; children will get their revenge	Teachers get away with punishing children unfairly because children are powerless
***The Worst Witch* by Jill Murphy (1974/1998) Puffin**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Miss Hardbroom/Class teacher	White/Female/Middle-aged	Teachers are terrifying and strict	Teachers are kind and approachable
		Teachers are nasty to their pupils, beyond what is called for by pupils' behaviour	Teachers always behave professionally and appropriately towards pupils
		Teachers make threats to ensure compliant behaviour	Teachers explain what behaviour is expected in a reasonable way
		Teachers can scare pupils into compliance without saying a word	Teachers are friendly and encouraging
		Teachers make their dislike of pupils who don't conform or achieve very clear	Teachers treat all pupils the same
		Teachers have a way of catching pupils out, which makes pupils nervous and wary	Teachers are consistent and fair, and not always aware of what pupils are up to
		Teachers are only interested in academic achievement	Teachers are concerned with pupils' health and wellbeing as well as their academic development
		Teachers value cleverness rather than good character	Teachers can always find a pupil's strength or talent, even if it's not academic
		Teachers are difficult to surprise or shock: they have seen it all before	Teachers are constantly amazed by new things their pupils do
		Teachers adhere to strict rules and codes and expect pupils to do the same	Teachers treat the rules as guidelines
		Teachers expect pupils to fix their own mess and sort their own problems	Teachers solve pupils' problems
		Teachers believe tests are the best way of finding out what pupils have learned	Teachers try to give pupils meaningful ways to apply their learning
		Teachers are ready to blame the pupils they don't like even when others are involved	Teachers are always fair and treat pupils equally
		Teachers like being able to show off their class's success and progress as it reflects well on their teaching	Teachers celebrate pupils' success because they are proud of what they have achieved
		Teachers do give praise, but only when it is really deserved	Teachers are always positive with pupils for everything
		Teachers are not always very observant when they are focused on teaching, but they notice everything eventually	Teachers don't always notice things
		Teachers have no respect for pupils' personal possessions	Teachers are sensitive to pupils' feelings about their possessions
		The more attractive a teacher is, the nicer and less frightening they appear	Teachers' appearance does not affect the way pupils perceive them
		When pupils behave well or do something amazing the teacher is credited with the achievement; when they do something badly or things go wrong they are blamed, but the pupils are held responsible	Pupils and teachers are seen as working together to achieve
		When teachers are really angry they can inflict great unknown punishment	Teachers are consistent in the punishments they give
		Teachers abide by the rules	Teachers can do what they like
		Teachers are always watching pupils', checking their behaviour	Teachers don't notice/aren't always there
		Teachers don't believe pupils they don't like	Teachers give everyone a fair hearing
		Some teachers will not overlook misdemeanours, even if you do something amazing; they want to get to the bottom of what's happened	Some teachers don't investigate events properly
		Some teachers use sarcasm with pupils to let them know they don't believe them	Teachers always speak respectfully to pupils in the way they expect pupils to talk back
		Teachers give credit where credit is due and can behave genuinely	Teachers never let pupils know what they are really thinking.
		Teachers are sneaky and have ways of listening in on pupils	Teachers behave in an honest and open manner at all times
		Teachers sometimes have a sense of humour (but the joke can be at the pupils' expense	Teachers are serious and formal all the time
Miss Cackle/ Head teacher	Female/Old	Head teachers are concerned with tradition and standards	They like to be progressive and stay up to date
		Teachers believe in ceremony, custom and ritual	Teachers are quite informal and laid back
		Teachers don't always consider all their pupils equally or treat them the same; they ignore or don't always realise the difficulties caused by this	Teachers are sensitive to their pupils' feelings and try to ensure they are treated equally

		Head teachers are expected to be the final authority in the school	Teachers are all equal in school
		Teachers don't have to be scary to be held in high regard	Teachers can only maintain discipline by being strict
		Teachers get fed up of having to reprimand the same pupils without any change to behaviour	Teachers are very patient, no matter how many times a pupil gets things wrong
		Pupils know when teachers don't really like disciplining them	Teachers are able to hide their feelings from pupils
		Teachers are part of a hierarchy, both within school and outside of it	Teachers have equal status with other teachers and members of the community
		Teachers take pupils' misbehaviour as a personal insult	They want to understand why pupils may have misbehaved and help them; they don't expect them to behave just because the teacher wants them to
		Teachers don't always remember everything; sometimes they get things wrong	Teachers always know what to do
		Teachers celebrate success in very public ways	Teachers understand not everyone wants to be applauded in public
Miss Bat/Class teacher	Female	Teachers are willing to spend their own time helping pupils learn	Teachers are only interested in teaching pupils during lesson time
Whole Text		Teachers do not appear to recognise their pupils' qualities unless they do something extraordinary	Teachers value their pupils for who they are
***Sophie is Seven* by Dick King-Smith / Hannah Shaw (1994/2015) Walker Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Class teacher	White/Female/Young	Teachers are generally likable	Pupils don't like their teachers
		Teachers don't necessarily teach what pupils want to learn	Teachers make sure their pupils understand the relevance of the curriculum
		Teachers try to include their pupils interests in their teaching	Teachers stick to the published syllabus
		Sometimes pupils know more than their teachers think they do	Teachers always know what their pupils know and understand through assessment
		Teachers find it difficult to challenge able or knowledgeable pupils	Teachers know more about their subjects than the pupils and can always extend learning
		Teachers try to maintain decent standards of behaviour and mutual respect	Teachers are laid back and don't really care how pupils treat each other
		Teachers are inflexible and find it difficult to move away from their planned lesson	Teachers can adapt and change their plans to address pupils' learning needs
		Teachers dismiss pupils' answers if they don't conform to expectation	Teachers are willing to explore new avenues suggested by pupils
		Teachers talk about their pupils to other teachers	Teachers keep their pupils' behaviour confidential
		Teachers are not always clever enough to recognise their pupils' abilities	Teachers always recognise talent appropriately
		Teachers are not always certain their teaching is successful	Teachers are confident in their abilities
		Teachers look after pupils' wellbeing and safety	Teachers are only concerned with academic performance
		Teachers don't always know what their pupils are up to	Teachers are always aware of their pupils' movements and behaviour
		Teachers do risk assessments and are prepared for things that they expect to go wrong	Teachers don't think about what might happen and can be caught out by obvious and predictable events
		Teachers can only get to the truth if pupils tell them what's happened	Teachers know everything that happens in their lessons/classrooms/schools
		Teachers are always correcting pupils' misconceptions	Teachers allow pupils to make mistakes
		Teachers are not always immediately observant or aware of pupils' whereabouts	Teachers know where their pupils are at all times
		Teachers have to work hard to keep pupils on task and on time	Teachers command instant obedience
		Teachers always do what's expected; they don't like making changes, even if they are for the better	Teachers can be adaptable and make changes to routine and order if it makes sense to do so
		Teachers give pupils opportunities to use their talents and skills as fairly as possible	Teachers are not fair in how they allocate opportunities
		Teachers are proud of their pupils when they do well	Teachers don't notice or celebrate their pupils' achievements
The head teacher	Female	Head teachers are wise and unflappable	Head teachers don't understand children or their behaviour
		Teachers praise pupils for good work in order to show they recognise their achievements	Teachers don't acknowledge pupils' achievements
Whole Text		Teachers don't really understand their pupils and don't really know much about the wider world	Teachers understand what different age groups are capable of and are able to challenge them no matter what their interests are
***How to Write Really Badly* by Anne Fine/ Philippe Dupasquier (1996; reissued 2002) Methuen/Egmont**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Miss Tate/Class teacher (nicknamed Old Frost Top at one point in story)	White/Female/Old	Teachers try to put pupils at their ease	Teachers take their cue from the pupils themselves and respond to their emotional state
		Teachers do not always get things right; they can be a bit scatty	Teachers are always organised and efficient
		Teachers are not that clever	Teachers are intelligent and knowledgeable
		Some teachers are popular with their pupils because they are nice	Teachers have to be strict to instil discipline
		Some of the things teachers do are unnecessary or unimportant in some pupils' opinion	Everything teachers do has a clear reason and purpose

		Teachers don't have high expectations of their pupils' abilities	Teachers expect their pupils to achieve and maintain high standards to help them do this
		Teachers don't always recognise the way their pupils are feeling	Teachers are in tune with their pupils' emotional state
		Teachers give too much praise when trying to establish a positive atmosphere	Teachers only give praise when it is deserved
		Teachers try to make their pupils feel like they are making a valuable contribution to school life	Teachers recognise pupils do not always want to be in school or do what they see as extra work
		Teachers don't always challenge more able pupils	Teachers are aware of their pupils' abilities and ensure they are stretched and challenged
		Teachers scaffold pupils too much in order to avoid any mistakes or misunderstandings	Teachers differentiate and personalise their support according to pupil need
		Teachers are slow to recognise what they should be doing to help pupils learn effectively	Teachers are observant and able to adapt their teaching to address issues as they arise
		Teachers are willing to let pupils develop their own ideas	Teachers are always watching what pupils are doing to ensure they are conforming
		Teachers try not to make pupils who are struggling feel bad	Teachers humiliate pupils who cannot do the lesson by publicly discussing their mistakes
		Teachers are not happy when pupils are rude to each other; they try to maintain a sense of mutual respect	Teachers don't care how pupils treat each other as long as order is maintained
		Teachers are aware of their pupils' faults when they lack ability in academic skills but can't always help them make progress	Teachers always know what to do to help their pupils to learn
		Teachers give warnings, and threaten pupils who fail to heed them to maintain standards, even if they prefer to use positive behaviour management strategies	Teachers never use threats with pupils
		It is easy for pupils to fool teachers into thinking they are working	Teachers always know what pupils are up to
		Some parents and pupils have very low opinions of teachers, especially old ones	Teachers are respected by the whole community
		Teachers treat pupils like idiots and don't recognise or investigate why they are behaving in particular ways	Teachers treat pupils like equals and allow them the chance to explain their actions reasonably
		Teachers don't always do the job properly and pupils have to fix the situation for them	Teachers have the classroom and everyone's learning under control
		Some of the things teachers say are stupid and unnecessary	Teachers always have good reasons for what they say or do
		Teachers could learn a lot about teaching from their cleverer pupils	Teachers are skilled professionals who know a lot about how to teach
		Teachers are not very effective at managing their classrooms to enable learning for all pupils	Teachers are able to organise their classrooms to meet a range of needs and abilities
		Teachers don't really pay attention to most of what happens in the classroom; they don't really know what their pupils are up to	Teachers are always watching and observing what is going on in their classrooms
		Parents know more about inclusive teaching methods than teachers do	Teachers are skilled professionals who know a lot more than most people about how to teach
		Teachers don't do their job properly unless pupils make them by not helping each other	Teachers are committed and work hard in their role
		Teachers try their hardest to help pupils understand but aren't up to the job	Teachers are skilled professionals who know a lot about how to teach
		Teachers may think they are helping but they are really torturing pupils who are having difficulties by asking them the same questions all the time	Teachers never want to cause their pupils distress and they are sensitive to their feelings
		Teachers pretend to be fooled by pupils pretending to understand because it's easier	Teachers are always fully aware of how much pupils really understand and behave accordingly
		Teachers couldn't succeed in their roles if pupils didn't support each other behind the teacher's back	Teachers do not rely on anyone else to teach their pupils
		Teachers are embarrassed when challenged by pupils in the classroom	Teachers are able to take reasonable and justified criticism from pupils
		Teachers don't care what you do as long as you get your work done and don't cause disruption	Teachers always try to ensure pupils are striving to achieve
		Teachers nag pupils for not doing what is expected of them	Teachers motivate and encourage pupils to succeed
		Some teachers are pretty benign in their punishments	Teachers are strict and pupils fear them
		Pupils sometimes try to de-humanise teachers through nicknames or in-jokes	Nicknames from pupils are a sign of affection and respect
		Teachers are too busy to notice what their pupils are up to	Teachers are always aware of what is going on
		Nice teachers leave long-lasting impressions on their pupils	Teachers are not memorable unless they are horrible
		Teachers try to reward their pupils for hard work and achievement in academic subjects using traditional ceremonies and rewards	Teachers don't recognise achievement
		Even old teachers can make changes to the way things are done in their classrooms in order to help their pupils	Old teachers are stuck in their ways and never deviate from tradition
		Teachers are not as observant as pupils in knowing what is really happening in their classrooms	Teachers are always aware of what is really going on
		Teachers genuinely like their pupils and this in turn makes the pupils appreciate their teachers	Teachers do not get emotionally involved with their classes
Whole Text		Old teachers may be scatty and unobservant, but they can be kind and make the classroom a safe and happy place, which might be better than teaching anything	Teachers teach us new things and challenge us to learn academically

***Horrid Henry Sport's Day* by Francesca Simon / Tony Ross (2002/2012) Orion Children's Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Miss Battle-Axe/Class teacher	White/Female/Old	Teachers know who they expect to misbehave and do not hide their views	They treat everyone fairly and try to see the best in people
		Teachers consider the health and well-being of their pupils, but sometimes this seems to be just to spoil pupils' fun	Teachers genuinely care about their pupils' well-being
		Teachers tell pupils what to do and don't care if they want to or are made uncomfortable	Teachers always consider their pupils' emotional state and try to accommodate what they want
		Teachers get more and more irate the longer they have to spend with pupils	Teachers enjoy their time with pupils and stay calm if things don't go to plan
		Teachers find it hard to hide their low expectations and surprise when a pupil they didn't think was able actually achieves	Teachers celebrate everyone's success and have high expectations for all
		Teachers and parents do not always behave well in front of the pupils	Teachers model appropriate and calm behaviour at all times
Head teacher	No information given	The Head teacher deals with discipline if the misdemeanour is bad: being sent to the Head is a threat	Teachers deal with their own discipline; the Head teacher is not very threatening
Whole Text		Teachers are a nuisance and an inconvenience, but they are easily fooled and ineffective	Teachers are organised, fair and always aware of what's happening
***The Worry Website* by Jacqueline Wilson (2002/2008) Doubleday/Corgi Yearling**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mr Speed/Class teacher	White/Male/Young	Some teachers are a bit odd because of the fun things they do	All teachers are serious and professional
		Teachers are fond of their pupils	Teachers have no emotional feelings about their pupils, they remain distant
		Teachers try to maintain an atmosphere of mutual respect	Teachers don't care about what pupils say to each other as long as it's not swearing
		Teachers come up with new ideas to make things better for the pupils	Teachers do things the traditional way, even if it's not working
		Pupils like teachers who notice them and their individual progress; these teachers inspire pupils	Pupils don't care or notice how their teachers feel about them
		Teachers give pupils jobs to help with the running of the classroom to make them feel involved in school life	Teachers give pupils jobs because they can't cope with the workload
		Teachers notice their pupils' emotional states and try to help	Teachers don't notice how their pupils are feeling unless they tell them
		Teachers care and they listen to their pupils about what is bothering them	Teachers are not interested in what pupils are going through, they only care about the lesson
		Teachers collude with other teachers to deal with pupils, even if this means breaking a confidence	Teachers will keep secrets
		Teachers are happiest when their pupils are happy	Teachers are not affected by their pupils' emotional state, the job is not about the pupils
		Teachers are funny, although sometimes at pupils' expense; they use humour to control behaviour	Teachers do not have a sense of humour and never make jokes because it would be inappropriate
		Teachers notice odd behaviour but don't interrogate pupils unless it causes problems	Teachers try to force pupils to tell them what is wrong
		Teachers have lives away from the classroom, although this often surprises pupils	Teachers are so committed to their pupils and their role that they don't have time for a personal life
		Teachers are always old as far as pupils are concerned	Teachers are diverse in age
		Teachers can tell what pupils are thinking	Teachers are not aware of what pupils are thinking unless they are told
		Teachers try to fix their pupils' problems for them, although this is not always the right thing to do or even possible	Teachers leave pupils to fix their own issues
		Teachers don't always get it right, sometimes they make mistakes	Teachers are always right
		Teachers get cross if their authority is challenged	Teachers are open to criticism and being challenged at all times
		Good teachers listen and accept when they have acted inappropriately	Teachers never accept they are in the wrong
		Teachers are human; they don't have superhero skills	Teachers have amazing powers
		Teachers are as much a part of the class as the pupils	Teachers are hierarchically above pupils; they are separate to them and not part of the same group
		Teachers are approachable and non-threatening	Teachers are scary and frightening
		Teachers have the answers	Teachers don't always know what to do
		Teachers who listen have their pupils' respect and are held in high regard	Pupils respect pupils just because they are teachers; they don't have to listen to pupils
		Teachers make pupils feel safe; they look after and protect them	Teachers cannot keep pupils totally safe or protect them
		Teachers are obliged to correct mistakes, particularly grammatical ones	Teachers can let misconceptions go if it's not what the learning is about or if it is not related to the topic of conversation
		Teachers try to find pupils' talents and abilities, even if they are not academically able	Teachers are only interested in pupils' academic abilities
		Teachers are fun to be around, especially if they are in a good mood	Teachers are always serious and not good company
		Teachers know how pupils think and can easily manipulate them to do what they want	Teachers are never certain of what pupils are thinking or will do
		Pupils want their teachers' attention and respect	Pupils don't care what their teachers think of them

		Teachers are creative and inventive when finding ways to make pupils feel safe and included at school	Teachers stick to traditional methods and strategies for teaching pupils
		Teachers look after pupils' mental as well as physical well-being	Teachers are only concerned with academic ability
		Teachers only know what is bothering their pupils if the pupils tell them	Teachers always know what is going on in pupils' lives
		Teachers try really hard to make their classrooms inclusive	Teachers expect pupils to conform and adapt to suit their teaching
		Teachers in SEN schools use very different methods to teachers in mainstream schools	All teachers teach the same way
		Teachers get stressed about all the different jobs they do as part of their role, particularly extra-curricular events, but they try to hide it from their pupils	Teaching is easy and teachers are unaffected by the work they do
		Teachers understand that things can be more difficult for some pupils than others, and do their best to facilitate their progress	Teachers expect pupils to reach the accepted standard no matter what their individual circumstances might be
Miss Morgan/Class teacher (Reception)	White/Female/Young	Teachers are fond of their pupils	Teachers maintain a professional respect for their pupils but do not get emotionally involved or attached
		Teachers have a particular look; some teachers don't look like teachers	Teachers are all different and diverse
		Teachers' jobs extend beyond lesson time	Teachers are only working when the pupils are in lessons
		Teachers notice what's going on; they are intuitive about what children need, even if they are not their pupils	Teachers only care about the pupils in their actual class
		Teachers care as much about the emotional needs of their pupils as they do their academic ones	Teachers don't notice the emotional needs of pupils
		Teachers of small children are young, female and pretty	Teachers are diverse in age, gender, looks and character
		Teachers have a life outside the classroom, and finding this out can make pupils feel uncomfortable	Teachers are so committed to teaching they don't have time for a life outside the classroom
		Even nice teachers can be firm when boundaries are pushed	Nice teachers are a pushover
		Teachers all have a 'teacher voice' which commands respect	Teachers don't have anything in common with each other that distinguishes the role
		Teachers are able to remain calm in the face of provocation	Teachers get emotional and upset easily
		Teachers' actions have a purpose even if pupils don't know what it is	Teachers' motivations are always clear and transparent
The Head/Head teacher	No details given	Head teachers are part of school life	Only the class teacher is a part of pupil's school life
Whole Text		Good teachers care about their pupils and want to know what is upsetting them; they will do whatever they can to help them solve their problems, no matter what they are	Teachers are only interested in their pupils' academic progress. They don't care about anything else
***Clarice Bean, Utterly Me* by Lauren Child (2002/2012) Orchard Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mrs Wilberton/Class teacher	White/Female/Middle-aged	Teachers make it very clear when they do not like a pupil	Teachers treat everyone the same way, fairly and with respect
		Teachers are irritable	Teachers are calm and even-tempered
		Teachers are critical	Teachers try to offer criticism so it is helpful not demoralising
		Teachers are uninspiring	Teachers are exciting and interesting
		Teachers are strict	Teachers can be flexible in the way they control behaviour
		Teachers are unattractive	Teachers are lovely
		Teachers are rude to pupils in a way that pupils would be reprimanded for	Teachers have to adhere to the same social rules as their pupils and they model appropriate behaviour
		Teachers act suspiciously	Teachers are trustworthy
		Teachers have favourite pupils	Teachers treat all their pupils the same way
		Teachers blame parents for pupils' poor behaviour, even if it happens in school	Teachers take responsibility for the behaviour in their classrooms
		Teachers make pupils feel nervous and unsettled	Teachers put pupils at their ease and make them feel safe
		Teachers can be sarcastic	Teachers always model respectful ways of interacting to pupils
		Teachers have an idea about what is correct and what is not and don't like it if pupils deviate from that idea: they are not very imaginative or flexible	Teachers are flexible and open to their pupils' ideas
		Teachers do not hide their disapproval	Teachers are good at hiding the way they really feel
		Teachers are the bad guy as far as pupils are concerned	Teachers are always on the pupils' side, which pupils appreciate
		Teacher's don't inspire their pupils to learn when they are overly critical; they demoralise them	Teachers try to encourage the best from their pupils
		Teachers are sneaky and catch pupils out	Teachers are always open and fair
		Teachers are gullible	Teachers are wise and know what pupils are thinking or planning
		Teachers punish pupils for playing jokes: they don't have a sense of humour	Teachers can share a joke with pupils

		Teachers don't care how their pupils feel	Teachers are empathetic
		Teachers are dismissive of pupils' interests	Teachers build upon their pupils' interests and hobbies to encourage learning
		Teachers are easy to please, you just have to do what they say all the time	Teachers are pleased when their pupils are happy in their learning
		Teachers are creepy	Teachers make you feel safe
		Teachers do not have to follow the same rules for behaviour that pupils do	Teachers adhere to the same rules for behaviour that pupils do and model it for them
		Teachers are scary when they are angry	Teachers are non-threatening
		Teachers punish pupils they think are in the wrong even without evidence	Teachers always investigate fully and only punish pupils if there is evidence of wrong-doing
		Teachers are above suspicion when it comes to dishonest behaviour	Teachers are just as likely to do something wrong as anybody else
		Teachers make mistakes; they generally own up to them	Teachers never make mistakes
		Teachers are embarrassed when they get things wrong	Teachers accept they get things wrong sometimes and show pupils what to do about it to put it right
		Teachers are not always respected by their pupils	Teachers are always respected in the classroom
		Teachers take satisfaction in their pupils misfortunes if they feel they are deserved	Teachers are always sorry for pupils' misfortunes
		Teachers don't care what they pupils' interests are or what they would like	Teachers try to build on their pupils' interests to keep them engaged at school
		Teachers are not always very sensible; they don't think through the risks and ensure everyone's safety sometimes	Teachers take responsibility for pupils' safety at all times
Mrs Drisco/Fictional class teacher	Female	Teachers can't be trusted	Teachers are always trustworthy and reliable
		Teachers are boring	Teachers are interesting and exciting to be around
		Teachers are disbelieving and always question their pupils' stories	Teachers believe their pupils unless they have evidence that suggests otherwise
		Teachers work against their pupils: they are villains	Teachers are heroes to pupil
Mrs Nesbit	Female	Teachers praise pupils efforts and attempts, which makes pupils feel valued	Teachers do not praise effort
Mr Pickering/Head teacher	White/Male/Middle-aged	Head teachers are in charge and teachers have to do what they say	Head teachers have no authority
		Head teachers deal with discipline in the school	Head teachers are managers and administrators that make sure things run smoothly
		Head teachers are sensible and understand what interests pupils	Head teachers are not really aware of what pupils or young people like
		Head teachers do not back up their staff when they feel they have acted unreasonably; they treat everyone fairly	Head teachers are on the side of the teachers because they are adults
		Pupils look up to and respect their head teachers	Pupils are not really aware of their head teachers
		Head teachers discipline staff as well as pupils	Head teachers are only there to discipline pupils
		Teachers give credit where it is due and praise achievement	They don't always notice or recognise achievement
		Head teachers do not like having to discipline people all the time	Head teachers enjoy telling pupils off
		Even teachers that are popular with pupils are a little bit boring	Some teachers are exciting and engaging
Whole text		Class teachers are a nuisance and make judgements that are unfair and based on their own prejudice	Teachers are fair and consistent and the judge pupils on their merits.
***Oliver Moon and the potion commotion* by Sue Mongredien/ Jan McCafferty (2006) Usborne Publishing**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mrs MacLizard/Head teacher	White/Female/Old	Teachers rank pupils based on their ability	Teachers don't care who is better or more able as long as everyone is trying their best
		Teachers always have to find you something you could be doing better	Teachers are able to celebrate your accomplishments without focussing on your faults
		Head teachers are responsible for discipline and they are to be feared when they are serious, especially when it is out of character	Head teachers' punishments are not that bad, particularly if they are nice people
		Teachers make pupils feel guilty for their behaviour	Pupils know they will be able to explain and be listened to fairly
		Teachers are not always aware of the impact of their mood/behaviour/body language	They try hard to communicate clearly at all times
		Teachers sometimes surprise their pupils by appreciating and celebrating their success publicly	Pupils never know how their teachers feel about their achievements
		Teachers notice when pupils are troubled, even if they don't know why, but they don't always act on it	They don't notice when pupils are upset
Mr. Goosepimple/Class teacher	Male	Teachers don't like mistakes	Teachers understand mistakes happen
Whole Text		Teachers spot and appreciate the talents of gifted pupils and enable them to achieve great things	Teachers are only interested in academic achievements that relate to school; they don't recognise or encourage other success
***First Term at Malory Towers* by Enid Blyton (1946/2006) Egmont**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Miss Potts/Class teacher	Female	Pupils like teachers who are firm but fair	Pupils like teachers who are fun
		Teachers are nurturing and caring	Teachers are brisk and only interested in academic lessons

		Nicknames from pupils are a sign of affection and respect	Pupils sometimes try to de-humanise teachers through nicknames or in-jokes
		Teachers are astute and good judges of character	Teachers are gullible and easily fooled
		Teachers want to help pupils reach their full potential	Teachers want to teach the curriculum
		Teachers are approachable and friendly	Teachers are scary and frightening
		Teachers are practical and down to earth	Teachers are scatty
		Teachers make pupils feel safe	Teachers can't protect pupils
		Teachers always treat pupils equally, no matter what their personal views are	Teachers make their feelings about pupils clear
		Teachers uphold high standards of moral behaviour	Teachers are only interested in academic achievement
		Teachers encourage pupils to work hard	Teachers don't care whether pupils get engaged in the learning or not
		Teachers don't value pupils who are able but don't try	Teachers like all pupils equally
		Teachers maintain discipline by having high expectations and holding all pupils to them	Teachers maintain discipline by frightening children into conforming
		Teachers do what's best for pupils, not what they want them to do	Teachers do whatever pupils want so that they will be liked
		Teachers are shrewd and perceptive about what pupils are up to: they are difficult to fool	Teachers are gullible and not very observant
		When teachers are angry they are fierce; pupils do not like getting told off by them	Teachers never lose their temper
		Some teachers are more effective at maintaining order and discipline than others	All teachers command respect
		Teachers are observant but don't always see what's going on	Teachers see and know everything that happens in school
		Teachers adapt their teaching to suit the needs of the pupils	Teachers do things the same way all the time
		Teachers always try to maintain a united front with the pupils	Teachers are not collegiate, and they don't mind pupils knowing their opinion of other staff
		Teachers uphold the codes and morals of the school, even the unofficial ones	Teachers are not bound by the same rules and codes as the pupils
		Teachers discuss their pupils' work publically without being concerned of the effect	Teachers are always sensitive to how their pupils might feel and try not to discuss their achievements or failures in public
		Teaching is a worthwhile profession	Teaching is just the same as any other menial job
		Teachers are always calm and efficient	Teachers cannot maintain order
Miss Grayling/Head teacher	Female/Middle Aged	Head teachers have the ultimate authority in school	Nobody listens to or respects the head teacher because they are out of touch
		Teachers make pupils feel nervous	Teachers put pupils at their ease
		Teachers are solemn and serious; in particular they take education very seriously	Teachers are light-hearted and fun to be around; they are laid back
		Teachers are interested in more than the academic development of their pupils; they are concerned with their character too	Teachers only care about academic achievement
		A good head teacher can be inspirational to the pupils, encouraging them to be the best they can be	Teachers don't have any impact on their pupils ambitions or motivations
		Teachers take responsibility for the failures of their pupils	Teachers blame pupils for their own failures
		Teachers have high expectations of their pupils	Teachers have low expectations of their pupils' abilities
		Teachers are stern with pupils who let them down	Teachers are always gentle and understanding
		Teachers sort out problems once they know about them	Teachers expect pupils to fix their own problems
		Teachers know more about children than parents do	Teachers know one side of their pupils, but parents know them better
Mam'zelle Dupont	Female	Teachers are not able to hide their feelings: they are openly emotional and transparent with their likes and dislikes	Teachers always maintain an emotional aloofness
		Teachers have tempers and can be scary if roused	Teachers are always calm
		Teachers are gullible and easily fooled	Teachers are astute and shrewd; they are difficult to trick
		Teachers are willing to help pupils who need the support, although pupils do not always appreciate this	Teachers think it is the pupils' responsibility to catch up in their learning
		Teachers are easily distracted	Teachers are always focused
		Teachers think nothing of insulting pupils when they feel they are not learning well enough	Teachers always model mutual respect
		Teachers are not always respected by other staff	Teachers always present a united front
		Teachers don't like to be challenged, especially when they feel they might have done something wrong	Teachers can accept criticism, even from pupils
		Teachers are sympathetic and do care about how their pupils are feeling	Teachers are not concerned by their pupls' emotional state
Mam'zelle Rougier	Female	Teachers are judged on their looks	Teachers are judged on their teaching ability
		Teachers are bad-tempered, which makes them unpopular with their pupils	Teachers are calm and even-tempered
		Teachers don't always think the same way as their pupils and don't know how to connect with them	Teachers understand how pupils think
		Teachers are irritable and don't like to be challenged	Teachers are open to criticism and challenge from pupils if it is warranted
		Teachers are not always very intelligent	Teachers are intelligent and astute

		Teachers make their dislike of others clear	Teachers keep their personal opinions hidden from pupils
Miss Carton	Female	Some teachers are very clever/highly intelligent	All teachers are highly intelligent
		Teachers are biased towards their subject and do not like pupils who don't like their curriculum area	Teachers understand that pupils may not like their curriculum area and try to encourage them to engage
Miss Linnie	**White/Female/Young**	Young, pretty teachers make pupils feel more at ease	The way a teacher looks is not important to pupils
Mr Young	**Male**	Teachers can be inconsistent: either really good-tempered or really bad-tempered	Teachers are even-tempered and consistent
Miss Remington	**Female**	Teachers are only interested in the performance of pupils who are good at their subject	Teachers are interested in the progress of all their pupils
		Teachers are dismissive of pupils who don't excel in their lessons	Teachers treat pupils equally, even if they are struggling with the learning
		Teachers like to show off the accomplishments of their more able pupils	Teachers enable all pupils to shine by providing opportunities for them to show what they can all do
Miss Davies	**Female**	Some teachers are too meek and mild; they don't know when the pupils are making a fool of them	Teachers are always wary about pupil behaviour and can spot when they are being made fun of
Master in the boys' school (nicknamed Toggles)	Male	Teachers are gullible and not very clever	Teachers are astute and shrewd
		Teachers are not able to control pupils' behaviour	Teachers maintain control and manage pupils efficiently
		It's easy for pupils to make fools of their teacher	Teachers can outwit their pupils
Whole Text		Teachers make school an interesting place to be	School is only interesting for children because of the other pupils
***The Great Ghost Rescue* by Eva Ibbotson (1975) Piccolo**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mr Crawler/Head teacher	Male/Middle-Aged	Not all teachers are committed to education or to pupils learning, they do not necessarily even want to be teachers	Teachers are committed and teach because they love the role
		Some teachers are not very authoritative	Teachers always maintain order and discipline
		Teachers are foolish and easily manipulative	Teachers are wise and astute
		Teachers are greedy	Teachers are altruistic
Mrs Crawler/Head teacher	Female/Middle-Aged	Teachers are snobs: they are not interested in people who have nothing to give their school	Teachers treat everyone equally
		Teachers don't respect one another; they don't hide this from pupils	Teachers maintain a united front and support each other in front of the pupils
		Teachers are disingenuous and can be quite nasty	Teachers are straightforward trustworthy and forthright
		Pupils don't like teachers they don't respect	Teachers always command respect
Class teachers (reference)	Unspecified	Teachers find it difficult to challenge able pupils	Teachers are able to adapt to their pupils' needs and abilities
Mr Horner/Class teacher	Male	Teachers ask pointless questions that don't challenge pupils	Teachers always plan for meaningful and purposeful learning
		Teachers pretend they don't know what pupils are up to, especially if they think that they will not be supported by their head teacher to maintain discipline	Teachers always insist on high standards of behaviour and challenge poor behaviour when it arises
		Teachers do not have much power and pupils know this	Teachers have authority in the classroom
Miss Thistlethwaite/Music teacher	White/Female/Old	Teachers are not always who they appear to be; they sometimes have secret lives that pupils are not privy to	Teachers have transparent and open characters and lives
Whole Text		Teaching is not an enjoyable vocation for everyone who works in the role	Teachers are dedicated and committed to their role to the exclusion of all other things
***The Demon Headmaster* by Gillian Cross (1982/2009) Oxford University Press**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
The Headmaster	White/Male	Head teachers instil fear in some of their pupils	Head teachers inspire their pupils and are respected
		Teachers are strict and enforce the rules	Teachers are lenient and understand the difference between intent and mistake
		They are the ultimate authority in the school, and can command others to do their bidding	Teachers cannot make people conform without their willingness to do so
		Teachers only believe in their own abilities, they don't respect others' opinions or assessments	Teachers trust other professionals to know what they are talking about
		Teachers are, intimidating, threatening and frightening	Teachers are kind, nurturing and approachable
		Teachers are astute and know when pupils are trying to fool them	Teachers are gullible
		Teachers are emotionally cold and distant from their pupils	Teachers are approachable and empathetic with their pupils
		Teachers like order and efficiency	Teachers like creativity and independent thinking
		Teachers do not like disruptive pupils	Teachers like pupils who are engaged and curious
		Teachers are not always what they appear to be	Teachers are straightforward, transparent and open
		Pupils always want to believe teachers will help them and feel let down when they don't	Pupils can depend on teachers and teachers always respond to help them
		Head teachers are meant to maintain social standards of decency	Head teachers manage the school building and staff
		Teachers are clever and know how to identify pupils' weaknesses	Teachers are gullible and easily fooled
		Parents will believe teachers over their own children because of their position of authority	Parents question teachers' behaviour on the word of their children

		Head teachers can inflict horrible punishments on pupils and pupils have no choice but to put up with them: pupils are powerless	Pupils are able to prevent unfair punishments being inflicted by teachers
		Teachers can only control pupils through special powers rather than ordinary means	Teachers are able to control behaviour easily just through their normal manner and behaviour
		Teachers are at war with the pupils who don't conform	Teachers want to work with pupils to enhance their education
		Teachers are observant and astute	Teachers are easily fooled
		Teachers are unpredictable and pupils often don't understand their motivations	Teachers are consistent and open about their reasons for doing things
		Teachers will do anything to make pupils do what they are told	Teachers have to adhere to the same codes of behaviour as the pupils do
		Teachers believe they are working for the good of their pupils, even if what they are doing is fundamentally wrong	Teachers are never misguided; they always know what is best for pupils
		Teachers believe they are great and noble, and better than others	Teachers do not hold a very high place in society and other look down on them
		Teachers can easily deceive adults into believing them	Teachers are under the same scrutiny as everyone else
		Teachers are bossy and controlling; they make pupils behave like robots	Teachers do not like bossing people around; they keep order for the benefit of their pupils to ensure everyone gets treated fairly
		Teachers are boring and joyless; they don't believe in fun	Teachers try to enthuse their pupils through humour
		Clever pupils can get the better of teachers	Teachers are cleverer than pupils
Mr Venables/Class teacher	Male	Teachers teach through rote learning	Teachers use a range of methods to teach pupils properly
		Teachers are uncomfortable with changes to routine	Teachers are flexible and adaptable
		Teachers can be manipulated by a strong leader	Teachers maintain their principles and ideals and will not follow someone who does not hold the same values
		Teachers know that fairness is an illusion and that pupils do not deserve fair treatment if order is to be maintained	Teachers believe that pupils deserve fair and equal treatment
		Teachers will blackmail pupils to get the result they want or to manipulate behaviour	Teachers are always honest and reasonable in their dealings with pupils
		Teachers are abrupt with pupils	Teachers are approachable and polite with pupils
		Teachers are there to do the head teacher's bidding	Teachers are there to educate pupils
Class teachers (unspecified number)	Unspecified	Teachers are gullible and easily manipulated through fear	Teachers are strong-willed and hold on to their principles
Headmaster of Shillingstone Street School	Male	Teachers are friendly and cheerful	Teachers are serious and dour
Headmaster of Manor Junior School	White/Male	Teachers have a sense of humour and want their pupils to think they are funny	Teachers don't care how their pupils see them
Whole Text		Teachers hate disorder and chaos and will do anything to maintain high standards of behaviour; they value order and efficiency	Teachers are flexible and adaptable and try to encourage creativity and free-thinking
		Teachers are evil and want to rule the world so people conform	Teachers want everyone to be happy and care about their individual health and wellbeing
***Matilda* by Roald Dahl / Quentin Blake (1988/2016) Puffin**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Real Teachers		Teachers have to put up with a good deal from parents	Teachers are able to control the situations they get into with parents; they do not have to tolerate them
		Teachers have to listen to parents and accept what they are told about their children	Teachers can disagree with parents about their children's capabilities
		Teachers usually use the formal report process to get their own back	Talking honestly to parents throughout the year
		Teachers know the truth about the children they teach	Parents are blinded to the faults of their children
Miss Honey/Class teacher	White/Female/Young	Teachers are young, beautiful and delicate	Teachers are old and tough
		Pupils adore mild-mannered teachers	Pupils think meek teachers are a pushover
		Teachers look after you and make you feel safe	Teachers are only concerned with academic achievement
		Teachers are gifted in their understanding of children	Teachers do not understand how pupils think
		Teachers have to give orders	Teachers enjoy ordering pupils about
		Teachers organise the learning	Teachers are only involved in direct teaching
		Teachers fear their head teachers; they pass this on to the pupils	Teachers are strong and powerful in their own right
		Teachers have set expectations about their pupils; they do not know how to respond to difference	Teachers are open to diversity and respond flexibly
		Teachers find it hard to give credit to pupils for their own learning	Teachers allow pupils to own their learning
		Teachers do not always balance the needs of the whole class	Teachers differentiate; they are aware of the needs of all their learners
		Teachers will lie to pupils to protect the children's self-esteem	Teachers are always open, honest and transparent
		Teachers continually test and assess pupils to find out exactly what they can do	Teachers find different ways of discovering what learners are capable of
		Teachers expect to be obeyed, regardless of child's feelings/discomfort	Teachers are sensitive to pupils' feelings; willing to back down or change request
		Teachers have identities beyond their teaching persona	Teachers do not have lives outside the classroom

		Teachers are modest	Teachers are smug and arrogant
		Teachers will face any danger in order to give their pupils an appropriate education	Teachers will not help pupils if it puts themselves in an awkward position: they are self-serving
		Teachers are not well-respected by their head teachers	Teachers are respected by everyone
		Teachers are totally committed to their pupils; they want to work with them	Teaching is just a job
		Teachers sometimes keep secrets from their pupils about the actions they take to help them	Teachers are open and honest at all times
		Parents are not interested in pupils education as it is the teachers job to deal with	Teachers work with parents to ensure their pupils' needs are met
		Teachers are sometimes more interested in pupils than their actual parents	Teachers are not actually interested in pupils as people
		Teachers are not respected by parents	Teachers are respected by everybody
		Teachers are more intelligent than parents	Teachers are not very bright or perceptive
		Teachers are not in the same academic league as lawyers or doctors	Teachers are respected graduate professionals
		Teachers who are unmarried are seen as failures	Teachers' success comes from their career
		Teachers are unimportant; opinions and views are inconsequential and an annoyance	Teachers are respected by the community; worth listening to
		Teachers are protective but cannot always safeguard students	Teachers are able to fix pupils problems and keep them safe
		Teachers who are successful use a range of teaching methods	Teachers teach using rote learning
		Teachers are trustworthy and can be confided in	Teachers are unreliable
		Teachers do not always believe in pupils' abilities; they need the evidence of their own eyes	Teachers are trusting and believe in their pupils
		Teachers have lives outside of school that are not always what pupils expect	Teachers have no existence outside of the classroom
		Teachers are concerned with pupils' health and well-being	Teachers are only concerned with academic achievement
		Teachers are inspired and inspiring because of great literature	Teachers are not interested in literature; they are only interested in basic curriculum requirements
		Teachers have secret identities	Teachers are open and transparent
		Teachers are poor	Teachers maintain a reasonable status in society
		Teachers are resourceful and able to problem solve	Teachers are unable to adapt
		Teachers are inspiring because of who they are, not what they do	Teachers are inspiring because of what they do, not who they are
		Sometimes teachers need pupils to solve their problems for them	Teachers know more and can do more than pupils
		Teachers do not tell their pupils everything	Teachers are completely open and honest with their pupils
		Teachers are forgettable; lacking in importance	Teachers are respected and memorable
		Good teachers are rewarded by getting to spend more time with their pupils	Good teachers are rewarded through promotion
Miss Trunchbull/Head teacher	White/Female/Middle-Aged	Head teachers terrify staff and pupils alike: they are to be feared	Head teachers are approachable and well-respected
		Head teachers are the ultimate authority in the school	Teachers are subordinate to others
		Teachers are war leaders: in command, gives orders, expects to be obeyed	Teachers follow orders, cannon fodder?
		Teachers are daunting, they appear tough and uncompromising	Teachers are approachable and nurturing
		Teachers are woman with life experience, neither young nor old; frumpy/dowdy	Teachers are young/old; glamorous/decrepit
		Teachers are hard, tough	Teachers are feminine, dainty, soft/nurturing
		Teachers are judged on their appearance: they should look and dress for the role	Teachers' appearance does not affect how they are perceived
		Teachers do not have a high opinion of pupils or staff	Teachers are respectful of their colleagues and their pupils
		Teachers are not good judges of character	Teachers are astute and able to judge character
		Teachers make snap judgments based on perception and opinion	Teachers are fair and always investigate fully
		Teachers do not like to have their authority challenged	Teachers accept when they are wrong; they are open to criticism
		Teachers do not all understand their pupils; they do not know how to educate them appropriately	Teachers are pedagogically knowledgeable
		Teachers' reputations precede them	Pupils make up their mind about teachers purely through experience
		Teachers deserve to be tormented by pupils	Teachers should be respected because of their role
		Teachers are physically abusive	Teachers always treat pupils with respect and model appropriate responses
		Teachers have lives outside of school	Teachers have no existence outside
		Teachers who are feared make pupils self-regulate	Pupils don't care what teachers think; it doesn't affect their behaviour
		Those who get revenge on bad teachers are justified and considered martyrs/heroes	Teachers have the power to do what they want without facing consequences
		Bad teachers must be resisted; pupils have a responsibility to work against them even when they seem powerless	Accepting the authority of the teacher in role; pupils have a responsibility to conform and accept their position and circumstance
		Teachers punish pupils for breaking the rules	Teachers are unable to enforce rules unless pupils choose to conform
		Teachers mete out punishment that is unfair and not warranted	Punishment is meted out fairly and in proportion with the crime

		Teachers do not have to abide by the religious teachings of the scriptures, i.e. tolerance, understanding, offering redemption	Teachers have to model appropriate behaviour when responding to issues of wrongdoing
		Teachers will make a public example of pupils by inflicting [physical] punishment as a warning for others to conform	Teachers will deal with individuals privately when addressing offending behaviour
		Pupils are afraid of certain teachers because of their actions and/or reputation and will try to avoid them	Pupils are oblivious to the teacher outside of the classroom or they are unthreatened by their presence
		Pupils who decide not to conform, or whose parents do not conform, will be targeted for punishment, even if the rules do not make sense or are based on teacher's subjective view – child is held responsible for allowing it to happen	Teachers are obliged to have fair, understandable rules that parents and children are aware of; children are not held accountable for others' misdemeanours
		Teachers like to publically humiliate pupils	Teachers treat pupils sensitively and with respect
		Teachers are unpredictable and violent	Teachers are calm and consistent
		Teachers are strict and regimented	Teachers are flexible and learning is child-centred
		Teachers are like mythical monsters, threatening and impossible to vanquish	Teachers are only human
		Some teachers have no idea how to educate pupils effectively	Teachers are pedagogically knowledgeable
		Some teachers actively dislike pupils	Teachers enjoy working with pupils, that is why they teach
		Pupils who are in conflict with their teachers are stronger when they act together	Pupils are powerless in the face of teachers
		Some teachers are dishonest and deceitful	Teachers are honest, reliable and trustworthy; they are pillars of the community
		Teachers who are aggressive, unreasonable and unfair ultimately get found out and punished	Teachers get away with abusing pupils because they are in control
Miss Plimsoll/Class teacher	Female	Head teachers think their staff are worthless	Teachers are respected by their heads
		Teachers only believe the evidence of their own experience	Teachers respect and have faith in their colleagues' assessments
		Teachers of older children are able to challenge pupils in a way teachers of younger children can't	Teachers are highly skilled no matter what age group they teach
Mr Trilby/Deputy and then Head teacher	Male	Deputy head teachers are in charge when the head is not present	All teachers are equal
		Teachers are concerned when people don't behave as they normally do; they have certain expectations	Teachers have no preconceived ideas about behaviour and so don't notice when things are out of the ordinary
		Teachers' responsibility is to the children, not other staff	Teachers place their relationship with colleagues over that with pupils
		Teachers are astute	Teachers are not very observant
		Teachers answer to the governors of a school; they are not autonomous	Teachers are in charge of the school and make all the decisions
		Excellent teachers are rewarded	Excellent teachers are not noticed
Five unnamed teachers	3 Female 2 Male	Teachers don't always respect their head teachers	Teachers defer to those in charge and do not let pupils know how they really feel
		Teachers enjoy seeing bullies get their comeuppance	Teachers do not like to see anyone suffer
Whole Text		Some teachers are more memorable than others, because some are extremely good or extremely cruel	Teachers are pretty ordinary
		Teachers can't always protect you; sometimes pupils have to sort out problems alone because teachers are just as helpless	Teachers as adults always have the answers and can fix pupils' problems
***The Lottie Project* by Jacqueline Wilson (1997/1998) Corgi Yearling**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mrs Thomas	Female	Teachers have lives outside of their school role; they are wives/parents	Teachers are so committed to their jobs they don't have time for a life away from school
Miss Beckworth/Class teacher	White/Female/Old	Young teachers are predictable and easy to manipulate	All teachers know how to manage their classrooms effectively
		Young teachers are friendly and approachable; they are not really in charge in the classroom	Teachers are always the authority in the classroom
		Experienced teachers are stern and no fun	Teachers are fun and exciting to be around
		Teachers are intimidating and fierce	Teachers are friendly and approachable
		Teachers maintain standards by upholding the rules	Teachers don't always uphold the rules, leading to chaos
		Teachers do what they feel is best for pupils, even if it makes them unpopular	Teachers want their pupils to like them and behave accordingly
		Teachers are astute and know when a pupil is trying to fool them	Teachers are easily fooled and manipulated
		Pupils want teachers' approval	Pupils don't care what teachers think of them
		Teachers' lessons can be interesting	Teachers are boring
		Teachers can behave in surprising ways	Teachers are predictable
		Teachers do not need to threaten pupils to maintain good behaviour in class	Teachers can only maintain good behaviour through fear
		Teachers like pupils to conform	Teachers like pupils to be independent thinkers
		Sometimes teachers end up in conflict with pupils because the pupils don't feel valued	Teachers are always conscious of pupils' feelings and try to make them feel better
		Teachers try to involve their pupils in the learning	Teachers don't care if their pupils choose to engage or not
		Teachers treat pupils equally and try not to let individuals dominate the classroom	Teachers have favourites
		Teachers let pupils learn through problems and projects	Teachers teach by rote
		Teachers maintain strict boundaries in their classrooms	Teachers are laid back and casual about boundaries

		Teachers only know what is wrong with pupils if pupils choose to tell them	Teachers know everything
		Teachers don't set arbitrary or pointless tasks	Teachers ask pupils to do things without purpose in order to punish them
		Experienced teachers understand how to manage pupils' effectively	Teachers don't understand how pupils think and therefore can't manage them
		Teachers know when to investigate and when to leave a situation alone	Teachers always want to know everything; pupils have no privacy
		Teachers are observant and always watching out for their pupils	Teachers don't notice what is happening to their pupils
		Teachers are protective and caring	Teachers are emotionally distant and unattached; they are only interested in academic work
		Experienced teachers have seen enough to not be shocked at anything	Teachers don't understand pupils' motivations and behaviour
		Teachers maintain their professional role at all times; they are not swayed by emotional attachments	Teachers are emotional and inconsistent
		Teachers reward achievement and creativity	Teachers only care about academic achievement
		Teachers know everything	Teachers are not very knowledgeable
		Pupils respect teachers who are firm and fair	Pupils like fun teachers the best
Miss Worthbeck/Fictional class teacher	White/Female/Old	Teachers value pupils who excel in their lessons	Teachers value all their pupils
		Teachers struggle to control boys' behaviour in class	Teachers have the respect of all their pupils
		Some pupils are better at teaching than the teachers; their teachers could learn from them	Teachers are very good at the role and know how to teach all pupils effectively
School teachers (unspecified)	Unspecified	Teachers uphold high standards of social and moral behaviour	Teachers are only responsible for academic achievement
Whole Text		Good teachers have strict boundaries which they maintain through humour and fair treatment of their pupils	Good teachers are the ones that are laid back and the pupils have fun with, even if they are not learning much
		Good teachers know their pupils really well and can inspire them to achieve	Teachers don't understand their pupils and don't know how to motivate them
***Well done, Naughtiest Girl* by Enid Blyton/ Anne Digby (both UK) (continuation book, published 1999; this edition 2007) Hodder Children's Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mr Lewis/Music teacher	Male/Old	Teachers love their subject specialisms and want to share that with pupils	Teachers are not really interested in whether their pupils enjoy their subject or not
		Teachers enjoy seeing their pupils achieve	Teachers don't care how their pupils do attainment-wise
		Teachers praise pupils for their efforts and give credit where it's due	Teachers take credit for their pupils' achievements
		Teachers are sensible	Teachers are scatty
		Teachers get frustrated with pupils who don't try or make an effort; they lose patience	Teachers remain unaffected by pupils' behaviour or actions
		Teachers get upset when they feel a pupil has not tried to reach their full potential	Teachers get angry with pupils they feel are wasting their time
		Teachers are kind and good-natured	Teachers are nasty and fierce
		Pupils know if they want to get their own way they can't let teachers down as it will disappoint them	Teachers want the approval of their pupils so give them what they want to stay popular
		Teachers are easily fooled by pupils; they can be easily manipulated by those who pretend to be conforming to expectation	Teachers are astute and always understand pupils' motivations
		Teachers try to encourage and motivate pupils to achieve their full potential	Teachers are happy as long as pupils pass their tests
		Teachers most enjoy their role when they are enabling pupils to develop their talents and skills	Teachers are just interested in their subjects, they don't care how well pupils do
		Pupils are fond of teachers who are committed to teaching	Pupils like teachers who are fun and exciting
		Teachers are fair and give pupils equal opportunities to achieve	Teachers are inconsistent and favour certain pupils
		Teachers like to celebrate their pupils' talents	Teachers like to show off their own achievements
Miss Ranger/Class teacher	Female	Teachers use tests and ranking systems to judge pupils' performance, making learning competitive	Teachers give pupils lots of opportunity to show what they can do without worrying about how they compare to others
		Teachers provide opportunities for pupils to demonstrate their learning	Teachers don't care what pupils have learned as long as they can pass the tests
		Teachers sometimes have to get firm with pupils to maintain discipline; they don't like to be challenged when they have established the boundaries	Teachers are laid back and informal with pupils; they don't mind having a joke
		Teachers do not believe in putting undue academic pressure on pupils	Teachers are always trying to challenge pupils and show what they don't know
		Teachers are not always aware of the impact of their words on pupils' self-esteem	Teachers are very careful about what they say and are worried about how it affects their pupils
		Teachers are fair in their assessments: they don't try and trick pupils by assessing things they haven't been taught	Teachers try to trick pupils and set them up to fail
		Teachers have high expectations for their pupils; they want them to achieve their full potential	Teachers don't have much faith in their pupils abilities
		Teachers get upset when pupils do not uphold high standards of decency or honesty	Teachers don't care what pupils get up to as long as they don't get caught breaking the rules
		Teachers get annoyed by nonconformity; they expect pupils to adhere to the rules and the codes of the school	Teachers encourage pupils to rebel against the system
		Teachers are responsible for maintaining standards of behaviour	Teachers are only responsible for academic attainment

		Teachers have an obligation to address poor behaviour	Teachers are not responsible for pupils' behaviour
		Teachers act based on the available evidence, not their emotions or feelings	Teachers punish pupils based on accusations and personal vendettas
		Teachers always want to think the best of their pupils	Teachers don't think very highly of their pupils
		Teachers defer to the authority of the head teacher(s)	Teachers don't respect authority; they are autonomous in the classroom
		Teachers are concerned by pupils' health and well-being as well as their academic achievement	Teachers are only concerned with academic achievement
		Class teachers have responsibility for ensuring their pupils make progress	Teachers are not responsible if pupils do not work hard enough to progress
Miss Belle/Head teacher Miss Best/Head teacher (nicknamed Beauty and the Beast)	Female Female	Teachers try to provide their pupils with exciting opportunities and experiences	Teachers are only concerned with the curriculum
		Nicknames from pupils are a sign of affection and respect	Pupils sometimes try to de-humanise teachers through nicknames or in-jokes
		Head teachers are the ultimate authority in the school	Head teachers are ineffective and powerless to affect events in their school
		Teachers are calm and composed; they maintain order	Teachers have no control over themselves or others; they can't maintain order
		Teachers do not jump to conclusions; they investigate issues thoroughly	Teachers respond based on assumptions and accusations
		Teachers are perceptive and astute	Teachers are gullible and unobservant
		Teachers work collegiately to provide an effective education for pupils	Teachers are autonomous and work alone; they do not share responsibility
		Teachers give pupils time and space to use their ingenuity and creativity to solve problems independently	Teachers have to adhere to timetables and move on even if pupils are not ready
		Teachers know how to fix problems that are too difficult for their pupils alone	Teachers cannot help their pupils solve problems that are not academic
		Teachers can be relied upon to support their pupils and work on their behalf	Teachers are unreliable and will not support their pupils
		Teachers make sure pupils have every opportunity to succeed	Teachers don't give second chances
		Teachers fully investigate the causes of poor behaviour rather than just punishing the behaviour itself	Teachers are not interested in explanations; when pupils break rules they receive punishments
		Teachers encourage pupils to develop independence by letting them take responsibility for their own actions	Teachers constantly scaffold and restrict pupils to ensure they conform
Mr Johns/Senior Master	Male	Teachers are there to advise and guide rather than instruct	Teachers are there to tell pupils what to do
Mam'zelle/French teacher	Female	Teachers do not appreciate disruptive behaviour and call pupils on it	Teachers ignore disruptive behaviour and don't deal with it
		Teachers do not always notice how pupils are feeling	Teachers are always aware of pupils' emotional states
Whole Text		Teachers are fair and always there to look out for their pupils by giving them the best educational, social and personal chances to succeed	Teachers are in conflict with their pupils and inflict education on them because they have to
***The Boy in the Dress* by David Walliams/Quentin Blake (UK) 2008 (Paperback 2009/ this edition 2013) HarperCollins**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mr Howerd/Drama teacher	Male	Drama teachers are gay, or at least very effeminate	Drama teachers are as diverse as the rest of society
Mr Hawtrey/Head teacher	White/Male/Middle-aged	Head teachers are terrifyingly sinister	Head teachers are respected and well-liked
		Some teachers hate pupils	Teachers respect and like the pupils in their care; they enjoy working with them
		Teachers are colourless	Teachers are exciting and quirky
		Teachers are ordered and regimented	Teachers are chaotic and scatty
		Head teachers are the ultimate authority in the school	Head teachers are not very effective at controlling behaviour
		Teachers punish pupils for mistakes and accidents	Teachers make allowances for mistakes; they understand the difference between intended harm and accidents
		Teachers are unreasonable and heavy-handed in their punishments	Teachers are fair
		Teachers try to make pupils unpopular with their peers are part of their punishment, which pupils think is unnecessary and mean	Teachers keep punishments personal to the individual and commensurate with the crime
		Pupils don't respect teachers who are unfair and unreasonable	All teachers are respected because of their role
		Teachers uphold the rules	Teachers are not really worried about rules and regulations
		Teachers are cruel and heartless when they are angry	Teachers are always calm and compassionate
		Teachers are not very understanding or tolerant of difference	Teachers recognise that pupils are diverse and judge each person on merit alone
		Teachers like to make pupils feel bad about themselves	Teachers do not like making pupils unhappy
		Teachers motivations are not always clear, and their behaviour is not always consistent	Teachers always behave in the way expected and their reasons are always transparent
		Teachers like to look important	Teachers do not consider themselves very important
		Teachers blame pupils for failure	Teachers blame themselves if their pupils don't achieve well
		Teachers are more interested in the reputation of the school than anything else	Teachers are most interested in the wellbeing of their pupils
		Teachers are dismissive of parents' opinions	Teachers are concerned about parents' opinions

		Teachers are always angry	Teachers are good-natured and happy
		Pupils can defeat teachers if they work together; teachers only have control if pupils let them keep it	Teachers have ultimate control of the school
		Teachers are not respected by anybody if they don't act fairly	Teachers are always respected because of their role
		Teachers are not always what they seem; they have secrets they don't want pupils to know about	Teachers are candid and straightforward characters
		Teachers have lives that are completely separate to their jobs	Teachers are completely committed to their job-role and don't have time for anything else
		Teachers are vulnerable to blackmail through their out-of-school behaviour	Teachers are exemplary characters who are above suspicion
Miss Windsor/French teacher	White/Female/Middle-aged	Teachers don't like punishing pupils	Teachers like to wield their power over pupils
		Teachers are totally committed to their role as teacher and don't have time for anything else	Teachers have lives and families away from school
		Teachers try to provide opportunities and model things they want their pupils to appreciate	Teachers are only interested in teaching the bare minimum as dictated by the curriculum: teaching is functional
		Pupils like nice teachers	Nice teachers are a walkover to pupils and not respected
		Teachers feel obliged to enforce the rules, although they might not agree with them	Teachers waive the rules they think are unimportant
		Teachers are not always in charge; they can only control pupils' behaviour if pupils let them	Teachers have ultimate authority and control in the classroom
		Teachers like to pretend that pupils can do more than they actually can	Teachers are always honest about their pupils' abilities
		Teachers try and enthuse their pupils about their subject	Teachers don't care if pupils like what they are learning or not
		Teachers have to adapt their teaching when pupils don't understand	Teachers teach the lesson regardless of how the pupils are responding
		Teachers work hard to create a positive educational experience for their pupils, taking opportunities when they arise	Teachers are not very flexible or creative in their teaching
		Teachers are well-meaning but slightly ineffective	Teachers are efficient and successful in their role
		Teachers have fragile egos and are not always self-confident about their abilities	Teachers are supremely confident about their abilities
		Pupils don't like to see nice teachers upset	Pupils get satisfaction from seeing teachers teased
		Good teachers support their pupils when they are treated unfairly	Teachers always back up other, especially more senior, staff
		Teachers are always willing to forgive pupils' poor behaviour and give them another chance	Teachers are unforgiving and don't believe in second chances
Miss Bresslaw/PE Teacher	White/Female/Young	Teachers are well-liked, even if they have flaws	Teachers are not liked or respected by pupils
		Teachers have reputations that are passed on to new cohorts	Teachers are always unknown characters unless they are pupils' class teacher
		Teachers expect pupils to be respectful of staff	Teachers are just as dismissive of poor staff as the pupils are
		Teachers are not very observant even when they try to be; they don't always notice what their pupils are up to	Teachers are always astute and shrewd; they know exactly what's going on in their classrooms
Whole Text		Teachers are not always what they seem	Teachers are honest and open about who they are
		Nice teachers don't deserve trouble, but nasty teachers deserve everything pupils can do to get back at them	All teachers deserve pupils' respect
The Brilliant World of Tom Gates **by Liz Pichon (2011) Scholastic**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mr Fullerman/Class teacher	White/Male/Old	Teachers are in charge of classroom organisation	Pupils can sit where they like and teachers can't stop them
		Teachers are not aware of what is happening in the seats furthest away from where they are	Teachers are aware of everything that happens in the classroom
		Teachers are always watching pupils critically	Teachers are not interested in what pupils are doing
		Teachers try to give their attention to the whole class	Teachers focus on the pupils they like
		Teachers do not always notice what is happening in their classroom	Teachers are astute and see everything that happens
		Teachers teach through a range of tasks and activities that also help them get to know their pupils	Teachers teach by rote; they are only interested in facts and figures
		Teachers feedback to pupils in a personalised way	Teachers treat their pupils as a homogenous group
		Teachers reward pupils for good work	Teachers do not credit pupils for their achievements
		Parents do not want teachers to think badly of them	Parents don't care what pupils think
		Teachers organise pupils in order to help them learn; they do what the pupils need rather than what they want	Teachers want to be popular so they let pupils do what they want
		Pupils only work when they think they are being scrutinised by the teacher	Teachers do not need to monitor pupils as they are self-motivated
		Teachers are sometimes figures of fun to the pupils	Teachers are well-respected
		Teachers are easily fooled by pupils trying to get themselves out of trouble	Teachers are very shrewd and know when pupils are not being forthright

		Teachers always give pupils another chance to do the right thing	Teachers punish pupils when they break the rules with no exceptions
		Teachers enable and facilitate learning by using a range of strategies and resources	Teachers tell pupils what to do and expect them to work out how to do it
		Teachers get breaks from teaching so they can relax	When teachers are not teaching they are planning, marking and preparing for learning
		Teachers organise their pupils and ensure they are where they are meant to be	Teachers are not responsible for pupils movements
		Teachers don't always notice when their pupils are distracted	Teachers are astute and always pick up on their pupils emotional state
		Teachers try to make sure pupils are concentrating and learning	Teachers don't care if pupils are paying attention or not
		Teachers have a sense of humour	Teachers are serious and humourless
		Teachers control behaviour gently through suggestion rather than punishment	Teachers control behaviour through fear
		Teachers do not dismiss pupils' interests and hobbies, they treat them with respect	Teachers are only interested in pupils' academic performance; they are not interested in their individual interests or ambitions
		Teachers have a particular look or stare that pupils recognise as a warning sign	Teachers are not different to anyone else in looks and behaviour
		Teachers notify parents about what is happening in their children's learning	Teachers do not communicate with home
		Teachers organise activities outside of the classroom to develop the learning and make it more purposeful	Teachers think learning only happens in the classroom
		Teachers are sometimes surprised by pupil-behaviour	Teachers are never shocked or surprised by what pupils do because they have seen it all before
		Teachers accept pupils excuses and do not fully investigate	Teachers are always suspicious of pupils and demand evidence before believing what they say
		Teachers are not very astute	Teachers know what pupils are up to
		Teachers get pupils to do jobs around the school	Teachers do all the work in the classroom
		Teachers have to put up with a lot of thoughtless behaviour from pupils	Teachers don't put up with poor behaviour
		Teachers are responsible for pupils behaviour during school hours	Teachers are not responsible for pupils behaviour, pupils are
		Teachers' moods are affected by pupils behaviour	Teachers are unaffected by their pupils; they remain even-tempered no matter what
		Teachers normally catch pupils out at parents evening	Teachers never catch out pupils because they are not clever enough
		Teachers and parents work together , which makes it harder to fool everyone about what pupils are getting up to	Teachers don't involve parents in their pupils education
		Teachers can't make pupils do anything if the pupils don't want to	Teachers have ultimate control of the pupils in their care
		Teachers have a difficult time actually teaching because of all their other responsibilities and jobs schools want them to do	Teachers' only role is to teach lessons
		Teachers have social lives outside of school	Teachers are too committed to their role to have a life out of school
		Teachers are really nice to their pupils and try to help when they can	Teachers don't really like their pupils and enjoy seeing them upset
		Teachers are incredibly patient	Teachers are easily wound up
		Teachers have to keep pupils safe	Teachers are not responsible for the well-being of their pupils
Mrs Worthington/Class teacher	White/Female/Young	Teachers are very enthusiastic	Teachers are not really excited about anything, they are too serious
		Teachers are sometimes observant because they are watchful	Teachers never notice anything going on in their classrooms
		Teachers are judged on their appearance	Teachers are judged on their actions
		Teachers try and extend pupils' learning	Teachers are only interested in keeping pupils busy
		Teachers have no sense of humour	Teachers are fun and can be self-deprecating
		Teachers expect pupils to respect them and get very upset if they feel they are being mocked	Teachers don't care how pupils feel about them
		Teachers ensure parents are aware of their child's poor behaviour	Teachers don't involve parents in their pupils' education
		Teachers try not to give meaningless punishments	Teachers' punishments are cruel and arbitrary
		Teachers do not always notice what their pupils are up to	Teachers are very astute and always notice what is going on in the classroom
		Teachers get cross when pupils misbehave or disrespect each other	Teachers remain calm no matter what happens
		Teachers will only take action against a pupil if they have evidence	Teachers punish based on accusation and first impression
		Teachers don't forget what pupils are supposed to do	Teachers are scatty and disorganised
		Teachers do not always understand pupils' motivations	Teachers are very shrewd and suspicious of pupils
Mr Keen/Head teacher	White/Male/Middle-aged	Head teachers like to know what is happening in their school	Head teachers are separate to the rest of the school; they stay in their office and wait for issues to arise
		Teachers like to lecture pupils	Teachers like pupils to be engaged in learning
		Teachers are easily riled	Teachers remain calm and collected no matter what
		Teachers are judged on their appearance	Teachers are judged on their actions
		Teachers go on a bit, even if the pupils are obviously not listening	Teachers are aware of pupils' attention spans and try to keep things manageable within that

		Head teachers have a duty of care to staff and pupils and try to put things in place that will make them feel safe	Head teachers are not responsible for individuals' actions, or general health and well-being
		Teachers sometimes have to point out the obvious to parents	Teachers can rely on parents to make sure their child knows what is appropriate for school
		Teachers like to celebrate achievement	Teachers aren't interested in pupils' achievements
		Teachers are boring to listen to	Teachers are inspiring and motivational
		Teachers value hard work	Teachers only value academic attainment
		Teachers are not very astute; they don't always know what their pupils are up to	Teachers are shrewd and observant; they know what's going on in their school
Mrs Nap/Music teacher	White/Female/Middle-aged	Teachers are enthusiastic; this sometimes makes them embarrassing	Teachers do not let their pupils see how they feel; they keep all emotions to themselves
		Teachers offer extracurricular opportunities to pupils	Teachers only work during lesson time
		Teachers try to welcome new members to the group and put them at their ease	Teachers expect pupils to fit in
		Teachers can be fun	Teachers are always boring
		Teachers are not very observant and don't know what is happening in their lessons	Teachers are shrewd and astute
		Teachers make judgements and assumptions based on first impressions and don't investigate fully to establish the truth	Teachers always investigate fully to make sure they are treating pupils fairly
		Teachers don't always understand pupils motivations; they are not very astute	Teachers are shrewd and understand how pupils think
Whole Text		Teachers try really hard to enthuse and motivate pupils but ultimately can only get pupils to learn if they want to	Teachers are the ultimate authority in school and pupils do what they say
		Teachers are actually nice people, even if they are not very shrewd and astute when it comes to pupils	Teachers are fierce and unfriendly; they do not relate to their pupils
***Daizy Star, Ooh La La* by Cathy Cassidy (2012) Puffin**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Miss Moon/Class teacher	White/Female/Young	Teachers are very popular with their pupils	Pupils don't really like their teachers
		Teachers try to make pupils curious in order to motivate them in school	Teachers don't really care if their pupils are interested in learning
		Teachers use a range of ways to inspire learning, including providing meaningful experiences	Teachers stick to textbooks and rote learning
		Teachers always try to prepare their students for their next steps in life	Teachers are only interested in test results
		Teachers want their pupils to enjoy learning	Teachers don't believe learning has to be fun
		Teachers try to make learning exciting	Teachers are boring and uninspiring
		Teachers like their pupils and respect them	Teachers don't really like pupils
		Teachers always see the best in people	Teachers aren't interested in pupils as individuals
		Teachers help their pupils transition through life	Teachers are only interested in what happens during the academic year that they are responsible for
		Teachers notice when their pupils are upset or worried	Teachers are not very observant or astute
		Teachers try to develop pupils confidence and self-belief	Teachers are only interested in academic achievement; they are not concerned with pupils' emotional state
		Teachers like to celebrate pupils' achievements, although this can be demoralising for pupils who don't feel their talents have been recognised	Teachers make sure that everybody feels valued in their classroom
		Teachers try to see the best in everybody; they try to help pupils develop their talents	Teachers are judgemental and not very optimistic about pupils' capabilities; they have low expectations
		Pupils want their teachers' approval	Pupils don't care how their teachers feel about them
		Teachers stop pupils from behaving inappropriately: they make them consider their behaviour	Pupils don't care what teachers expect of them, they behave as they want to
		Teachers are organised and make sure everybody knows what is expected of them	Teachers are scatty
		Teachers look after their pupils and make sure they are safe and well	Teachers are only concerned with academic issues
		Teachers allow pupils to explore and experience a wide range of things to help them learn	Teachers instruct pupils in exactly what they have to do in each lesson
		Teachers place importance on cultural experiences in order to broaden their pupils' perspectives	Teachers are not interested in the wider world outside the classroom
		Teachers are flexible and adaptable; they respond to pupils' suggestions and ideas	Teachers do not deviate from their lesson plan because it tells them what they have to do
		Teachers are knowledgeable and take any opportunities to teach pupils' something new that arise	Teachers only have a surface knowledge of topics and can't extend learning
		Teachers simplify things to help pupils understand	Teachers find explaining things tedious or difficult
		Teachers encourage creativity; they try to inspire it in their pupils	Teachers are not interested in creativity, they want pupils to learn facts and figures
		Teachers are practical and pragmatic	Teachers are scatty and disorganised
		Teachers are not always totally astute; they don't always know the full story unless pupils tell them	Teachers know everything that is going on in their classroom
		Teachers are able to organise pupils through encouragement	Teachers have to be strict with their pupils to get them to do what they are supposed to

		Teachers are not part of the class, they are separate to the pupils	Teachers and pupils are equally part of the class
		Teachers are protective of their pupils and this makes them fierce; even other adults are intimidated	Teachers have no authority over anyone outside their classroom
		Teachers inspire their pupils to achieve their full potential by celebrating what makes them special	Teachers only celebrate achievement
		Parents think good teachers are ones who appreciate their pupils	Parents don't think much of teachers
Mr Smart/Head teacher (Primary)	Male	Head teachers are the ultimate authority in the school: all decisions go through them	Head teachers just manage and administrate in school
Daizy's Dad/Geography teacher	White/Male/Middle-aged	Teachers are not always certain they are in the right role	Teaching is a calling, and teachers always knew they were meant to do the job
		Teachers have lives and families away from school	Teachers are totally committed to the role and don't have time for anything else
		Teaching is a difficult job: it is not possible for just anybody to do it, they have to be selected for the role	Teaching is unskilled: anybody can do it
		Parents who are teachers are embarrassing for their children	Parents who are teachers are someone to be proud of; children want everyone to know if their parent is a teacher
Mrs Shine/Head teacher (Secondary)	White/Female/Middle-aged	Teachers are warm and friendly; they try to put new pupils at their ease	Teachers are frightening and intimidating
		Teachers know what it is like to be a new pupil; they understand pupils' feelings and fears	Teachers don't understand how pupils feel and think they are being foolish
		Teachers are accessible and encourage pupils to interact	Teachers do not want to be questioned; curious children are a nuisance
		Teachers want pupils to be happy because that is when they work best	Teachers are not concerned with their pupils' emotional state
		Teachers work with colleagues to make sure the best interests of the pupils are considered	Teachers are autonomous; they don't need to rely on anyone else's judgements
French teacher (Secondary)	Female	Teachers try to put pupils at ease by being positive and complimentary	Teachers don't give away how they feel about pupils' performance; they like new pupils to be nervous in order to stop them being over-confident
Whole Text		Teachers are inspiring because they really care about their pupils; they see the best in all of them	Teachers only value pupils who are talented or academically able
		Teachers try to make learning meaningful and use it as a way of broadening pupils' outlook	Teachers are only interested in test results
***Demon Dentist* by David Walliams/Tony Ross (2013; paperback 2015) HarperCollins**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mr Grey/Head teacher	White/Male/Middle-aged	Some teachers are not suited to the role	Teachers are called to teaching; it is a vocation
		Teachers are intimidated by other staff and pupils: they are frightened of people	Teachers are confident in their abilities and present themselves as self-assured
		Teachers are colourless and drab	Teachers are exciting and vivid
		Teachers are nervous and hate speaking in public	Teachers enjoy public speaking; they enjoy having people listen to them
		Teachers need pupils to help them do their job	Teachers are competent and able to tackle most challenges
		Teachers appreciate the pupils who help them	Teachers are annoyed by pupils who interfere
		Teachers are boring and monotonous	Teachers are exciting and engaging
		Teachers try to organise experiences outside of curriculum lessons to help pupils learn	Teachers prefer to do all the teaching themselves
		Teachers don't notice when their pupils are suffering or in difficulty unless the pupils tell them	Teachers are astute and observant; they notice when pupils are having difficulties
		Teachers don't investigate fully; they make judgements about pupils' behaviour based on first impressions	Teachers don't act unless they have investigated fully and have all the facts
		Teachers don't know anything is wrong unless pupils tell them	Teachers are shrewd and observant; they recognise the signs of problems for pupils
		Teachers are useless and unable to solve pupils' problems	Teachers have the answers
		Head teachers try to maintain discipline in schools; they pretend to be authoritative even if they lack confidence	Head teachers are the ultimate authority in a school and staff and pupils defer to them
		Teachers make false threats to try to get pupils to conform, but often they just look ridiculous	Teachers are serious and warn pupils of hazards because they are concerned with pupils' well-being
		Pupils think teachers are unnecessarily cautious	Pupils understand teachers just want to keep them safe
		Teachers are relieved when something in their job goes well	Teachers expect their work to go well; they have confidence in their abilities
		Teachers' authority is an illusion which is easily unmasked	Teachers are ultimately in control of behaviour in the school
		Teachers are ineffective and useless	Teachers are successful in educating pupils
		Head teachers are not respected by their staff	Head teachers are respected members of the school and wider community
		Teachers are pitiful and always suffering humiliation at the hands of their pupils	Teachers are respected and pupils don't like to challenge them
		Pupils are more concerned about how their parents will react to poor behaviour in school than they are concerned about teachers' reactions	Pupils are concerned about what their teachers think; they don't want to let them down

		Head teachers try to rise to the occasion; when their pupils are threatened they lead their staff into action	Head teachers do not really care about individuals; they are only concerned with the good of the school
		Head teachers care about their pupils and will support them in difficult circumstances	Head teachers do not really care about individuals; they are only concerned with the good of the school
Mr Wu/Maths teacher	BME/Male	Teachers are not interested in their pupils; they don't notice neglect	Teachers are observant and astute; they are concerned with pupils' general health and well-being
		Teachers publically humiliate their pupils without caring how it affects them	Teachers are sensitive to pupils' feelings and always try to look after their self-esteem
Mr Snood/Drama teacher	White/Male/Middle-aged	Teachers are pretentious	Teachers are self-effacing and unassuming
		Teachers are totally committed to their subject; they are passionate about teaching it	Teachers are totally committed to their pupils and helping them progress
		Teachers make pupils do embarrassing things that they don't want to, particularly in Drama	Teachers are sensitive to their pupils' feelings and try to support them so they are not emotionally challenged
		Teachers are melodramatic	Teachers are stoical and composed
		Teachers expect their commands to be obeyed by pupils	Teachers are respectful of pupils and talk to them accordingly
		Teachers do not question when events are unusual or out of the ordinary	Teachers are inflexible and find unusual events problematic
		Teachers are a bit eccentric; they are fanatical in their teaching and refuse to have it interrupted or disrupted	Teachers are solid and composed; they accept that changing circumstances might interrupt their teaching
		Teachers are removed from reality; they think everything they do in school takes precedence over everything else	Teachers see school as being part of a wider social community
		Other adults think teachers are barmy	Adults respect teachers and hold them in high regard
		Pupils are bewildered and perplexed by teachers' actions	Pupils always understand why teachers are behaving the way they are in the classroom because expectations are clear
		Teachers can make pupils take part even if they don't understand what is going on	Teachers cannot compel pupils to do anything
		Teachers get excited when unexpected learning opportunities present themselves	Teachers do not like lessons to deviate from their plan
Miss Hare/Science teacher	White/Female/Old	Teachers have their efforts to do their job well sabotaged by pupils	Teachers are in control of their environments, making them impossible to sabotage
		Teachers are straight-laced and try to act in a dignified manner	Teachers are fun and laid-back in the classroom; they like things to be informal
		Teachers are really old	Teachers are young because it's too difficult to do the job when you are old
		Pupils enjoy seeing their teachers humiliated	Pupils respect their teachers and hate seeing them humiliated
		Teachers' reputations can be ruined through events that are not their fault	Teachers are in control of the things that happen to them
		Teachers support their pupils when things are difficult	Teachers are not concerned with pupils' lives outside of school
Other teachers in the school	Unspecified	Teachers will punish pupils for being where they shouldn't be	Teachers are not security guards; they are not concerned with behaviour outside of lessons
		Teachers cannot control their pupils' behaviour	Teachers are in charge in their classrooms; they manage behaviour effectively so pupils only act the way teachers want them to
		Teachers want to know what's going on	Teachers are not concerned with events outside their classrooms
		Teachers follow their head's leadership	Teachers behave autonomously; they do not work together
Whole Text		Teachers are a bit of a nuisance to pupils in general; they are unobservant, ineffective and don't actually help them solve their problems	Teachers are committed to helping pupils and they are concerned about their health and well-being
***Tom Brown's Schooldays* by Thomas Hughes (1857/2013) Collins Classics**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
The local schools' Dame and Master	White/Female White/Male	Dames and Masters (teachers in the local day schools) are not to be respected; they can order the local children around, but are like servants to the wealthy	Teachers hold a position of authority because of their role
The Private School masters – 2 Gentlemen	White/Male x2	Proper teachers are gentlemen, and teaching should be left in their hands if it is to be done correctly	Anyone can teach proper lessons
		Teaching is as much about what happens outside of lessons as what happens in them, and teachers should be fully involved in extra-curricular opportunities for learners	Teaching only happens in lesson times and it is not the teachers role to take part in lesson preparation or extra-curricular opportunities
The Doctor/Head teacher	White/Male/Middle-age	Teachers make changes to the school if they think it will make the experience better for pupils, even if it is traditional or no-one wants the change	Teachers don't change anything from year to year, particularly if it is part of school tradition
		Teachers should be questioned and challenged rather than obeyed unconditionally	Pupils should do what teachers say because they are in charge
		Teachers sometimes struggle to maintain order	Pupils are compliant
		The head teacher is the ultimate authority in the school	Head teachers cannot make final decisions without consulting with others
		Teachers are often misjudged by their pupils, especially those who don't come into regular direct contact, as they do not understand what motivates their decisions	Teachers are judged fairly by pupils and their motivations are always clear

		Teachers do not punish every misdemeanour; they make a judgement on whether behaviour is genuinely bad or just due to high-spirits, and ignore rule-breaking on special occasions	Teachers enforce the rules at all times
		A good head teacher can be inspirational to the pupils, encouraging them to be the best they can be	Teachers don't have any impact on their pupils ambitions or motivations because they talk down to them
		Teachers who command respect can be frightening to those who find themselves in trouble	Teachers are not scary and can't really inflict any kind of serious punishment
		Good teachers see their role as extending beyond lesson time	Teachers are only available to pupils during lessons
		Teachers encourage loyalty and respect from pupils by treating them fairly	Pupils don't respect teachers who punish arbitrarily
		Teachers are always trying to motivate and teach their pupils to help them progress, even if the pupils seem to be hopeless	Teachers don't care how well you do; if you don't learn it is your fault
		Teachers sometimes lose their patience with pupils' poor behaviour	Teachers are always calm and measured in their approach to pupils' behaviour
		Teachers can't protect their pupils from bullying and harassment	Teachers are able to keep all their pupils safe
		Teachers deal firmly with poor behaviour when they become aware of it	They ignore or fail to deal effectively with poor behaviour
		Teachers who work with their pupils and treat them with respect are the most respected	Teachers who don't respect their pupils and inflict education on them are not respected in return
		Teachers sometimes surprise pupils with their sympathy and understanding, helping them solve problems	Teachers don't understand what it's like to have problems
The third form master/Class teacher	White/Male	Teachers recognise pupils' abilities and ensure they are taught accordingly	Teachers just teach the curriculum relevant to an age group: individual ability does not change the provision offered
		Teachers need to be able to report accurately on pupils' progress	Teachers don't really know their pupils or how they are doing
The fourth form master/Class teacher	White/Male	Some teachers have a more difficult job than others as their classes are more problematic	Teachers' jobs are the same no matter who they teach
		Teachers are always trying to motivate and teach their pupils to help them progress, even if the pupils seem to be hopeless	Teachers don't care how well you do; if you don't learn it is your fault
		Teachers are the butt of pupils' jokes	Teachers always command respect
		Teachers can't protect their pupils from bullying and harassment	Teachers are able to keep all their pupils safe
		Teachers need to keep a more watchful eye over younger pupils	Teachers need to pay as much attention to older pupils as to younger
		Teachers are easily fooled	They are observant and know when pupils are trying to get the better of them
		Teachers' trust and respect for pupils is not unconditional: it can be lost easily	Teachers always try to think the best of their pupils
		Teachers are always trying to think of ways to help pupils, both academically and pastorally, even if pupils are not aware of it	A teacher's role ends with the school day
Fifth form master/Class teacher	White/Male	Teachers work very hard, and sometimes the role is impossibly challenging; they can become predictable as a result	Teachers always come up with new ideas
		Teachers who are predictable are easily fooled	Teachers are able to identify cheating and deal with it appropriately
		It is a teachers job to find out what a pupil has learned	Pupils should try and impress teachers with their learning
The new form master/Class teacher	White/Male/Young	New and inexperienced teachers are easily fooled because they do not know what to expect	Experienced teachers have high expectations of their pupils
		New teachers are enthusiastic about their subjects and want the pupils to be equally so	Experienced teachers don't worry about enthusing their pupils
		New and cover teachers have to rely on the honesty of pupils to know what is meant to happen in lessons	They know exactly what to expect from lessons and know what pupils should be achieving
		Teachers are sympathetic	They don't have any patience with pupils
		Traditional teachers are at war with pupils; newer more progressive teachers want to work with pupils	All teachers are the same
Un-named master/Class teacher	White/Male	Progressive teachers respect and work with pupils, teaching formally and informally through conversation, analogy and debate; they see the opportunity for learning presented in a range of contexts	Traditional teachers confine learning to lesson time
		Teaching is a skill which requires rare qualities including gentleness and firmness as well as leadership	Teaching is a functional role which anyone can do
		Teachers want their pupils to think well of them	Teachers don't really care how their pupils perceive them
Whole Text	Ethnicity not stated but commented on when a student goes abroad, indicates this would be an issue if not white	Teachers move in mysterious ways: they do things that pupils are not aware of, and things that pupils don't like, to try and give them the best opportunities to succeed	Teachers don't really know what is going on and they act without reason
		Certain teachers are more worthy of respect than others, depending on the school they teach in	Teachers hold the same status in society no matter what kind of school they teach in
***Carrie's War* by Nina Bawden (1973/2014) Puffin**			

Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Miss Fazackerly	Female	Teachers can cope with whatever happens calmly and without panicking	Teachers are unable to deal with the unexpected
		Teachers are sympathetic to pupils needs and problems	They don't care about pupils beyond their academic attainment
		Some teachers are kinder than others	All teachers are kind
		Teachers take charge of the situation for pupils, telling them what to do	Teachers expect pupils to know what to do without being told
		Teachers organise situations, and make sure all pupils are alright	Teachers don't notice struggling individuals
		Teachers rely on pupils to help when they are busy	Teachers can deal with all problems alone
		Teachers are not always able to help pupils solve their problems, and pupils know this so keep problems hidden	Teachers can fix everything
Whole Text		Teachers are a constant and reliable adult in their pupils' lives but…	Teachers are unreliable or difficult to talk to
		Pupils sometimes struggle alone because they don't want to bother the teachers	Teachers are always approachable and pupils are happy to discuss their problems with them
The Secret Diary of Adrian Mole aged 13 3/4	**by Sue Townsend (1982/2002)**		
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Ms Fossington-Gore/Art teacher	White/Female	Teachers try to encourage pupils by giving them positive feedback	Teachers only praise pupils' work when it really warrants it
		Teachers are ineffective and can't control pupils' behaviour	Teachers are in charge of their classrooms
		Teachers have no sense of humour	Teachers are fun to be around
		Teachers find some pupils difficult to work with	Teachers are able to manage the behaviour and learning of all pupils
		Teachers are pretentious	Teachers are serious and knowledgeable
		Teachers try to enthuse their pupils in their subject area	Teachers don't care if pupils want to engage in their subject or not
		Teachers are objectified by their pupils	Teachers are respected by their pupils
		Teachers are scatty and disorganised	Teachers are organised and regimented
		Pupils have to sort out situations the teacher can't handle	Teachers take responsibility for their pupils' behaviour
		Teachers who can't control behaviour lose the respect of their pupils	Teachers are respected for their subject knowledge rather than classroom management
Mr Scruton/Head teacher	White/Male	Teachers don't trust their pupils and don't give them the benefit of the doubt	Teachers are fair and listen to their pupils
		Teachers are intimidating and make pupils nervous	Teachers are approachable and friendly
		Head teachers are the ultimate authority in school; they deal with discipline	Head teachers are managers who have an administrative role
		Teachers make decisions based on what they observe; they are not interested in investigating the full story	Teachers are fair and investigate issues fully to find evidence before making judgements
		Teachers are expected to uphold standards of moral behaviour	Teachers are only responsible for academic attainment
		Teachers are unreasonable and unhelpful	Teachers try to help their pupils when they face problems
		Teachers want conformity and will not tolerate rule-breaking	Teachers want independent and free-thinking pupils
		Teachers are not intimidated by parents	Teachers are at the mercy of parents
		Pupils feel besieged by teachers over school rules; they are in conflict	Teachers work with pupils to make school a fair and safe space
		Teachers look forward to the holidays more than the pupils do	Teachers are committed to their role and enjoy it
		Teachers are humourless	Teachers are fun
		Head teachers have to deal with staff issues	Head teachers are only there to manage pupils behaviour
		Teachers like tradition	Teachers like to be creative and come up with new ideas
		Teachers will always try and make their school look good, even if it means lying about events	Teachers are open and honest about their schools and staff, even in negative situations
		Teachers have political allegiances that put them at odds with their colleagues	Teachers all believe the same things
Miss Elf/Geography teacher	White/Female	Female teachers are ineffective when dealing with bullies	All teachers are able to control pupils and deal with any issues
		Teachers are willing to discipline pupils they think are weaker than them	Teachers treat pupils fairly
		Teachers find out what pupils know through tests	Teachers have a range of engaging ways to find out what pupils have learned
		Teachers are not respected; pupils make jokes at their expense	Teachers have the respect of their pupils, who hold them in high esteem
		Teachers are helpless to prevent pupils from misbehaving	Teachers have complete control of their classrooms
		Teachers are joyless and stop pupils having fun	Teachers are fun and exciting to be around
		Progressive teachers politicise their pupils	Teachers never bring politics into the classroom
		Teachers try to give positive praise and feedback, but pupils know when they are being disingenuous	Teachers are always honest with pupils about their progress
		Teachers have personal lives	Teachers live only for the job
Mr Jones/PE teacher	White/Male	Male teachers are not afraid of dealing with bullies for their behaviour	All teachers are able to deal with bullies in the classroom

		Teachers like inflicting pain on pupils and making their lives difficult	Teachers are concerned with the health and well-being of their pupils
		Teachers are unsympathetic and rude	Teachers are respectful and nurturing
Mrs Bull/Domestic science teacher	White/Female	Teachers don't teach anything useful	Teachers plan life-lessons that are meaningful to pupils
Mr Vann/Careers teacher	White/Male	Teachers are there to advise pupils and help them make decisions	Teachers are not interested in pupils' development beyond school
		Teachers are snobs	Teachers are egalitarian
		Teachers have no sense of humour	Teachers like a good joke
Miss Sproxton/English teacher	White/Female	Teachers are emotional and sympathetic	Teachers never let their pupils know how they feel or see when they have been emotionally affected
		Teachers are unable to give pupils any practical help to solve problems	Teachers have answers and solutions to a range of problems, not just academic
		Teachers enforce the rules of the school, no matter how trivial	Teachers are able to exercise their judgement about school rules
Mr Dock/Form teacher	White/Male	Pupils don't consider teachers very knowledgeable	Pupils hold teachers in high regard because of their subject knowledge
		Teachers are not interested in pastoral care	Teachers care about the health and wellbeing as well as the academic development of pupils
Whole Text	Ethnicity of staff not identified, but issue of BME family moving in indicates it would be commented on if not white	Teachers are not really interested in their pupils' lives; they are unable to have any real impact and are seen as more of a nuisance than a help by pupils	Teachers are inspirational and help pupils who are in difficult situations
		Teachers don't recognise their pupils talents, leaving pupils feeling unappreciated and overlooked	Teachers try to help pupils develop their skills and talents to achieve their full potential
The War of Jenkin's Ear **by Michael Morpurgo (1993/2011) Egmont**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Henry Stagg/Head teacher (nicknamed Rudolph)	Male	"Lord of all he surveyed": head teacher is in charge and has complete authority as ruler	Head teachers are first among equals: they lead, they don't rule
		Head teachers are scary and frightening to pupils	Head teachers are approachable and friendly
		Pupils sometimes try to de-humanise teachers through nicknames or in-jokes	Nicknames from pupils are a sign of affection and respect
		Head teachers are observant and notice everything	They aren't aware of the daily happenings and events
		Head teachers inflict public and embarrassing punishments as a warning to other pupils, even for minor infractions	Head teachers overlook minor infractions that do not harm anyone else; they deal with things subtly and privately so as not to cause embarrassment
		Head teachers expect absolute compliance and obedience based on their personal assessment of the situation	They understand that there may be an explanation or set of mitigating circumstances
		Head teachers can be unpredictable and pupils and staff can find them threatening	Only pupils are afraid of the wrath of the head teacher
		Head teachers set high standards they expect all to adhere to	They keep the school standards achievable and take in to account individual abilities, preferences, needs and wants
		Head teachers see what they want to see, which means they can be easily fooled, particularly if their ego is involved	Head teachers are always aware of the truth of the situation
		Some pupils are aware that the Head teacher's authority is an illusion, that nobody can fully enforce the rules if a pupils refuses to adhere	Head teachers are the ultimate authority and must be obeyed
		Corporal punishment is the way Head teachers enforce the rules	Head teachers can maintain order without turning to violence
		It is always clear what mood the head teacher is in	They keep their emotional state to themselves and remain calm and collected no matter what happens
		Head teachers always want to present their school in the best light to the public, particularly parents	They don't care how their school is viewed or perceived
		Head teachers celebrate pupils success when it reflects well on the school	They are interested in their pupils achievements at all times
		Head teachers do have their pupils' best interests at heart and try to act for their benefit, even if they are not very good at making this clear	Head teachers are only interested in their school as opposed to individual pupils
		Teachers make sure pupils understand the rules and boundaries	Pupils are always unsure about what is expected of them
		Even frightening teachers can be compassionate	Teachers are only interested in enforcing discipline
		Head teachers do not see conflict as justifiable under any circumstances: they feel a duty to maintain standards	Teachers will overlook fighting if it is to protect the school's honour
		Head teachers want pupils to understand why they act the way they do; they don't want pupils to think their punishments are arbitrary	Head teachers don't care if pupils understand why they are being punished
Mr Birley	Male	Teachers are superficial: they like pupils based on whether they take part in the activities they run	Teachers are accurate judges of character
		Teachers can be kind and unthreatening	They are intimidating and scary
		Teachers don't always notice what is happening in front of them	Teachers always know what is going on
		Teachers do the bidding of the head teacher, no matter how unreasonable or unjustifiable it might be; they do not undermine the head's authority	Teachers work with pupils to reach a sensible outcome, even if it means going against the head's wishes

		Not all teachers enjoy their jobs	Teachers are dedicated and enjoy working with children
		Teachers have no authority over other adults; they are not particularly high in the social hierarchy	Teachers have a position within society; they are esteemed and respected
		Teachers always criticise and point out mistakes even when they are praising work	They draw attention to the successes but not the failures in pupils' work
		Teachers are not always focused on their job or role	Teachers are always committed to their role as teachers
		Some teachers are more reasonable than others	All teachers are the same
		Teachers don't always agree with one another, and pupils know this	Teachers present a united front to maintain discipline
		Teachers have problems that are nothing to do with school, and this sometimes affects their role	Teachers never let their private life interfere with their professional one
Major Bagley/Latin teacher	Male	Teachers are unpredictable and their mood is changeable with no provocation	Teachers are consistent and fair in their dealings with pupils
		Teachers are flawed	Teachers are upstanding role models
		Some teachers recognise and celebrate pupils' abilities	All teachers celebrate achievement
		Experienced teachers are difficult to fool	Teachers accept whatever excuse for leaving a lesson a pupil offers
Mr Cramer/Maths teacher	Male/Old	Teachers are a source of anxiety to pupils	Teachers make pupils feel safe
		Experienced teachers are difficult to fool	Teachers accept whatever excuse for leaving a lesson a pupil offers
		Teachers have no authority over other adults; they are not particularly high in the social hierarchy	Teachers have a position within society; they are esteemed and respected
		Some teachers get annoyed at pupils' curiosity	All teachers enjoy teaching an enquiring mind
Mr Price/PE & geography teacher (nicknamed Pricey)	Male	PE teachers are only interested in sport and enforce the rules rigorously	They are interested in pupils: their well-being and development
		PE teachers do not understand their pupils: they expect them to do what they are told and don't recognise when their competitiveness is likely to cause a problem	They have complete control over the sportsman-like behaviour and are respected enough to be listened to
		Teachers don't have high expectations of their pupils until they have proved themselves	Teachers don't make assumptions about pupils
		Teachers are only interested in pupils that are good at their subjects	Teachers are interested in the progress of all pupils
		Even teachers who don't seem to care can be compassionate	Teachers are only interested in enforcing discipline
		Teachers will overlook fighting if it is to protect the school's honour	Teachers do not see conflict as justifiable under any circumstances
		PE Teachers are competitive, even with their pupils	Teachers encourage their pupils by working with them as part of a team
		PE teachers are foolhardy and refuse to acknowledge pupils' health and safety	Teachers have a duty of care to ensure their pupils' health by not putting them in dangerous situations
Madame Lafayette	Female/Young	Inexperienced teachers are easy to fool, either because they don't know they are being fooled or they don't care	All teachers question pupils' reasons for leaving lessons to ensure they only go for good reason
		Some teachers recognise and celebrate pupils' abilities	All teachers celebrate achievement
		Teachers will overlook fighting if it is to protect the school's honour	Teachers do not see conflict as justifiable under any circumstances
Reverend Jolyon/Divinity teacher (nicknamed Holy Jo)	Male	Not all teachers command respect; pupils know if they are nervous or uncertain, and treat them disrespectfully as a result	Teachers are treated with respect simply because of the role
		Pupils sometimes try to de-humanise teachers through nicknames or in-jokes	Nicknames from pupils are a sign of affection and respect
		Teachers enjoy teaching knowledgeable pupils with a genuine interest in the subject far more than anyone else; it makes them enjoy their job	Teachers enjoy their role no matter how the pupils respond
		Teachers can't be trusted; they will break a pupils confidence if they believe there has been a serious transgression	Teachers can be trusted to keep pupils' secrets
The Village teacher	Female	Teachers are protective of their students and suspicious of others' motivations	Teachers always try to find out what is happening before reacting
Whole text		Teachers believe they know all and have an obligation to hold pupils to account; that their role is to have high expectations and model pious behaviour, and that pupils can't possibly know better	Teachers are constantly amazed at what their pupils can accomplish and do their best to support them or enable them to surpass expectations through nurturing
Harry Potter & the Philosopher's Stone **by J. K. Rowling (UK) 1997 (This edition 2014) Bloomsbury**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Professor Albus Dumbledore/Head teacher	Male/Old	Teachers are eccentric	Teachers are sensible and serious
		Teachers know more than they let on	Teachers are open and unguarded
		Teachers are respected community leaders; they make plans that affect those beyond their schools	Teachers are only important within their school environment
		Teachers have unusual powers	Teachers are very ordinary and bland
		Teachers are respected and feared	Teachers are tolerated
		Teachers are noble and modest	Teachers are arrogant and proud
		Teachers make difficult decisions if they feel it is in the pupils' best interest	Teachers avoid taking responsibility for anything other than their pupils' academic achievement
		Teachers do not always understand the consequences of their actions; or if they do, they don't consider them unreasonable	Teachers are astute and understand the implications of their actions

		Teachers do not involve themselves with politics; they are aloof and independent	Teachers are self-important and like to be involved with everything; they want to know and control what is going on
		Teachers make people feel safe; they offer security	Teachers make pupils nervous and wary
		Teachers instil loyalty in their staff	Teachers are not well-liked or respected
		Teachers have celebrity status in the community	Teachers are unimportant to most people, particularly outside of the school environment
		Teachers turn to teaching after they have achieved in other careers	Teaching is a vocation; teachers feel it is their primary calling
		Teachers are in charge in the school environment and the head teacher is the ultimate authority	Teachers' control is an illusion
		Teachers are responsible for pupils' safety	Teachers are only responsible for pupils' learning
		Teachers are laid back and jolly, which makes them seem accessible	Teachers are stern and serious, which makes them unapproachable
		Teachers are secretive; pupils do not always know what they are capable of	Teachers are open, honest and transparent
		Teachers do things that pupils are unaware of unless they tell them	Teachers know everything
		Teachers are observant and watchful	Teachers do not know what is happening in their school
		Teachers know more about their pupils than pupils think they do	Teachers do not concern themselves with their pupils' lives
		Teachers praise pupils' achievements, even if they don't draw attention to them	Teachers are not impressed by pupils' achievements
		Teachers' absence can place pupils in danger	Teachers protect and defend their pupils
		Teachers have a sense of humour	Teachers are serious and joyless
		Teachers are shrewd, observant and astute	Teachers are scatty and unaware of events
		Teachers rescue pupils and keep them safe, even if they cannot always prevent harm	Teachers prevent pupils getting into trouble
		Teachers enjoy their pupils' success	Teachers do not concern themselves with pupils achievements
		Teachers provide lessons for life, not just for exams	Teachers are only concerned with the curriculum
		Teachers are wise and all-knowing	Teachers are not as intelligent or aware as their pupils
		Teachers do not always share what they know with pupils	Teachers do not keep secrets
		Teachers are sometimes cruel, even if their intentions are good	Teachers are sensitive to all pupils' feelings and never deliberately cause them distress
Professor McGonagall/Deputy head teacher	Female	Teachers are magical	Teachers are bland and ordinary
		Teachers are intelligent and perceptive	Teachers are scatty and dim
		Teachers are cautious	Teachers are reckless
		Teachers are more astute and sensible than most people	Teachers are irrational
		Teachers are compassionate	Teachers do not care about pupils
		Teachers are judgemental about parenting skills	Teachers are not concerned with pupils' home lives
		Teachers are imposing figures	Teachers are pretty unimpressive
		Teachers organise pupils so they know what to do	Teachers expect pupils to work out what is expected of them
		Teachers maintain order	Teachers have no control over their pupils
		Teachers are strict and clever; they set clear boundaries	Teachers are scatty, dim and inconsistent
		Teachers like to impress pupils with their skill	Teachers do not care how their pupils feel about them
		Teachers set challenging lessons; they focus on understanding and theory	Teachers want learning to be fun, even if it is not meaningful
		Teachers celebrate individual pupils' success	Teachers are not interested in individual pupils
		Teachers are stern and severe	Teachers are fun and exciting
		Teachers do not always explain their actions to pupils, and this causes distress	Teachers try to ensure pupils understand what is happening to them
		Teachers are willing to break the rules if it lets them win	Teachers uphold and maintain the rules no matter what
		Teachers work with their pupils to get the best results	Teachers are in conflict with their pupils to drive standards
		Teachers are concerned with pupils health and well-being as well as their achievement	Teachers only care about academic achievement
		Teachers are firm but fair	Teachers are inconsistent and biased
		Teachers try to make pupils feel settled and at home	Teachers are not concerned about their pupils' emotional state
		Pupils are always surprised to see teachers behave normally like everyone else	Teachers are considered normal, just like everybody else
		Teachers are not afraid to use physical force to apprehend pupils	Teachers are not allowed to us physical force against pupils
		Teachers jump to conclusions and act without fully investigating	Teachers never act without full evidence
		Teachers only know what pupils tell them	Teachers know everything
		Teachers do not like having their authority challenged	Teachers are open to criticism
		Teachers are protective of their pupils, even if pupils do not always understand their motivations	Teachers are not concerned with their pupils' well-being
Professor Quirrell/Class teacher	White/Male/Young	Teachers are nervous and timid	Teachers are confident in their abilities
		Teachers are impressed by celebrity	Teachers consider themselves above celebrity
		Teachers are judged on their looks	Teachers are judged on their actions alone
		Teachers appear in our nightmares	Teachers are symbols of safety and security
		Teachers get pupils out of trouble	Teachers cause trouble for pupils

		Teachers can be disappointing and their lessons uninspiring	Teachers are fun, exciting and engaging
		Teachers are secretive and strange	Teachers are open and ordinary
		Teachers cause panic	Teachers always remain calm
		Teachers are a bit of a joke and easily tormented and intimidated	Teachers are respected because of who they are
		Pupils do not have much confidence in teachers who appear weak	Pupils like teachers who are tough and dependable
		Teachers are not what they seems; they are devious and cunning	Teachers are reliable and trustworthy
		Teachers' true characters are veiled and hidden	Teachers are open and honest; their characters are trustworthy
		Teachers are weak-willed and sinister	Teachers are strong and dependable
		Teachers can be defeated; they are not all-powerful	Teachers always win because they are more powerful than pupils
Professor Severus Snape/Class teacher	White/Male/Middle-Aged	Teachers are judged on their looks	Teachers are judged on their abilities
		Teachers can't keep their feelings to themselves	Teachers are inscrutable
		Teachers are ambitious	Teachers are content with their lot
		Teachers give pupils nightmares	Teachers make pupils feel safe and secure
		Teachers' reputations precede them	Teachers never leave a lasting impression
		Teachers don't conceal their dislike of pupils they despise	Teachers never allow pupils to know how they truly feel about them
		Teachers have particular skills that enable them to keep order and maintain discipline	Teachers are ineffective in maintaining order
		Teachers are rude about and to their pupils	Teachers model respectful behaviour
		Teachers like to see their pupils humiliated	Teachers ensure their pupils are emotionally safe
		Teachers are clever and this makes them arrogant	Teachers are a bit dim and don't know they are not intelligent
		Teachers are unfair and biased: they have favourites and they punish those they don't like	Teachers are even-handed and fair
		Teachers are secretive and mysterious	Teachers are open and transparent in their motivations
		Teachers hand out arbitrary punishments to pupils they don't like	Teachers are fair in their treatment of pupils
		Pupils dislike teachers who are inconsistent and unfair	Pupils treat all teachers with respect regardless how they behave
		Teachers are above reproach because of their position and authority	Teachers are just as likely to be dishonest as anyone else
		Teachers are vindictive and out to get pupils	Teachers are empathetic and kind
		Teachers behave suspiciously	Teachers are trustworthy and reliable
		Teachers are to be feared	Teachers are friendly and approachable
		Teachers are not trustworthy	Teachers can be relied upon
		Teachers like to cause pupils discomfort	Teachers care about pupils' emotional state and treat them sensitively
		Teachers intimidate their colleagues as well as pupils; they make threats to ensure compliance	Teachers are respectful of colleagues and treat them differently to other adults
		Pupils know they are powerless against their teachers	Pupils are able to defeat teachers by working together
		Teachers are astute and quick-witted	Teachers are scatty and dim
		Teachers' true characters are concealed from pupils	Teachers are upstanding and open; they have no hidden side
Madam Hooch/Games teacher	White/Female	Teachers are responsible for extra-curricular activity	Teachers are only responsible for lesson-time activity
		Teachers are observant and watchful	Teachers are not very astute
		Some teachers use practical experience to teach skills	Teachers are only interested in academic theory
		Teachers cannot always keep pupils safe from harm	Teachers keep pupils safe and look after their well-being by ensuring they are not at risk
		Teachers make threats to ensure compliance	Teachers rely on pupils to do the right thing
		Teachers believe fairness is important	Teachers don't care what happens as long as pupils don't get caught breaking rules
Professor Sprout/Class teacher	Female/Middle-Aged	Teachers are judged on their appearance	Teachers are judged on their abilities
		Female teachers are concerned with caring for things; their subjects are about nurturing	Teachers do not have to follow gendered-norms; they can teach anything
Professor Binns/Class teacher	Male/Old	Teachers are boring	Teachers are exciting and engaging
		Teachers are so dedicated to the role that they carry on teaching after death	Teaching is just a job with a good pension that teachers can't wait to leave
		Old teachers are uninspiring	Old teachers bring a wealth of experience to the classroom
Professor Flitwick/Class teacher	Male	Teachers come in all shapes and sizes	Teachers are all the same
		Teachers are not very good at hiding how they are feeling	Teachers are enigmatic and inscrutable
		When teachers appear they prevent situations getting out of hand, even if they don't address the issue	Teachers always try to get to the bottom of events to ensure they don't happen again
		Teachers control pupils' learning	Teachers let pupils lead the learning
		Teachers publically celebrate pupils' achievements	Teachers do not acknowledge achievement
		Teachers are not always astute or observant enough to recognise how pupils are feeling	Teachers are very observant and are sensitive to pupils' emotional state
Whole teaching staff		Teachers work together to protect their school and their pupils	Teachers work autonomously and independently
		Teachers have talents and capabilities their pupils are not aware they have	Teachers are not very able or capable; they have limited ability
		Teachers use a range of practical and theoretical tasks to test knowledge	Teachers teach in the same way using a limited repertoire of strategies

		Emergent Pole	Implicit Pole
		Teachers teach skills and knowledge that will help pupils in life, not just school	Teachers are only concerned with pupils' ability to perform well in school
Whole Text		Teachers are not always what they seem: they have secrets and hidden facets to their character which can make them behave in unexpected ways	Teachers are pretty ordinary and transparent in their actions
		Teachers can't always protect you; sometimes pupils have to sort out problems alone because teachers are just as helpless	Teachers as adults always have the answers and can fix pupils' problems
***Skellig* by David Almond (1998) Hodder Children's Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Rasputin/Science teacher	Male	Pupils sometimes try to de-humanise teachers through nicknames or in-jokes	Nicknames from pupils are a sign of affection and respect
		Teachers try and encourage pupils to participate fully in all aspects of school	Teachers are just going through the motions, they don't care if pupils are involved or not
		Teachers teach the curriculum based on accepted scientific knowledge	They teach their personal beliefs and folk-lore
		Teachers always want pupils to focus on learning, no matter what is happening in their lives	Teachers understand that sometimes things happen that interrupt school lessons
		Teachers think that learning only happens in school lessons	They recognise learning can happen anywhere
		Teachers are not always aware of the subtext of what is said or happening between pupils	Teachers are sensitive to the undercurrents of classroom behaviour and know what is going on
		Teachers use lots of different methods and strategies to try and help their pupils understand	Teachers use text books to teach
		Teachers in school don't expect much from their pupils and don't teach them as much as they are capable of learning	Teachers have high expectations and are constantly stretching their pupils
The Yeti/Teacher	Male	Pupils sometimes try to de-humanise teachers through nicknames or in-jokes	Nicknames from pupils are a sign of affection and respect
		Teachers enforce the rules, even the basic ones	Teachers overlook minor infractions
Monkey Mitford/Maths teacher	Male	Pupils sometimes try to de-humanise teachers through nicknames or in-jokes	Nicknames from pupils are a sign of affection and respect
		Teachers lose their temper if pupils don't understand the lesson	Teachers try and help their pupils understand
		Teachers always want pupils to focus on learning, no matter what is happening in their lives	Teachers understand that sometimes things happen that interrupt school lessons
Miss Clart/ English Teacher	Female	Female teachers are emotional and get visibly affected by sad subject matter	Teachers are emotionally detached during lessons
		Teachers can be monotonous	They are engaging and interesting
		Female teachers are more empathetic than male ones	All teachers understand their pupils emotional needs
		Teachers have the right to see everything produced in school for assessment purposes	Some things are personal and private to pupils, even in school time
Whole Text		Teachers are predictable and always act the way you expect	Teachers open pupils minds to wonders by behaving in unexpected and interesting ways
		Teachers who follow the normal school system and curriculum inhibit curiosity, creativity and intelligence	Teachers in school foster curiosity, creativity and intelligence
***Stormbreaker* by Anthony Horowitz (2000) Walker Books**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mr Donovan/Maths teacher	Male	Regardless what has happened in pupils' lives, teachers have to get on with the lesson	They are interested and/or concerned about their pupils wellbeing beyond the learning
		Teachers often try to catch pupils out if they think they are not listening by questioning them about the lesson	Teachers noticing and making sure pupils are listening without trying to humiliate them
		Teachers are not able to challenge more able pupils and they are resigned to this	They set questions that challenge even the most able
Whole Text	No other staff members are mentioned; schools in general are referred to but no specific details about staff other than that mentioned	Teachers have no understanding of or involvement in pupils' lives outside of school	Teachers know everything about their pupils
***Web of Lies* by Beverley Naidoo (2004) Puffin**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mr Gordon/Deputy head (nicknamed Flash)	Male/Old	Pupils sometimes try to de-humanise teachers through nicknames or in-jokes	Nicknames from pupils are a sign of affection and respect
		If a teacher has a loud voice it is enough to control pupil behaviour	Teachers have to prove themselves capable to command respect
		Teachers treat big issues in the same way as unimportant ones, which makes pupils feel as if they don't understand the difference	Teachers understand when an issue is really important and when something is trivial
		Teachers in management are perceived by parents as being knowledgeable about the happenings in their school and the behaviour of their pupils	Parents don't trust teachers to know what's happening with their children
		Pupils know that teachers, particularly senior leaders, don't know what's really going on between the pupils in their school because nobody tells them	Pupils talk openly to their teachers about what is happening because they trust them to help solve problems
Ms Hassan/Maths teacher (not a nickname but described as having terminator eyebrows)	BME/Female	Teachers are focused on academic learning	Teachers are always looking beyond the academic to ensure education is holistic
		Teachers want to work with parents to address problems and issues	Teachers do not need parents to address educational issues

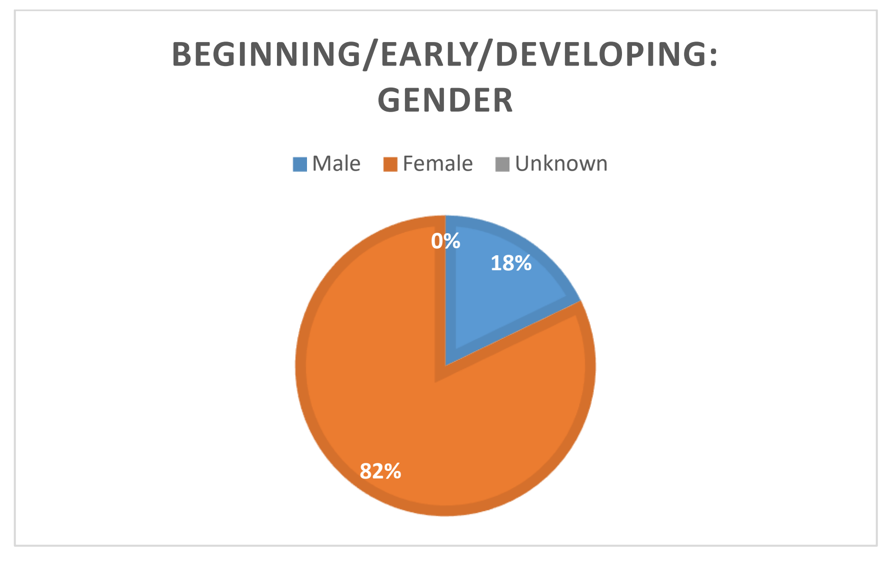
		Pupils think that teachers know more than they actually do about what they are thinking, especially when they feel guilty	Pupils know that teachers don't know what they are thinking
		Teachers have a reputation that pupils pass on from year to year	They start each year fresh with each new class
		Teachers who are strict, firm but fair demand discipline to help you learn	Teachers who are a pushover may be nicer to be around but don't do pupils any favours in the long run
		Teachers will always give you another chance to prove your worth	Once you betray their trust, teachers give up on you
Mr Hendy/PE teacher	BME/Male/Middle-Aged	Some teachers inspire and motivate pupils because of the opportunities they offer	Pupils don't feel they have to prove anything to teachers
		Teachers who have a reputation for being strict do not get mucked about in lessons, even if they get teased behind their back: they are respected and slightly feared	Teachers don't command any kind of respect
		Teachers recognise talent and provide opportunities to develop it	Teachers treat everyone equally and give them all the same opportunities
		Teachers expect hard work and dedication when they are giving you a chance to achieve	Teachers have no expectations of pupils
		Teachers will always give you another chance to prove your worth	Once you betray their trust, teachers give up on you
		Teachers' lessons are not just for school; they relate to life	Teachers only focus on academic learning that has no purpose outside of school
Ms Nichol/Teacher	Female	Teachers know what problems pupils from certain backgrounds can face and do whatever it takes to enable them to succeed without drawing attention to them	Teachers insist on publicly sharing pupils' success, even if this causes them problems with their peers
Miss Gray/Form teacher	Female	Some teachers are easier to manipulate than others	All teachers are wise enough to spot pupils' manipulations
Mr Morris/Form teacher	Male	Teachers don't notice the relationships between their pupils; they don't know when problems are brewing	Teachers are aware of the social and pastoral needs of their pupils
Un-named teacher	Male	Teachers are on the lookout for trouble; if pupils can cover it, teachers won't probe. They want the illusion of calm/good behaviour	Teachers don't notice when things are wrong
Whole Text		Teachers do not know much about what is going on in their school and are helpless to stop it	Teachers are observant and see what is happening to their pupils; they notice when things are wrong
		Teachers can't protect you from things that happen outside of lessons	Teachers can help; they make pupils feel safe
***Scarlett* by Cathy Cassidy (2006/2011) Puffin**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mrs Mulhern/Head teacher	Female	Head teachers are more interested in the rules and reputation than they are in their pupils	Head teachers care about what might be causing pupils to misbehave.
		Head teachers are not interested in addressing issues, they just want them to go away	They want to find solutions that help all pupils
		Some teachers don't want to work with pupils; they prefer pupils to conform rather than talking through issues	Teachers want to work with pupils and allow them a voice within the school
		Teachers present events in a way that makes the school sound as good as possible	Teachers are always honest about what happens
		Teachers are not adaptable or flexible; they like things to follow the expected pattern	Teachers adapt to pupils and accommodate their needs
		Some teachers do not inspire respect or motivate their pupils to learn	A head teacher's role is to inspire and motivate their pupils
Miss Jessop/Biology teacher	Female	Teachers will force their pupils to take part in lesson activities even if they don't want to	Teachers are sensitive to their pupils' feelings
		Teachers don't know how to deal with troubled pupils: they misunderstand their motivations and actions	Teachers are unflappable and able to deal with anything and everything that happens in the classroom
Un-named head teacher	No details provided	Teachers make their minds up based on their opinion and perception of pupils' characters	Teachers are fair and always investigate to find the truth before reprimanding pupils
Clare/Home schooler (step parent)	Female	Teachers let pupils learn in ways that appeal to them; they give them autonomy over their learning	Teachers stick to a prescribed curriculum
		Teachers treat pupils with respect; they believe in them	Teachers believe respect has to be earned
		Teachers enable and facilitate learning by providing guidance and resources	Teachers tell pupils what to do and expect them to carry it out
Miss Madden/Class teacher	Female/Old	Primary teachers have to deal with teaching a wide range of ages and abilities across the subjects	Teachers are able to specialise and only teach particular age groups or subjects
		Teachers are not very good at hiding their opinion of pupils	Pupils never know what teachers think of them
		Teachers don't like pupils who do not try to fit in	Teachers are sensitive to the thoughts and feelings of new pupils and try to help them settle
		Teachers are insensitive to their pupils' situations and do not take their emotional needs into account when planning or teaching lessons	Teachers are sensitive and try not to put their pupils in situations that are upsetting
		Teachers can't control behaviour if pupils choose not to let them	Teachers can always make pupils conform
		Teachers allow their personal views of pupils to affect their teaching	Teachers are able to teach pupils fairly and offer equal provision even if things have gone wrong in the relationship
Whole Text		Teachers are only able to teach pupils who are not fighting them	Teachers can teach pupils no matter how troubled they are
***Teacher's Dead* by Benjamin Zephaniah (2007) Bloomsbury**			

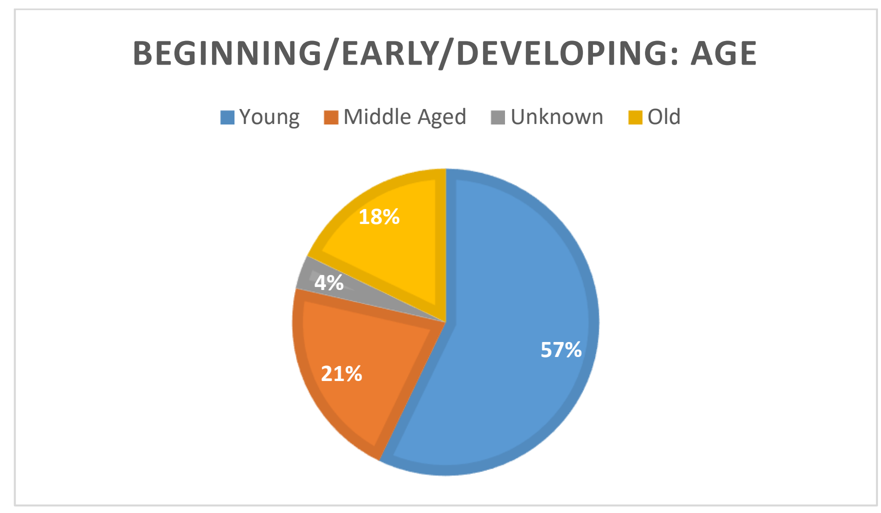
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole
Mrs Martell/Head teacher	Female	Teachers are serious and calm when addressing pupils; they try to maintain order	Teachers are nervous or active when speaking to pupils
		A head teacher's role is to keep the school working and keep everything running smoothly to ensure pupils can access education	A head teacher's role is to educate pupils
		Head teachers have to think of the whole school rather than individual staff or pupils	They can consider the wishes of the individual over the needs of the majority
		Teachers don't always appreciate pupils' curiosity	Teachers like their pupils to ask questions
		Teachers are not subtle; they talk about pupils in front of them as if they are not there	Teachers are sensitive to pupils' feelings
		Teachers are happy to accept things at face value as it is easier and less time consuming than investigating fully	Teachers always want to get to the bottom of what is happening to their pupils
		Teachers are protective of their pupils	Teachers don't worry about their pupils well-being
		Teachers know their pupils' parents	Teachers only interact with pupils
		Teachers are unaware of what is happening in their school unless pupils tell them	Teachers know everything that is going on in and around the school
		Teachers always doubt their pupils' word, particularly about bullying, no matter what their policy says	Teachers always believe their pupils, particularly the victims, until the situation is proved otherwise
		Teachers have to make sure they do things properly or else things go wrong	Teachers have the authority to act based on their hunches and feelings
		Teachers may not behave the way pupils expect or want, but they are consistent and want to do the right thing	Teachers always do what pupils expect them to
		Teachers can't really protect pupils, especially outside of lesson time	Teachers can keep all children safe
		Teachers cannot overlook what they see as a transgression, even if the perpetrator is a victim in other ways: they have to be seen to be maintaining standards	Teachers know when to let a situation go
		Teachers get emotionally affected by things; when they've had enough, they react	Teachers are unaffected by the things that happen in school and always remain calm
		Teachers cannot act to protect pupils without evidence; they tend to ask pupils to avoid becoming victims in the first place	Teachers can stop pupils being victimised and can deal with perpetrators easily
		Pupils do not always understand teachers' actions or motivations; they do not always see that decisions are made for the good of the school	Teachers' motivations are always clear and transparent
		Teachers are regimented and orderly	Teachers are disorganised and informal
		Teachers do not have to explain themselves to pupils	Teachers owe their pupils an explanation of their actions
		Head teachers have a difficult job to do: they have to make sure they do their best to manage the school and do what is in the school's best interest	Being a head teacher is easy as it involves patrolling corridors and watching the teachers
		Teachers want to work with pupils, not against them	Teachers do not need pupils to co-operate to get things done
		Teachers do what they say they will: they are trustworthy	Teachers are unreliable and don't do what they promise
		Teachers cannot force pupils to conform or talk to them; they have to rely on the pupils themselves being willing to do so	Teachers are powerful and can compel certain behaviours out of pupils
		Teachers do not have all the answers	Teachers know what to do in every situation
		Teachers see what happens in school as separate to what happens in society; they do not want to involve outside authorities as they lose control of the situation	Teachers work with other authorities to keep pupils safe
		Teachers are surprised when their authority is challenged	Teachers do not consider themselves to have any authority
Mr Joseph/Class teacher	Male	Teachers' best days are those when they connect with pupils: they want to be appreciated	Teachers are not affected by how their pupils view them
		Teachers love teaching	Teaching is just a job
		Teachers have private and personal lives pupils may know nothing about	Pupils know everything about their teachers
		Teachers can face harm just doing their job	Teaching is a safe profession
Mrs Cartwright/History teacher	Female	Teachers will intervene to protect pupils from violence	Teachers try to keep away from trouble
		Teachers are more interested in who started a situation than in why it started	Teachers want to get to the bottom of the situation
		Teachers refer issues up to management rather than dealing with them	Teachers want to get to the bottom of the situation
Mrs Anderson	Female	Teachers do what the head teacher tells them	Teachers are autonomous and can ignore management instructions
Supply teacher	Female	New teaching staff do not understand the history of school events and relationships: they haven't had time to learn	Experienced teachers are sensitive to situations and relationships: they know their pupils
Whole Text		Teachers are committed and they care, but they are not powerful enough to prevent bad things happening	Teachers can protect their pupils from anything
***The Graveyard Book* by Neil Gaiman/ Chris Riddell (2009) Bloomsbury**			
Character Name/Context	Physical Description (if available)	Emergent Pole	Implicit Pole

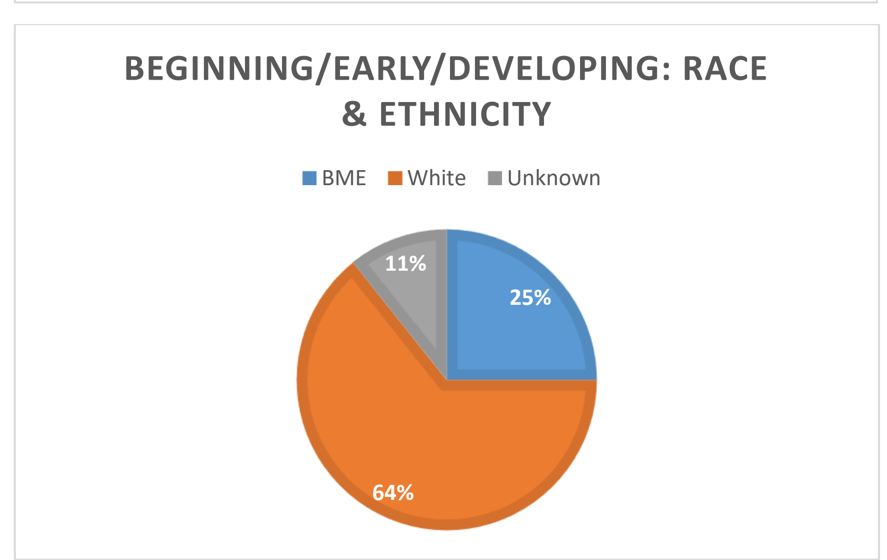
Silas	White/Male	Teachers use a range of strategies that make learning fun and engaging rather than a chore	Teachers focus on teaching lessons as work
		Teachers find it hard to conceal their disappointment if their pupils behave foolishly	Teachers always find the positive in all situations
		Teachers are always trying to find ways to help their pupils learn	Teachers use the same methods and expect pupils to adapt to them
		Teachers have pupils' best interests at heart and are always looking out for them	Teachers only care about how pupils' performance affects them
		Truly inspiring teachers know when it is time for pupils to move on, when there is no more to teach them about the world because it should be experienced	Teachers always know more than their pupils
Miss Lupescu	Female/Middle-aged	Teachers' methods differ: some teach through games and problem-solving, others teach through lists	All teachers teach in the same way because the role is the same
		Teachers teach what pupils need to learn to survive and be successful	Teachers teach what pupils need to pass tests
		Teachers respond to their pupils' interests and teach them about what they want to learn as well as what they need to learn	Teachers have a curriculum syllabus to teach and do not vary from this
		Teachers are willing to learn from their pupils as well as expect the pupils to learn from them	Teachers know more than pupils and have nothing new to learn
		Teachers most enjoy teaching willing pupils	Teachers enjoy the act of teaching; pupils' involvement does not affect the way they feel about the job
		Teachers have pupils' best interests at heart and are always looking out for them	Teachers are just doing their job
Letitia Borrows/Teaches Writing and Words, Grammar and Composition	Female	Teachers are easily distracted	Teachers are always focused on the intended learning
		Teachers can be snobbish; they see it as maintaining standards	Teachers believe in giving everyone a chance to prove themselves on individual merit
Mr Pennyworth/Teaches his Compleat Educational System for Younger Gentlemen with Additional Material for those Post Mortem	Male	Teachers teach through learning by rote and test, with some practical application	Teachers use a range of teaching methods to help pupils learn
		Teachers are critical of pupils' efforts	Teachers are always encouraging
		Teachers will tell on pupils by reporting them to parents/guardians if they don't feel the pupils are trying hard enough	The teaching relationship is between teachers and pupils; no-one else is involved
		Teachers can get exasperated if pupils ask too many questions: curiosity is not always seen as a good thing	Teachers enjoy teaching curious pupils
		Teachers like to celebrate their pupils' successes	Teachers do not care how well their pupils learn or make use of what they have been taught
Mr Kirby/History teacher	Male	Teachers notice pupils who behave oddly but don't necessarily investigate the reasons	Teachers investigate to discover all they can about their pupils
		Teachers are not always aware of what is happening in their lessons/school	Teachers know what is happening, they know what their pupils are doing at all times
Mrs McKinnon/Teacher	White/Female	Teachers are not interested in young people they don't know as pupils	Teachers are interested in all young people
Mrs Hawkins/Science teacher	White/Female	The teachers' role extends beyond lesson time	Teachers finish work when the lesson is over
Whole Text	Ethnicity of some staff not indicated in text but nothing in text indicates diversity; age problematic as many characters are ghosts or mystical beings	The most influential teachers are the ones who teach life-lessons that help pupils thrive and survive	Teachers are there to ensure pupils develop academically

APPENDIX 4 – Data Charts: Published Texts

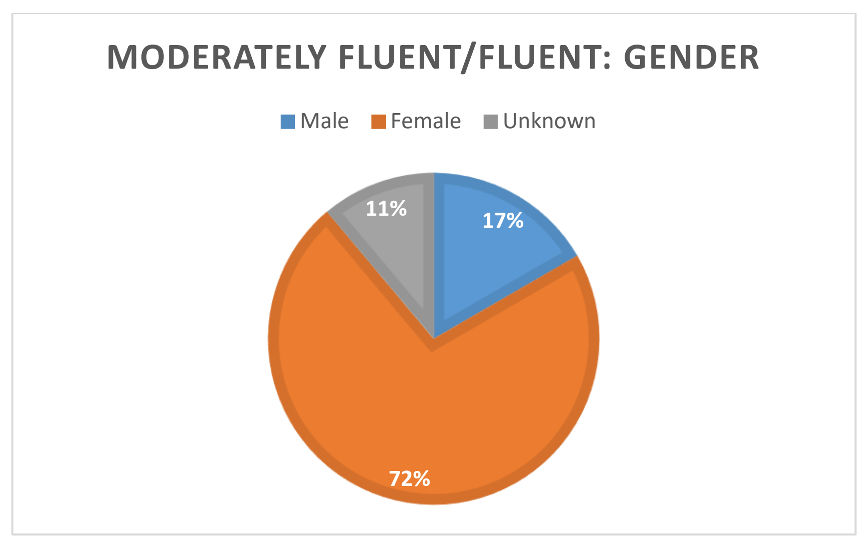
Attributes: Texts for Beginning/Early/Developing Readers

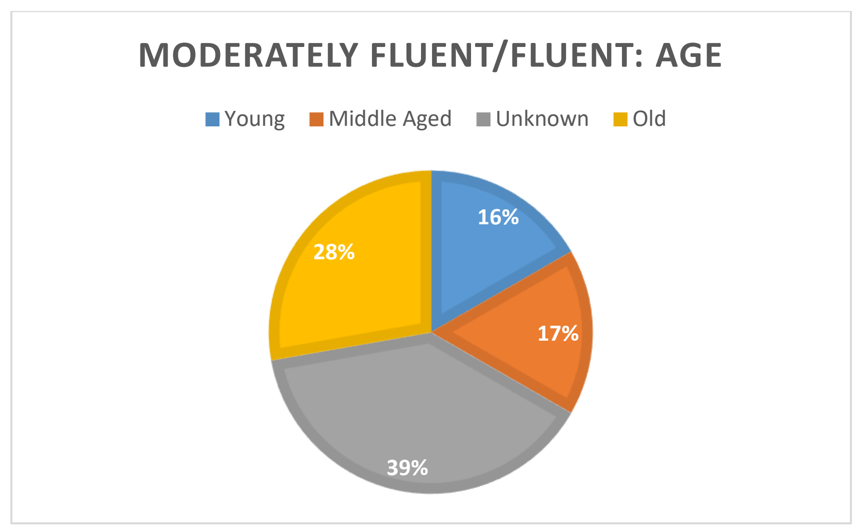


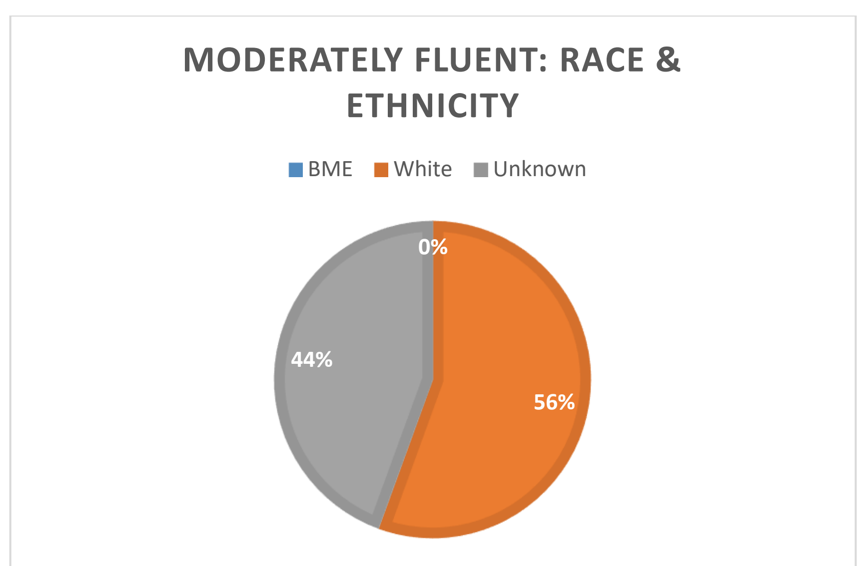




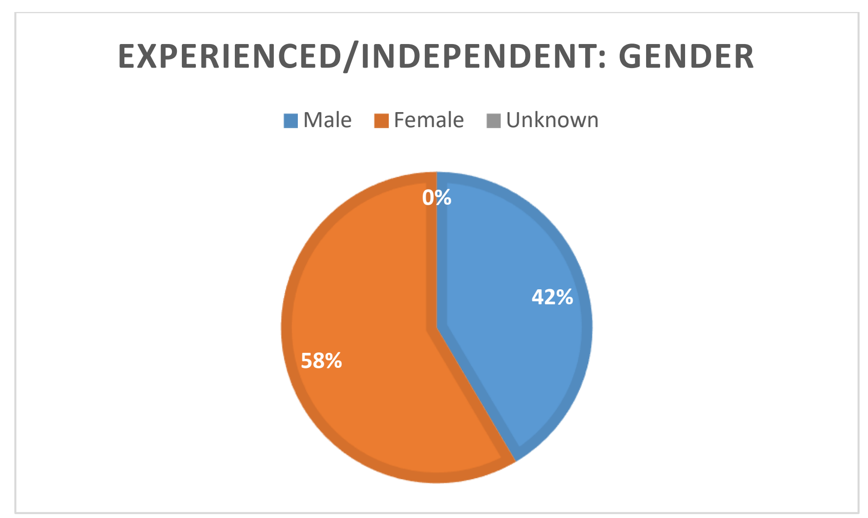
Attributes: Texts for Moderately Fluent/Fluent Readers

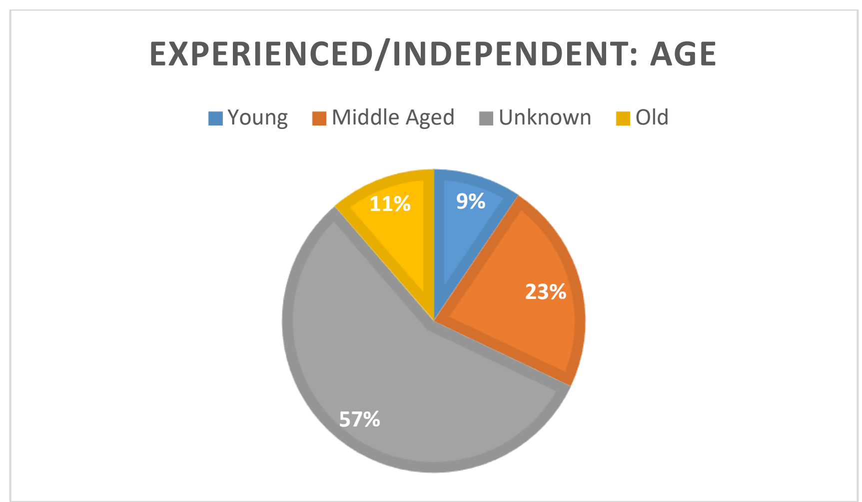


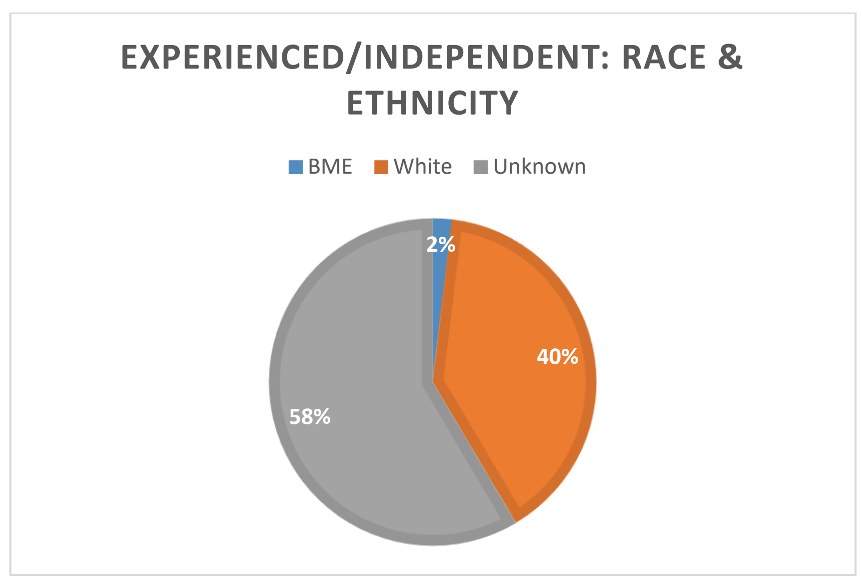




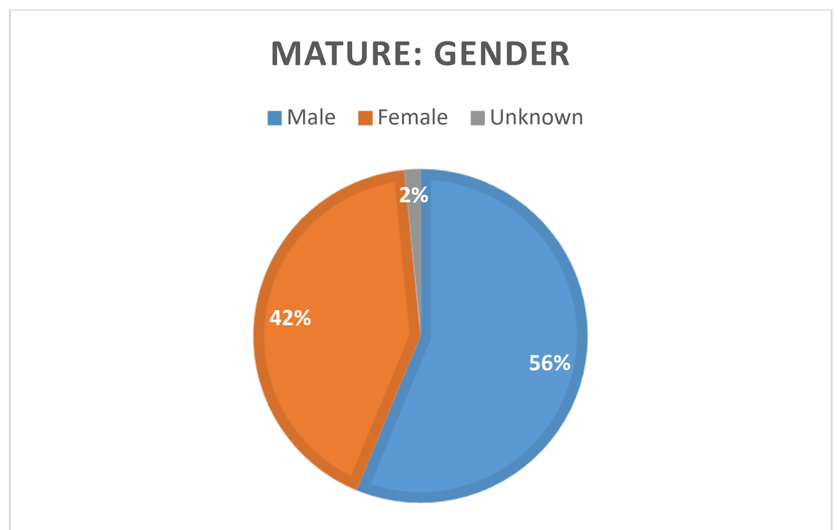
Attributes: Texts for Experienced/Independent Readers

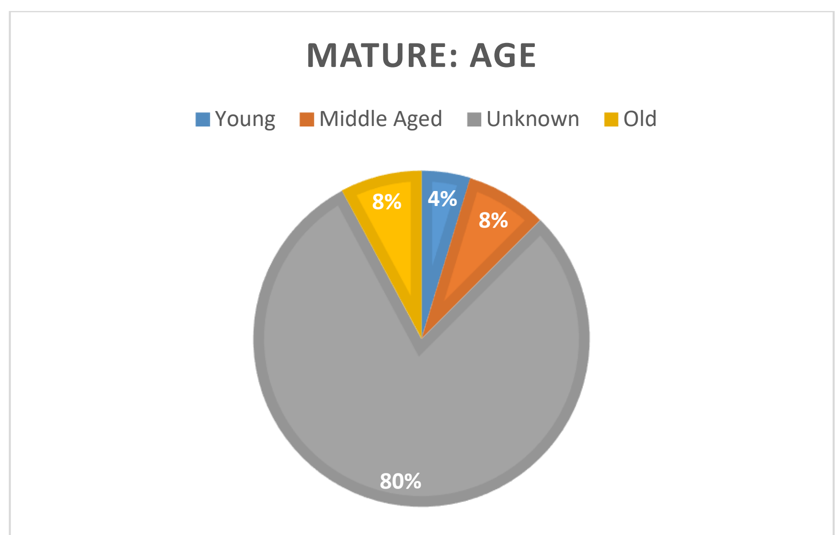


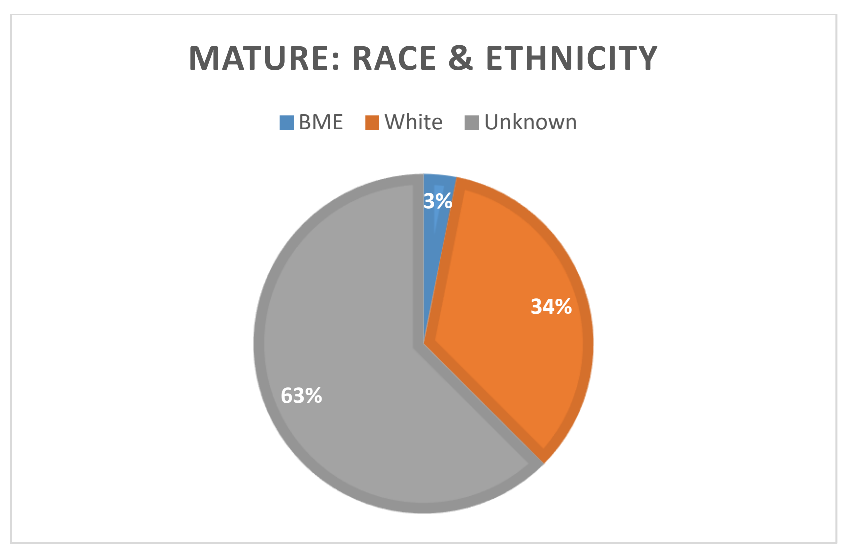




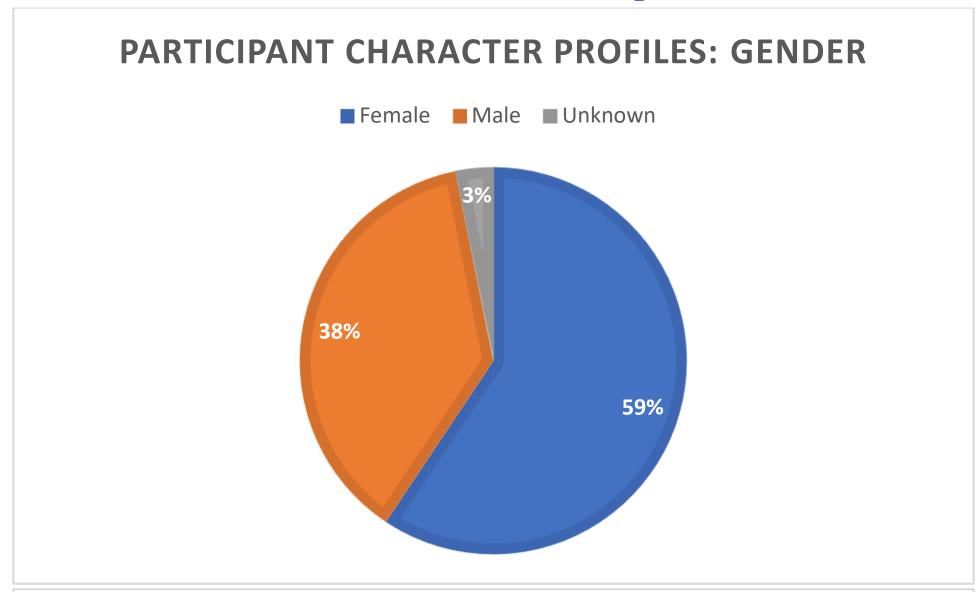
Attributes: Texts for Mature Readers

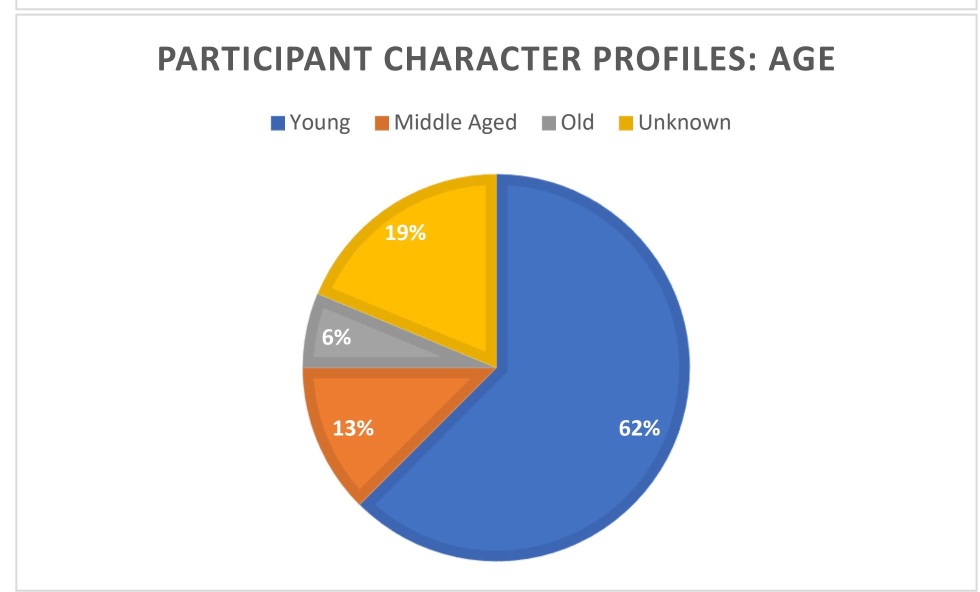


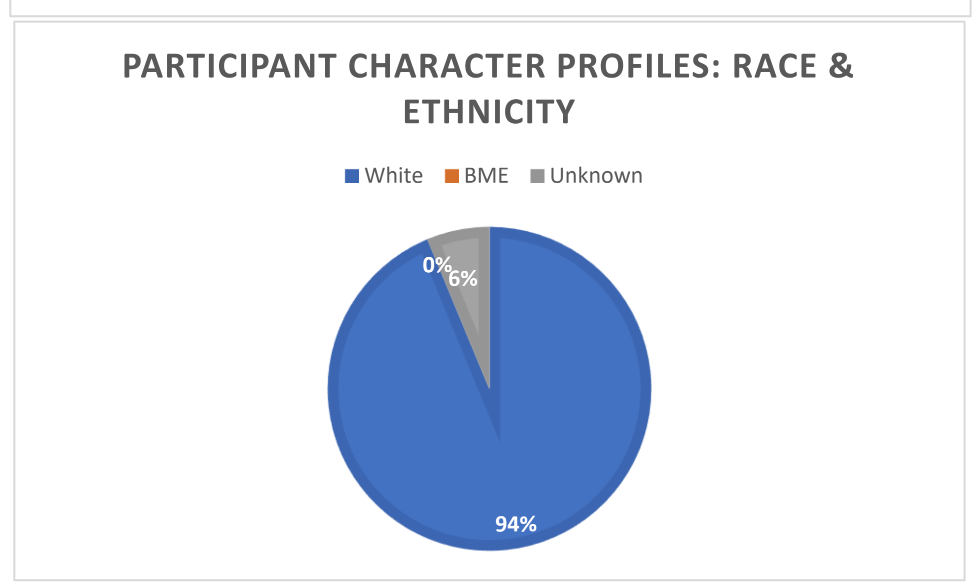




APPENDIX 5 – Data Charts: Participants' Characters







APPENDIX 6 – Repertory Grid Data

Cluster Analysis: Elements

ITE01

Mean Centrality: 52

	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		64	59	34	68
My favourite teacher			64	20	64
Me				48	73
A teacher I didn't really like					30
A teacher I have read about in a stor…					
Centrality	56	53	61	33	59

ITE02

Mean Centrality: 53

	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		59	77	27	82
My favourite teacher			50	41	59
Me				32	73
A teacher I didn't really like					27
A teacher I have read about in a stor…					
Centrality	61	52	58	32	60

ITE03

Mean Centrality: 49

	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		91	80	20	39
My favourite teacher			84	20	34
Me				32	36
A teacher I didn't really like					50
A teacher I have read about in a stor…					
Centrality	58	57	58	31	40

ITE04

Mean Centrality: 53

	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		70	70	18	70
My favourite teacher			82	20	68
Me				30	77
A teacher I didn't really like					25
A teacher I have read about in a stor…					
Centrality	57	60	65	23	60

ITE05

Mean Centrality: 56

	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		80	70	25	59
My favourite teacher			82	41	75
Me				41	66
A teacher I didn't really like					20
A teacher I have read about in a stor…					
Centrality	59	70	65	32	55

ITE06

Mean Centrality: 56

	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		86	77	25	84
My favourite teacher			86	30	70
Me				20	61
A teacher I didn't really like					18
A teacher I have read about in a stor…					
Centrality	68	68	61	23	58

ITE07

Mean Centrality: 53

	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		68	75	50	50
My favourite teacher			66	45	55
Me				34	52
A teacher I didn't really like					32
A teacher I have read about in a stor…					
Centrality	61	59	57	40	47

ITE08

Mean Centrality: 51

	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		64	59	36	43
My favourite teacher			82	32	43
Me				45	48
A teacher I didn't really like					52
A teacher I have read about in a stor…					
Centrality	51	55	59	41	47

ITE09

Mean Centrality: 50					
	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		84	66	36	25
My favourite teacher			59	48	36
Me				48	41
A teacher I didn't really like					57
A teacher I have read about in a stor…					
Centrality	53	57	54	47	40

ITE10

Mean Centrality: 55					
	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		93	89	25	59
My favourite teacher			86	18	52
Me				27	66
A teacher I didn't really like					30
A teacher I have read about in a stor…					
Centrality	67	62	67	25	52

TAY501

Mean Centrality: 53					
	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		57	48	55	48
My favourite teacher			59	61	45
Me				48	45
A teacher I didn't really like					61
A teacher I have read about in a stor…					
Centrality	52	56	50	56	50

TAY502

Mean Centrality: 51					
	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		66	84	48	41
My favourite teacher			50	50	52
Me				41	34
A teacher I didn't really like					43
A teacher I have read about in a stor…					
Centrality	60	55	52	46	43

TAY503

Mean Centrality: 50					
	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		89	66	45	39
My favourite teacher			68	43	32
Me				39	32
A teacher I didn't really like					48
A teacher I have read about in a stor…					
Centrality	60	58	51	44	38

TAY504

Mean Centrality: 46					
	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		27	43	59	57
My favourite teacher			43	45	48
Me				43	50
A teacher I didn't really like					39
A teacher I have read about in a stor…					
Centrality	47	41	45	47	49

TAY505

Mean Centrality: 52					
	The character of a teacher I invented …	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor…
The character of a teacher I invente…		57	68	36	48
My favourite teacher			70	52	50
Me				50	48
A teacher I didn't really like					39
A teacher I have read about in a stor…					
Centrality	52	57	59	44	46

TAY506

Mean Centrality: 50					
	The character of a teacher I invent…	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st…
The character of a teacher I inven…		91	55	27	55
My favourite teacher			55	23	55
Me				32	50
A teacher I didn't really like					55
A teacher I have read about in a s…					
Centrality	57	56	48	34	54

TAY507

Mean Centrality: 51					
	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		73	61	48	55
My favourite teacher			61	52	50
Me				27	20
A teacher I didn't really like					66
A teacher I have read about in a s...					
Centrality	59	59	42	48	48

TAY508

Mean Centrality: 49					
	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		57	50	39	32
My favourite teacher			48	68	52
Me				43	50
A teacher I didn't really like					52
A teacher I have read about in a s...					
Centrality	45	56	48	51	47

TAY510

Mean Centrality: 49					
	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		27	20	66	55
My favourite teacher			57	43	50
Me				41	57
A teacher I didn't really like					70
A teacher I have read about in a s...					
Centrality	42	44	44	55	58

TAY512

Mean Centrality: 47					
	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		59	68	41	34
My favourite teacher			59	64	30
Me				23	20
A teacher I didn't really like					66
A teacher I have read about in a s...					
Centrality	51	53	43	49	38

TAY513

Mean Centrality: 52					
	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		59	45	45	45
My favourite teacher			55	68	50
Me				41	59
A teacher I didn't really like					55
A teacher I have read about in a s...					
Centrality	49	58	50	52	52

TAY514

Mean Centrality: 49					
	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		70	59	20	64
My favourite teacher			70	36	48
Me				34	45
A teacher I didn't really like					48
A teacher I have read about in a s...					
Centrality	53	56	52	35	51

TAY515

Mean Centrality: 45					
	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		34	23	75	59
My favourite teacher			66	18	39
Me				25	50
A teacher I didn't really like					61
A teacher I have read about in a s...					
Centrality	48	39	41	45	52

TAY516

Mean Centrality: 53					
	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		39	25	52	64
My favourite teacher			59	55	70
Me				36	57
A teacher I didn't really like					70
A teacher I have read about in a s...					
Centrality	45	56	44	53	65

TAY517

Mean Centrality: 56

	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		68	68	43	55
My favourite teacher			59	61	68
Me				34	45
A teacher I didn't really like					52
A teacher I have read about in a s...					
Centrality	59	64	52	48	55

TAY518

Mean Centrality: 51

	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		66	64	45	45
My favourite teacher			57	34	61
Me				32	45
A teacher I didn't really like					55
A teacher I have read about in a s...					
Centrality	55	55	50	42	52

TAY519

Mean Centrality: 52

	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		75	61	55	32
My favourite teacher			82	43	43
Me				48	43
A teacher I didn't really like					32
A teacher I have read about in a s...					
Centrality	56	61	59	45	38

TAY520

Mean Centrality: 48

	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		39	34	55	39
My favourite teacher			41	61	45
Me				52	59
A teacher I didn't really like					57
A teacher I have read about in a s...					
Centrality	42	47	47	56	50

TAY522

Mean Centrality: 48

	The character of a teacher I invent...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a st...
The character of a teacher I inven...		30	20	57	48
My favourite teacher			68	59	50
Me				55	50
A teacher I didn't really like					41
A teacher I have read about in a s...					
Centrality	39	52	48	53	47

TAY523

Mean Centrality: 49

	The character of a teacher I invented ...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor...
The character of a teacher I invente...		43	41	64	52
My favourite teacher			43	52	45
Me				50	52
A teacher I didn't really like					48
A teacher I have read about in a stor...					
Centrality	50	46	47	54	49

TAY527

Mean Centrality: 49

	The character of a teacher I invented ...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a stor...
The character of a teacher I invente...		41	50	70	43
My favourite teacher			59	34	57
Me				30	66
A teacher I didn't really like					36
A teacher I have read about in a stor...					
Centrality	51	48	51	43	51

TAY528

Mean Centrality: 52

	The character of a teacher I inven...	My favourite teacher	Me	A teacher I didn't really like	A teacher I have read about in a s...
The character of a teacher I inve...		41	34	43	34
My favourite teacher			66	70	57
Me				68	50
A teacher I didn't really like					55
A teacher I have read about in a ...					
Centrality	38	59	55	59	49

Cluster Analysis: Constructs

ITE01

Mean Centrality: 15

	Try to come at th…	Like things done …	Want to help chil…	Light-hearted per…	Supportive of stu…	Teacher in secon…	Really care abou…	Really organised i…	Look for other re…	Want their pupils …	Similar to me/Diff…
Try to come at t…		-10	90	10	80	-50	80	10	90	0	0
Like things done…	50		-20	20	-30	0	-10	20	-20	90	70
Want to help chi…	-50	40		0	90	-60	90	0	100	-10	-10
Light-hearted p…	30	0	20		10	40	10	-40	0	30	10
Supportive of st…	-60	30	-70	10		-50	80	-10	90	-20	-20
Teacher in seco…	50	0	60	-40	50		-50	0	-60	10	-10
Really care abo…	-40	30	-50	10	-60	50		-10	90	0	0
Really organise…	30	0	40	60	30	0	50		0	30	30
Look for other r…	-50	40	-60	20	-70	60	-50	40		-10	-10
Want their pupil…	60	-50	50	10	40	-10	40	10	50		60
Similar to me/Dif…	40	-30	30	30	20	10	40	-10	30	-20	
Centrality	30	11	27	9	22	-23	28	3	27	18	12

ITE02

Mean Centrality: 40

	Enthusiasm: qui…	Organised and …	Like teaching: v…	Passionate abo…	Enjoy their job/…	Passionate, cari…	Their lives are t…	Relaxed and enj…	Quite creative i…	Understand the …	Similar to me/Dif…
Enthusiasm: q…		-10	50	70	80	10	50	40	70	0	60
Organised and…	30		20	20	-10	60	-20	30	0	10	30
Like teaching: …	-50	0		80	70	40	60	90	80	-10	70
Passionate ab…	-50	0	-40		70	40	60	70	60	-10	90
Enjoy their job…	-60	10	-50	-50		30	70	60	90	0	60
Passionate, ca…	-10	-60	-40	-40	-30		20	50	20	-10	50
Their lives are …	-30	20	-20	-20	-30	-20		50	60	10	50
Relaxed and e…	-40	-10	-50	-50	-40	-50	-30		70	-20	60
Quite creative …	-50	20	-40	-40	-50	-20	-20	-30		10	50
Understand th…	20	30	50	50	20	10	10	60	30		0
Similar to me/D…	-40	-10	-30	-30	-40	-30	-10	-40	-30	40	
Centrality	42	13	55	55	52	31	41	50	51	-2	52

ITE03

Mean Centrality: 47

	Not afraid to t…	Love History (…	Quite approac…	Unusual; not …	Similar style - …	Passionate ab…	Their student…	Ridiculously c…	Seem to be u…	Breaks every …	Similar to me/…
Not afraid to…		-10	50	90	70	60	70	40	70	90	80
Love History …	10		-20	0	0	30	-20	50	-20	0	10
Quite approa…	-50	60		40	40	10	80	10	80	40	50
Unusual; not…	-90	0	-40		80	70	60	50	60	100	70
Similar style -…	-70	20	-20	-80		50	60	30	60	80	50
Passionate a…	-60	-30	-10	-70	-50		30	80	30	70	40
Their studen…	-50	40	-60	-60	-40	-30		10	100	60	50
Ridiculously c…	-40	-30	10	-50	-30	-60	-10		10	50	40
Seem to be u…	-50	40	-60	-60	-40	-30	-60	-10		60	50
Breaks every…	-90	0	-40	-100	-80	-70	-60	-50	-60		70
Similar to me…	-60	30	-30	-70	-50	-40	-30	-20	-30	-70	
Centrality	61	2	38	62	52	47	50	37	50	62	51

ITE04

Mean Centrality: 17

	Approachable/Ab…	Arrogant - never…	Supportive/Give …	Optimistic/Mainly …	Creative/Not cre…	Disorganised/uno…	Humorous, funny…	Has favourites; s…	Kind/Negative bo…	Submissive - pres…	Similar to me/Diff…
Approachable/A…		-50	70	70	60	-40	60	-20	90	-30	80
Arrogant - neve…	50		-40	-40	-30	30	-30	10	-60	40	-30
Supportive/Give…	-70	60		100	90	-10	90	-30	80	-20	50
Optimistic/Mainl…	-70	60	-60		90	-10	90	-30	80	-20	50
Creative/Not cr…	-60	70	-50	-50		0	100	-20	70	-30	60
Disorganised/un…	40	10	30	30	40		0	20	-30	30	-20
Humorous, funn…	-60	70	-50	-50	-40	40		-20	70	-30	60
Has favourites; …	40	10	50	50	40	20	40		-30	10	0
Kind/Negative b…	-90	60	-80	-80	-70	30	-70	30		-40	70
Submissive - pre…	30	-20	40	40	50	10	50	30	40		-50
Similar to me/Dif…	-60	50	-50	-50	-40	40	-40	20	-70	50	
Centrality	29	-20	38	38	39	-3	39	-11	30	-14	27

ITE05

Mean Centrality: 31

	Enthusiasm, inve…	Teaching new inf…	Emotionally invol…	Wants to be crea…	Caring nature/No…	Want children to …	Has a big positiv…	Has control, auth…	Engaging, childre…	Has a vision, aim…	Similar to me/Diff…
Enthusiasm, inv…		-30	60	60	80	20	100	0	90	20	50
Teaching new in…	50		10	-10	-30	10	-30	30	-20	50	0
Emotionally invo…	-40	50		40	60	0	60	0	50	40	70
Wants to be cre…	-60	70	-20		60	40	60	20	50	0	70
Caring nature/N…	-80	30	-40	-60		0	80	0	70	20	70
Want children t…	0	30	40	-20	0		20	80	10	20	10
Has a big positiv…	-80	50	-40	-60	-80	0		0	90	20	50
Has control, aut…	20	10	60	0	20	-40	20		-10	20	10
Engaging, childr…	-70	60	-30	-50	-70	10	-70	30		10	40
Has a vision, ai…	0	-10	0	20	-20	40	0	20	10		10
Similar to me/Dif…	-50	60	-10	-30	-50	10	-50	30	-40	10	
Centrality	45	-2	39	39	41	21	45	15	38	21	38

ITE06

Mean Centrality: 48

	Happy all the ti…	Able to get wor…	Respected - yo…	Passion for teac…	Happy, tend no…	Leadership role:…	Headteachers: …	Get results from…	Role model - po…	Commands resp…	Similar to me/Dif…
Happy all the ti…		40	100	100	90	20	80	10	100	60	60
Able to get wo…	-40		40	40	30	0	20	70	40	40	20
Respected - y…	-100	-40		100	90	20	80	10	100	60	60
Passion for tea…	-100	-40	-100		90	20	80	10	100	60	60
Happy, tend n…	-90	-30	-90	-90		30	90	0	90	50	50
Leadership rol…	-20	20	-20	-20	-30		40	-10	20	-20	0
Headteachers:…	-80	-20	-80	-80	-70	-20		-10	80	40	60
Get results fro…	-10	-70	-10	-10	0	10	10		10	30	10
Role model - p…	-100	-40	-100	-100	-90	-20	-80	-10		60	60
Commands res…	-60	-40	-60	-60	-50	20	-40	-10	-60		60
Similar to me/D…	-60	-20	-60	-60	-50	20	-40	10	-60	-20	
Centrality	66	34	66	66	61	12	56	13	66	44	44

ITE07

Mean Centrality: 33

	Sense of humour…	Middle class back…	Compassionate i…	Male in primary s…	World view: "left…	Shared professio…	Have a lot of tim…	Passionate reade…	Love the job of e…	Experienced teac…	Similar to me/Diff…
Sense of humou…		30	90	40	90	10	90	20	40	20	70
Middle class bac…	-10		20	10	40	60	20	70	10	10	60
Compassionate i…	-50	0		30	80	0	100	10	50	30	60
Male in primary …	-20	-10	-30		50	-10	30	-20	-20	-20	50
World view: "lef…	-30	-20	-40	-10		20	80	30	30	10	80
Shared professi…	10	-60	20	10	0		0	90	-10	10	20
Have a lot of ti…	-50	0	-60	-30	-40	20		10	50	30	60
Passionate read…	20	-50	30	20	10	-50	30		0	20	30
Love the job of …	-20	10	-30	20	-10	30	-30	20		20	10
Experienced tea…	0	30	-10	40	10	-10	-10	0	0		-10
Similar to me/Dif…	-30	-40	-40	-30	-40	-20	-40	-10	-10	30	
Centrality	50	33	47	14	51	19	47	26	18	12	43

ITE08

Mean Centrality: 39

	Very very passi…	Have wider amb…	Aim to be a hea…	General organis…	Creativity - wa…	Resourceful - c…	Behaviour mana…	Passion for their…	Leadership: well…	Loves the job, e…	Similar to me/Dif…
Very very pass…		40	50	20	60	50	30	70	10	60	60
Have wider am…	-20		10	-20	0	10	-10	30	30	0	20
Aim to be a he…	-10	10		70	30	0	60	40	40	50	70
General organi…	-20	40	-50		60	30	90	30	30	60	60
Creativity - w…	-40	0	-30	-40		70	50	70	10	80	60
Resourceful - c…	-10	10	0	-10	-30		40	60	0	50	30
Behaviour man…	-10	50	-40	-50	-30	0		20	20	50	50
Passion for the…	-10	-30	0	-10	-30	0	0		40	70	50
Leadership: w…	10	-30	-40	-10	30	60	0	20		10	10
Loves the job, …	-40	0	-30	-40	-60	-30	-30	-30	10		80
Similar to me/D…	-40	0	-30	-40	-60	-30	-30	-30	-10	-60	
Centrality	45	11	42	43	49	34	40	48	20	51	49

ITE09

Mean Centrality: 40

	Understand ho…	Love and enjoy …	Everybody love…	Enthusiastic an…	Understands th…	Creative, have …	Enjoy what the…	Very experience…	Still learning - d…	Immersed in wh…	Similar to me/Dif…
Understand ho…		30	80	90	100	40	60	40	-10	30	50
Love and enjo…	-30		30	40	30	70	10	70	0	40	40
Everybody lov…	-60	-30		70	80	40	40	40	-10	30	50
Enthusiastic an…	-50	-40	-50		90	50	70	30	0	40	60
Understands t…	-40	-30	-60	-50		40	60	40	-10	30	50
Creative, have…	-20	-70	-20	-30	-20		40	60	10	50	50
Enjoy what th…	-20	-10	-20	-30	-20	0		0	-10	30	50
Very experienc…	0	-70	-20	-10	0	-40	20		-10	30	10
Still learning - …	10	0	10	0	10	10	10	30		60	40
Immersed in w…	-30	-40	-30	-40	-30	-10	-10	-10	-20		80
Similar to me/D…	-50	-40	-50	-60	-50	-30	-30	-10	-40	-40	
Centrality	51	36	45	54	51	45	35	31	6	42	48

ITE10

Mean Centrality: 57

	Approachable - …	Their lessons ar…	Respectful of th…	Like to put a bit …	Presence in the …	Interesting less…	Kind to people, …	Affects pupils' m…	Enjoy what the…	Pupils are involv…	Similar to me/Dif…
Approachable …		50	90	70	100	40	90	20	100	50	80
Their lessons a…	-50		40	40	50	90	40	70	50	20	50
Respectful of t…	-90	-40		60	90	30	100	10	90	40	70
Like to put a bi…	-50	-40	-60		70	50	60	30	70	80	70
Presence in th…	-80	-50	-90	-50		40	90	20	100	50	80
Interesting les…	-40	-50	-30	-30	-40		30	80	40	30	40
Kind to people,…	-90	-40	-100	-60	-90	-30		10	90	40	70
Affects pupils' …	-20	-70	-10	-10	-20	-60	-10		20	10	20
Enjoy what th…	-80	-50	-90	-50	-80	-40	-90	-20		50	80
Pupils are invol…	-30	-20	-40	0	-30	-10	-40	10	-30		70
Similar to me/D…	-60	-50	-70	-30	-60	-40	-70	-20	-60	-10	
Centrality	69	50	62	60	69	47	62	29	69	44	63

TAY501

Mean Centrality: 22

	Know the same p…	Don't get on with…	Interested in hist…	Help people - res…	Supportive/Let p…	Funny/Just mess …	Like helping their …	Not old enough t…	Good at maths/H…	Like to do the rig…	Similar to me/Diff…
Know the same …		10	-10	40	70	30	0	10	50	60	40
Don't get on wit…	10		-20	30	0	20	10	20	0	10	30
Interested in his…	30	20		-10	0	20	30	20	-20	-10	30
Help people - re…	-20	10	30		70	70	40	-30	10	20	0
Supportive/Let …	-30	20	20	-30		60	30	-20	40	30	10
Funny/Just mes…	-10	20	0	10	-20		70	0	0	30	10
Like helping thei…	0	30	-30	20	-10	-10		30	-10	20	20
Not old enough …	-10	-20	-20	30	20	0	-10		20	50	50
Good at maths/…	-10	20	40	30	20	40	50	0		30	50
Like to do the ri…	-40	10	10	0	-30	-10	0	-50	-30		40
Similar to me/Dif…	20	-10	-10	40	30	30	20	-30	30	0	
Centrality	30	11	3	24	29	31	24	15	17	28	28

TAY502

Mean Centrality: 30

	Likes doing sport…	Likes gardening/…	Likes art - like ho…	Don't like sitting i…	Like children to b…	Like to put peopl…	Likes reading sitti…	Like children to le…	Quite cheerful, t…	Prefer to write o…	Similar to me/Diff…
Likes doing spor…		10	50	100	50	20	10	20	0	80	60
Likes gardening/…	-10		0	10	20	70	40	30	-30	10	50
Likes art - like h…	-30	40		50	40	-10	20	10	50	70	50
Don't like sitting …	-40	-10	-30		50	20	10	20	0	80	60
Like children to …	-30	20	-20	-30		30	0	70	30	50	50
Like to put peop…	0	-10	50	0	10		10	60	-20	20	40
Likes reading sit…	10	20	0	10	60	50		-30	30	10	30
Like children to l…	-20	10	10	-20	-30	0	70		20	20	20
Quite cheerful, …	0	70	-30	0	10	80	10	40		20	0
Prefer to write …	-40	10	-30	-40	-30	20	10	0	0		60
Similar to me/Dif…	-20	-10	10	-20	10	0	10	0	20	-20	
Centrality	40	21	33	40	39	24	13	24	10	42	42

TAY503

Mean Centrality: 42											
	Sporty/Stay insid…	Girls/female/Boy/…	Try and encoura…	Like to go outside…	Make job as a te…	Teach really well …	Just goes with w…	Don't have favou…	Convince you to …	Popular - known …	Similar to me/Diff…
Sporty/Stay insi…		60	20	80	50	50	70	10	50	60	80
Girls/female/Boy…	-60		0	60	30	70	50	30	30	40	40
Try and encour…	-20	0		20	70	30	-10	10	70	60	0
Like to go outsid…	-60	-60	-20		50	50	70	-10	50	60	80
Make job as a t…	-50	-30	-50	-50		40	20	20	100	90	30
Teach really wel…	-30	-70	10	-30	-20		40	40	40	50	30
Just goes with …	-30	-50	10	-30	-20	-20		0	20	30	90
Don't have favo…	10	-30	-10	10	20	-40	20		20	10	-10
Convince you to…	-50	-30	-50	-50	-40	-20	-20	20		90	30
Popular - known…	-60	-40	-40	-60	-50	-30	-30	10	-50		40
Similar to me/Dif…	-40	-40	0	-40	-30	-10	-10	30	-30	-40	
Centrality	53	41	27	51	50	44	38	12	50	53	41

TAY504

Mean Centrality: 27											
	Like running/To…	Shout a lot/Mor…	Impatient/Wait …	Know how to pu…	Don't have to lo…	Nice and more f…	Nice and say go…	Have children/f…	Have a hobby a…	Give people ben…	Similar to me/Dif…
Like running/T…		20	40	60	40	30	30	10	40	70	90
Shout a lot/Mo…	0		20	0	20	-30	50	30	-20	10	10
Impatient/Wait…	-20	0		40	40	30	-10	-30	20	10	50
Know how to p…	-20	40	-20		20	70	30	30	80	50	50
Don't have to l…	0	0	-40	20		10	-30	-50	0	10	30
Nice and more …	-10	70	-10	-30	30		0	20	70	20	40
Nice and say g…	-30	-30	30	-10	30	20		60	10	60	20
Have children/…	10	-10	30	-10	70	0	-60		50	20	0
Have a hobby …	0	40	-20	-40	40	-50	-10	-30		30	30
Give people be…	-50	-10	-10	-30	10	-20	-60	-20	-10		60
Similar to me/D…	-30	10	-30	-30	-10	-20	-20	20	-10	-60	
Centrality	43	11	21	43	9	26	22	14	31	34	38

TAY505

Mean Centrality: 12											
	Likes animals - ki…	Likes geography …	Likes food - like e…	Quite naughty/S…	Kind to adults/So…	Sporty, don't wa…	Cheeky/Doesn't …	Enjoys teaching/…	Shares things/No…	Likes reading/Rat…	Similar to me/Diff…
Likes animals - ki…		0	60	10	40	50	-10	-20	50	10	70
Likes geography…	20		-20	-10	20	10	-10	20	-30	90	10
Likes food - like …	-40	20		-10	0	10	30	0	50	-10	50
Quite naughty/…	10	50	10		-10	0	60	-30	40	-20	40
Kind to adults/S…	-40	-20	0	10		90	-50	-20	10	30	10
Sporty, don't w…	-50	-10	-10	20	-90		-40	-10	20	20	20
Cheeky/Doesn't…	30	30	10	0	50	60		-10	20	-20	20
Enjoys teaching…	40	0	0	70	20	30	30		10	30	-30
Shares things/N…	-30	70	-50	20	-10	-20	20	10		-20	40
Likes reading/R…	10	-30	10	60	-30	-20	40	-10	60		0
Similar to me/Dif…	-30	50	-30	0	-10	-20	0	50	-20	40	
Centrality	26	8	16	7	12	17	-1	-6	19	11	23

TAY506

Mean Centrality: 17											
	Like having fun,…	A bit picky, cho…	Like learning an…	Mostly happy, e…	Like teaching be…	Shout at the chi…	Want children t…	Help children to …	Don't try to cal…	Can't help prote…	Similar to me/Dif…
Like having fun…		-40	70	70	50	-10	70	70	-10	20	50
A bit picky, ch…	40		-70	-50	-10	30	-50	-10	50	40	10
Like learning a…	-50	70		60	20	-40	60	40	-20	-10	20
Mostly happy, …	-50	70	-60		60	-20	100	60	-20	-10	20
Like teaching b…	-50	50	-20	-40		0	60	80	-40	10	20
Shout at the c…	50	-30	60	40	0		-20	0	0	10	0
Want children …	-50	70	-60	-40	-40	40		60	-20	-10	20
Help children t…	-50	50	-20	-40	-40	20	-40		-40	10	40
Don't try to cal…	30	-50	20	60	60	20	60	40		50	20
Can't help prot…	0	-40	30	10	10	30	10	10	-30		70
Similar to me/D…	-30	-10	0	-20	-20	60	-20	-20	-20	-30	
Centrality	34	-10	13	27	25	-5	27	31	-3	18	27

TAY507

Mean Centrality: 13											
	Like animals/Do…	Like listening to …	Own horses - lo…	Caring/Strict (to…	Sporty/Lazy	Expect small ha…	Like children to …	Teacher in char…	Organise the cl…	Strict/Doesn't a…	Similar to me/Dif…
Like animals/D…		40	60	90	70	50	-30	-30	30	-60	30
Like listening t…	-20		0	30	50	30	-30	-50	-10	-20	30
Own horses - l…	-40	20		50	30	10	10	10	70	-20	30
Caring/Strict (t…	-70	-10	-30		60	40	-20	-20	40	-50	20
Sporty/Lazy	-70	-50	-30	-60		40	-20	-40	20	-50	20
Expect small h…	-50	-30	-10	-40	-40		0	20	-20	-30	20
Like children to…	30	50	-10	20	40	0		80	40	50	0
Teacher in cha…	30	50	-10	20	40	-20	-80		20	50	-20
Organise the cl…	-10	30	-50	0	0	20	-20	-20		10	20
Strict/Doesn't …	80	40	40	70	70	30	-30	-50	30		-10
Similar to me/D…	-10	30	-10	0	0	-20	40	20	20	50	
Centrality	25	7	25	24	18	16	8	2	22	-13	14

TAY508

Mean Centrality: 13											
	Fun/Shouty and…	Loud/Quiet and …	Silly (mischievio…	Adventurous (f…	Calm/Silly, crazy	Don't like to be …	Gentle and pati…	Enjoy reading/D…	Tries to stay cal…	Angry, easily w…	Similar to me/Dif…
Fun/Shouty an…		10	40	90	20	10	20	-10	-30	-50	30
Loud/Quiet an…	50		30	20	-30	60	-10	60	40	40	80
Silly (mischievi…	-20	10		30	-20	50	40	-10	-10	-10	50
Adventurous (…	-30	40	-10		30	0	10	0	-20	-40	20
Calm/Silly, crazy	0	50	40	10		-50	0	-10	10	-10	-30
Don't like to be…	10	-20	-30	20	70		-10	20	20	20	80
Gentle and pat…	-20	10	-40	-10	0	10		-10	10	-30	10
Enjoy reading/…	10	-40	30	0	10	0	10		20	0	40
Tries to stay c…	70	0	30	80	30	0	10	-20		60	40
Angry, easily …	90	0	30	80	30	0	30	0	-20		20
Similar to me/D…	30	0	-10	40	50	-40	-10	-20	0	20	
Centrality	13	30	19	14	-9	20	3	10	14	0	34

TAY510

Mean Centrality: 38

	Likes doing spor…	Nice to other pe…	Uses manners/…	Not very sociabl…	Havent got a jo…	Don't tell people…	Eat most things…	Teach children t…	Quite happy in t…	Can be quite gr…	Similar to me/Dif…
Likes doing spo…		40	80	-10	60	80	80	40	60	-10	80
Nice to other p…	0		40	-10	20	60	20	80	60	30	40
Uses manners/…	-60	-20		-30	40	80	80	60	60	-30	60
Not very socia…	30	30	50		30	-10	-10	-10	-10	40	10
Havent got a j…	-20	20	-20	10		60	60	20	40	30	80
Don't tell peopl…	-40	-20	-60	50	0		60	60	80	-10	80
Eat most thing…	-40	0	-60	30	-40	-40		40	40	-10	80
Teach children …	-20	-40	-40	50	20	-20	-20		60	10	40
Quite happy in…	-40	-20	-40	50	0	-40	-20	0		10	60
Can be quite g…	10	-10	30	-40	-30	10	10	10	10		10
Similar to me/D…	-20	0	-40	30	-20	-20	-20	0	-20	-10	
Centrality	50	38	44	-1	44	54	44	40	46	7	54

TAY512

Mean Centrality: 38

	Really likes pop …	Have lots of ide…	Silly and active …	Quite forgetful/…	Likes pop music/…	Quite happy pe…	Quite lazy/Quit…	Sporty/Not active	Don't have very…	Kind and caring/…	Similar to me/Dif…
Really likes po…		70	40	40	70	80	0	30	20	90	60
Have lots of id…	-70		50	10	80	70	10	60	-10	80	50
Silly and active…	-40	-10		60	30	20	60	10	40	50	80
Quite forgetful…	-40	-10	-60		10	20	60	-30	80	30	60
Likes pop musi…	-70	-40	-10	-10		90	-10	60	-10	80	50
Quite happy p…	-80	-50	-20	-20	-50		-20	50	0	70	40
Quite lazy/Quit…	0	-10	-60	-20	10	20		-30	40	10	40
Sporty/Not act…	-30	-20	30	30	-40	-50	30		-30	40	10
Don't have ver…	-20	10	-40	-40	10	0	0	50		10	40
Kind and carin…	-90	-60	-30	-30	-60	-70	-10	-20	-10		70
Similar to me/D…	-60	-30	-60	-60	-30	-40	-40	10	-40	-50	
Centrality	50	47	44	34	45	42	16	17	18	53	50

TAY513

Mean Centrality: 8

	Likes running, a…	Likes reading/C…	Don't have child…	Boisterous/Stud…	Likes animals - g…	Like being in ch…	Tough/Doesn't li…	Teachers - teac…	Likes maths/Pre…	Teach younger …	Similar to me/Dif…
Likes running, …		30	-10	30	60	20	0	-10	20	-40	30
Likes reading/…	10		0	0	-10	-30	10	-20	70	30	40
Don't have chil…	10	0		40	-30	-30	50	-20	-30	-10	40
Boisterous/Stu…	-30	40	-40		30	30	50	-20	-10	-30	40
Likes animals - …	-40	30	30	-10		60	0	30	20	-20	-10
Like being in ch…	0	70	30	10	-40		0	30	-20	-20	-10
Tough/Doesn't…	20	10	-50	10	40	40		10	0	0	30
Teachers - tea…	10	20	20	20	-30	-30	-10		10	-10	-40
Likes maths/Pr…	0	-30	30	50	20	40	20	-10		40	10
Teach younger…	40	-10	10	70	60	20	40	10	0		10
Similar to me/D…	10	20	-40	0	30	50	10	40	30	10	
Centrality	13	12	0	16	13	3	15	-4	11	-5	14

TAY514

Mean Centrality: 23

	Understands w…	Talks a lot, doe…	Likes magic/Ver…	Cheerful and ni…	Not strict, gives…	Remembers stu…	Doesn't exist: w…	Knows me very …	Very nice, frien…	Female/Male/ men	Similar to me/Dif…
Understands w…		0	20	40	50	-10	0	10	30	60	30
Talks a lot, do…	20		0	0	-10	-10	-60	10	-30	20	10
Likes magic/Ve…	20	60		60	50	10	40	-10	70	20	50
Cheerful and n…	-20	20	-20		90	10	20	10	70	60	90
Not strict, give…	-30	10	-30	-30		0	10	0	80	70	80
Remembers st…	10	50	10	30	20		50	40	0	-30	0
Doesn't exist: …	0	60	-40	-20	-10	-50		-10	30	-20	10
Knows me ver…	10	30	50	50	40	0	10		-20	-30	0
Very nice, frie…	-10	30	-50	-50	-60	0	-30	20		50	60
Female/Male/ …	-60	-20	-20	-60	-70	30	20	30	-50		70
Similar to me/D…	-30	10	-30	-30	-40	40	-10	60	-60	-70	
Centrality	23	-7	31	45	42	6	7	0	34	27	40

TAY515

Mean Centrality: 9

	Funny/Shouts a…	Shouts and are …	Male/Female	Like it when peo…	Don't really inte…	Likes moaning a…	Grumpy and do…	Minds [my] own …	Laugh a lot/Doe…	Moans loudly ab…	Similar to me/Dif…
Funny/Shouts …		-20	-30	80	40	-50	-50	70	70	-50	40
Shouts and ar…	40		10	-20	-40	70	50	-30	-50	50	-20
Male/Female	30	-10		-30	30	20	20	0	0	20	30
Like it when pe…	-40	40	30		40	-30	-30	50	70	-30	40
Don't really int…	-20	60	-30	-20		-30	-30	70	70	-30	80
Likes moaning …	70	-30	-20	50	50		80	-60	-60	80	-30
Grumpy and d…	50	-30	-20	30	30	-60		-60	-60	100	-30
Minds [my] ow…	-50	50	0	-30	-30	80	60		80	-60	70
Laugh a lot/Do…	-50	70	0	-30	-50	80	60	-60		-60	70
Moans loudly a…	50	-30	-20	30	30	-60	-60	60	60		-30
Similar to me/D…	-20	40	-30	0	-40	50	30	-30	-30	30	
Centrality	10	0	7	14	20	-1	-1	13	13	-1	22

TAY516

Mean Centrality: 36

	Likes travelling/…	Likes history - r…	Funny/Horrible,…	Stride about - g…	Purposeful, can…	Diplomatic, quit…	Not a teacher - …	Will correct you …	Have two sides-…	Very persistent,…	Similar to me/Dif…
Likes travelling…		0	60	20	30	40	70	80	80	10	60
Likes history - …	40		40	60	10	40	10	0	20	-10	40
Funny/Horrible…	-20	0		60	10	60	70	60	80	10	80
Stride about - …	0	-20	-20		50	20	30	20	40	10	40
Purposeful, ca…	30	30	10	-10		-10	20	10	10	20	10
Diplomatic, qui…	0	0	0	20	30		70	40	40	-30	80
Not a teacher …	-30	30	-30	-10	0	-30		70	70	-20	70
Will correct yo…	-20	40	-20	0	30	0	-30		80	10	60
Have two side…	-20	20	-40	-20	10	0	-30	-40		10	60
Very persisten…	10	50	30	50	20	70	40	10	10		-10
Similar to me/D…	0	0	-20	0	30	-20	-30	0	-20	50	
Centrality	45	21	53	35	16	35	46	43	49	0	49

TAY517

Mean Centrality: 29											
	Likes to be kind ...	Likes adventuro...	Likes to do less ...	Likes solving un...	Likes not hurtin...	Likes to get on ...	Stays out of ot...	Tries to be kind ...	Doesn't get ver...	Likes showing u...	Similar to me/Dif...
Likes to be kin...		50	80	80	60	10	60	-20	40	0	50
Likes adventur...	-10		30	70	30	60	30	10	10	10	40
Likes to do less...	-20	10		60	60	-10	60	-20	40	0	50
Likes solving u...	-20	-10	-20		40	30	40	-20	20	0	50
Likes not hurti...	-20	-10	-20	-20		-10	80	0	60	20	30
Likes to get on...	30	-20	50	10	30		10	30	10	10	20
Stays out of ot...	-20	-10	0	-20	-40	30		0	60	20	30
Tries to be kin...	60	30	60	60	20	10	20		40	20	10
Doesn't get ve...	0	10	0	0	-40	50	-20	0		20	10
Likes showing ...	20	30	20	40	0	30	20	0	0		50
Similar to me/D...	30	20	30	30	10	20	30	50	30	10	
Centrality	41	34	35	37	37	16	39	5	31	15	34

TAY518

Mean Centrality: 23											
	Kind: when peo...	Talk a lot to peo...	Likes children a...	Helpful and kind...	Honest all the ti...	Talks loudly/Sof...	Likes being with...	Doesn't like doin...	Good at teachin...	Likes being loud ...	Similar to me/Dif...
Kind: when pe...		20	40	90	40	10	80	-10	60	-30	40
Talk a lot to pe...	-20		0	30	0	50	40	10	-20	10	60
Likes children a...	-20	20		30	20	-30	60	10	60	10	40
Helpful and kin...	-70	-30	-30		30	0	70	-20	50	-40	30
Honest all the ...	-20	20	40	-30		10	40	50	20	30	20
Talks loudly/So...	30	-50	50	20	10		10	20	-30	20	30
Likes being wit...	-60	-20	-20	-70	0	10		-10	40	-30	60
Doesn't like doi...	30	10	70	20	10	0	50		10	80	10
Good at teachi...	-20	20	-20	-30	0	70	-20	50		-10	20
Likes being lou...	50	30	70	40	30	0	70	0	50		10
Similar to me/D...	-20	-20	20	-30	40	-10	-20	50	20	70	
Centrality	34	20	24	27	26	9	36	15	20	5	32

TAY519

Mean Centrality: 16											
	Likes doing spor...	Being funny - lik...	Gets annoyed ...	Helps people w...	Kind and caring ...	Funny, joky wit...	Kind to children,...	Kind to adults, j...	Kind caring and ...	Mean, don't like ...	Similar to me/Dif...
Likes doing spo...		-40	20	20	10	20	30	-10	40	-30	80
Being funny - li...	40		-20	40	50	40	10	70	-20	-10	-20
Gets annoyed ...	-20	80		-40	-10	-20	30	-30	20	50	20
Helps people w...	-20	-40	60		70	80	10	70	20	-50	20
Kind and carin...	-10	-10	70	-50		90	40	60	30	-40	30
Funny, joky wi...	-20	-20	60	-60	-30		30	70	40	-50	20
Kind to childre...	-10	50	30	-10	0	-10		20	70	-20	50
Kind to adults, ...	10	-30	70	-70	-40	-50	20		10	-40	-10
Kind caring an...	-40	40	0	-20	-10	-20	-50	10		-30	40
Mean, don't lik...	30	30	-10	70	80	90	40	60	50		-30
Similar to me/D...	-20	40	0	-20	-10	-20	-10	10	-40	30	
Centrality	14	10	2	24	33	32	27	21	22	-25	20

TAY520

Mean Centrality: 14											
	Likes sports a lo...	Likes food/Does...	Likes wearing th...	Gets up at 5am ...	Not skinny - eat...	Light brown hair...	Just likes being ...	Teachers/Not cl...	Forgets to atte...	Kind to everybo...	Similar to me/Dif...
Likes sports a l...		40	20	40	-10	10	30	50	-30	20	50
Likes food/Doe...	-20		80	60	50	-30	50	10	-50	-20	30
Likes wearing t...	0	-20		40	70	-10	70	-10	-30	-40	30
Gets up at 5a...	-20	-20	0		10	-30	30	50	-30	20	10
Not skinny - ea...	30	-30	-50	10		0	60	-40	0	-30	20
Light brown ha...	-10	30	10	50	20		0	-20	40	10	0
Just likes being...	-10	-10	-30	10	-40	0		0	0	-10	60
Teachers/Not ...	-30	30	50	-10	60	20	20		-20	30	20
Forgets to att...	30	50	30	70	0	-20	0	20		50	20
Kind to everyb...	0	40	60	40	50	10	30	-10	-10		10
Similar to me/D...	-50	-10	-10	-10	-20	0	-40	-20	-20	-10	
Centrality	22	22	22	20	13	-3	29	7	-5	4	25

TAY522

Mean Centrality: 5											
	Has ideas for w...	Enjoys taking p...	Doesn't like peo...	Perseveres/Doe...	Has a distinct te...	Only wants to t...	Quite cruel but ...	Very healthy life...	Do something o...	Has their mind o...	Similar to me/Dif...
Has ideas for ...		80	-20	20	-20	-20	-50	50	40	-60	60
Enjoys taking ...	-80		-20	40	-20	0	-50	50	20	-40	60
Doesn't like pe...	40	20		-20	0	0	30	-10	20	20	20
Perseveres/Do...	-20	-20	20		40	60	-30	10	-40	20	0
Has a distinct t...	40	40	40	-20		20	30	-10	-20	40	0
Only wants to ...	20	0	0	-40	-20		-10	-30	-80	60	-20
Quite cruel but...	70	70	10	50	10	10		-20	10	30	-10
Very healthy lif...	-50	-50	10	10	30	50	20		50	-10	50
Do something ...	-20	-20	0	40	40	80	10	-50		-60	40
Has their mind ...	60	40	-20	-20	-20	-60	-30	30	60		-20
Similar to me/D...	-40	-40	0	20	80	20	50	-30	-20	40	
Centrality	8	12	2	10	6	-2	-7	13	-2	-2	18

TAY523

Mean Centrality: 10											
	Likes maths, solvi...	Has glasses to se...	Chats in class/Al...	Annoying in some...	Teach quite strict...	Get quite angry/...	Quite good at te...	Teaches with a w...	Teaches slowly s...	Understands thei...	Similar to me/Diff...
Likes maths, sol...		40	20	0	-10	-10	-20	10	20	20	80
Has glasses to s...	-20		0	0	10	10	-20	10	-20	20	40
Chats in class/Al...	20	40		40	-30	-10	40	-30	0	0	40
Annoying in som...	20	20	-20		10	50	80	10	0	0	0
Teach quite stri...	30	30	70	10		40	-10	60	50	-10	-10
Get quite angry...	10	-10	10	-30	-40		30	60	-10	-30	-30
Quite good at t...	40	20	-40	-20	10	-10		-10	-20	20	-20
Teaches with a ...	-10	-10	30	10	-60	-20	30		30	-10	-10
Teaches slowly ...	20	40	40	40	-30	10	40	-30		0	20
Understands th...	20	0	20	60	30	70	40	50	20		20
Similar to me/Dif...	-40	0	20	20	50	30	20	10	20	0	
Centrality	15	9	7	19	10	10	7	12	7	3	13

TAY527

Mean Centrality: 8

	Sporty/Hates P…	PE teacher - no…	Skilled at footba…	Likes being in fr…	Good at proble…	Can read books…	Loud and chatt…	Helps people if t…	Goes running - r…	Doesn't enjoy le…	Similar to me/Dif…
Sporty/Hates …		30	50	50	10	90	20	10	80	30	80
PE teacher - n…	-10		40	40	-20	40	10	-20	50	0	10
Skilled at footb…	-30	-20		20	-20	60	50	-20	50	60	70
Likes being in f…	-10	-20	0		40	60	-10	40	50	-20	30
Good at proble…	10	40	40	20		0	-10	60	-10	20	10
Can read book…	-50	-20	-40	-20	20		30	0	90	20	70
Loud and chatt…	-20	10	-30	10	10	-30		-30	40	50	40
Helps people if…	10	20	60	0	-20	20	30		-10	0	10
Goes running -…	-60	-30	-50	-30	30	-70	-40	10		10	60
Doesn't enjoy l…	-10	20	20	40	0	0	-30	40	-10		50
Similar to me/D…	-40	-10	-30	-10	10	-50	-40	30	-60	-10	
Centrality	45	18	36	30	8	46	19	4	41	22	43

TAY528

Mean Centrality: 23

	Likes sport - sp…	Worries about p…	Wanted to be a…	Likes bed a lot -…	Dresses up pos…	Wears make-up…	Doesn't care ab…	Likes teaching/D…	Likes running in …	Likes children, li…	Similar to me/Dif…
Likes sport - sp…		20	10	10	50	0	60	30	30	10	70
Worries about …	-20		50	-10	-10	-20	60	50	10	70	50
Wanted to be …	10	-30		0	0	-10	30	60	40	80	20
Likes bed a lot …	10	30	80		60	50	10	0	-20	-20	40
Dresses up po…	-30	10	40	-20		30	10	20	0	0	40
Wears make-u…	40	80	50	-10	-10		20	-10	-10	-30	10
Doesn't care a…	-20	0	10	30	10	80		30	10	30	70
Likes teaching/…	-30	-30	-20	40	0	30	-10		40	60	20
Likes running i…	-10	10	0	60	20	30	10	20		20	0
Likes children, l…	-10	-50	-40	60	20	50	-10	-40	0		20
Similar to me/D…	-30	-10	20	0	-20	50	-10	-20	20	0	
Centrality	29	27	28	12	20	3	33	30	12	24	34

All Participant Constructs: Merged

NB Constructs identified as statistically significant when compared to participants self-view are highlighted; code R in further information denotes poles reversed for cluster analysis.

Participant No.	Emergent Pole	Ratings					Implicit Pole	Code	Further Information
ITE01	Try to come at things from a different angle	2	1	2	5	2	Go with the way it is: that's the way they've been told, so that's the way they do it	Pedagogue	
	Like things done the way they think is right	4	5	1	1	2	More immediately open to other ideas	Classroom manager/pedgogue	
	Want to help children - think of other ways to make things clearer	2	1	2	5	1	Rigidity to the way things are done - never felt like they wanted to help children understand	Nurturer	
	Light-hearted perspective: funny and silly approach	1	5	4	3	2	Quite serious: not negative, focused on task	Other	Behaviour
	Supportive of students/ give support to students	1	1	2	5	1	Never supportive of those who were struggling; had favourites	Nurturer	
	Teacher in secondary	1	5	5	1	5	Teacher in a primary context	Other	Context
	Really care about their students, not just in school but what's going on outside without being interfering	2	2	2	5	1	Don't care about what students do (in the classroom and outside!)	Nurturer / Guardian	
	Really organised in the way they presented things	4	1	2	1	5	Things just appeared: not prepared, more spontaneous	Classroom manager	
	Look for other reasons for behaviour/ what's happening	2	1	2	5	1	Don't understand there might be a reason for behaviour, other than just obstinate or disruptive	Disciplinarian / Nurturer	
	Want their pupils to succeed	4	5	2	1	2	Not bothered about the measures of attainment	Nurturer	
ITE02	A Enthusiasm: quite outgoing for lessons and in life	1	1	2	5	2	A Quite boring, very routine - same old same old (old-fashioned with methods)	Other	Emotion
	A Organised and have same/similar values	2	5	1	1	3	A Isn't organised - doesn't look organised	Classroom Manager	
	A Like teaching: very caring towards the children they look after	2	3	1	5	1	A Does it because they have to - not in it for the care, in it for retirement	Nurturer	
	A Passionate about teaching, doing it for the kids	1	3	1	5	2	A Lessons are same for 10 years; not mixing up/changing them or being creative	Nurturer	
	A Enjoy their job	1	2	2	5	1	A Enjoys extra curricular but not main job (teaching)	Other	Emotion
	A Passionate, caring towards the children	1	5	1	2	1	A Blunt, caring but not approachable	Nurturer	
	A Their lives are their jobs (teaching)	1	3	4	5	1	A The extra curricular is their passion rather than teaching	Other	Commitment
	A Really strict; follow the principle that children should be seen and not heard - very traditional	4	2	5	1	5	A Relaxed and enjoy getting the children involved and vocal - more modern, hands on	Pedagogue / Disciplinarian	R
	A Quite creative in their approach to talking to children	2	2	2	5	1	A Says it as it is - doesn't approach children in a nice way	Nurturer	
	A Understand the needs of the children because they have taught for a long time	3	2	5	1	2	A Not had the experience of knowing children in the same setting - not as confident in how to approach children	Nurturer	
ITE03	B Not afraid to tackle things - a bit of a loose cannon	1	1	1	5	4	B Everything taught from a text book- pupils could have learnt it at home	Leader	
	B Love History (the subject)	4	3	2	1	5	B Isn't clear what they like/what their passion is	Other	Curriculum / Emotion
	B Quite approachable - nice	2	1	2	5	1	B Can't go to see them/speak to them/raise a concern without them making you cry	Nurturer	
	B Unusual; not what you'd automatically expect [them] to be	1	1	1	5	5	B Wears what a history teacher would wear, does what a history teacher would do, says what a history	Other	Appearance / Behaviour

							teacher would say - stereotypical		
	B Similar style - clothes that they wear, way that they stand and sit: powerful	1	1	3	5	5	B Cuddly and very feminine, very cute	Other	Appearance
	B Passionate about their teaching, really get into it	1	1	1	2	5	B Seems a bit surface-y; not driven	Other	Emotion / Commitment
	B Their students love them	1	1	2	5	2	B People hate going to their lessons, don't look forward to it	Other	Popularity
	B Ridiculously committed, their whole life is teaching	3	1	1	2	5	B Has other things going on in their life	Other	Commitment
	B Seem to be universally liked by students	1	1	2	5	2	B Doesn't enthuse the children	Other	Popularity
	B Stereotypes of a particular type of teacher	5	5	5	1	1	B Breaks every stereotype going	Other	R Appearance / Behaviour
ITE04	C Approachable	2	1	1	5	1	C Abrupt, closed and arrogant	Nurturer	
	C Arrogant - never want to be wrong	5	5	2	1	4	C Not about what they think - challenge is good	Pedagogue	
	C Supportive	1	2	2	5	1	C Give people one chance - if they are wrong they are wrong	Nurturer	
	C Optimistic	1	2	2	5	1	C Mainly negative	Other	Emotion
	C Creative	1	2	2	5	2	C Not creative, very boring, monotone	Pedagogue	
	C Disorganised/unorganised	1	5	4	2	4	C Everything planned to the minute	Classroom Manager	
	C Humorous, funny	1	2	2	5	2	C Very dry - lessons are cold, serious	Pedagogue / Classroom Manager	
	C Has favourites; spends more time with same students, gives them more attention	4	1	4	2	5	C Loves everybody, everybody deserves a chance	Nurturer	
	C Kind	1	1	1	5	1	C Negative body language - not smiling, shouting lots	Nurturer	
	C Submissive - pressured by those above	5	5	4	2	1	C Confident - doesn't care what superiors think, comfortable doing what they want	Leader	
ITE05	D Enthusiasm, investing time to get to know the individual child	1	1	2	5	1	D Lack of interest, not caring	Nurturer	
	D Teaching new information - driven by teaching content (disjointed)	5	3	3	1	3	D More nurturing role - paying attention to needs and what children want more	Pedagogue / Nurturer	
	D Emotionally involved in the children's welfare	3	3	2	5	1	D Focusing on achievement rather than how children are doing outside school as well as inside	Nurturer / Guardian	
	D Wants to be creative in use of teaching strategies	1	2	1	5	3	D Boring teaching strategies	Pedagogue	
	D Caring nature	2	1	1	5	1	D Not very nice, don't make people feel comfortable	Nurturer	
	D Want children to achieve as best they can	1	2	2	2	5	D Not a lot of evidence, achievement not emphasised	Nurturer	
	D Has a big positive effect/impact on the children	1	1	2	5	1	D Has a negative impact which made children not want to contribute; no one is happy	Nurturer	
	D Has control, authority	2	2	2	1	5	D Limited [number of] children in class, didn't need to use a lot of behaviour management techniques	Leader	
	D Engaging, children are captivated and involved	1	1	3	5	1	D Monotone, boring, selfish, doesn't go with what the children are interested in	Pedagogue	
	D Has a vision, aims of where the learning is going	5	2	2	2	1	D Very "go with the flow", loose structured, see how it goes	Classroom Manager	
ITE06	E Happy all the time (in and out of school)- appear so to the kids to not affect them negatively	1	1	1	5	1	E Sour-faced all the time - don't understand why they are a teacher	Nurturer / Guardian	Emotion

	E Able to get work out of the children	1	1	1	3	5	E Doesn't do any teaching, head of the school	Classroom Manager / Nurturer	
	E Respected - you can see the mutual respect	1	1	1	5	1	E Horrible person	Leader	
	E Passion for teaching, try and make lessons as creative as possible - no social life!	1	1	1	5	1	E No passion for teaching, don't respect or like children	Pedagogue / Nurturer	
	E Happy, tend not to let things bring them down emotionally	1	1	2	5	1	E If annoyed at beginning of the lesson they carry a "grudge" which sets the tone for the lesson; petty	Other	Emotion
	E Leadership role: lead teams of staff	1	2	5	2	1	E No school leadership, just classroom leadership/role model	Leader	
	E Headteachers: strong leadership roles, do what's best for the school, children and staff; reward positively	1	2	2	5	1	E Don't reward achievement, don't have positive attitude, achievement through completion of work, not caring	Leader	
	E Get results from the children (academically)	2	1	1	1	5	E Gets results through guiding people rather than academic - spiritually, personally	Pedagogue / Nurturer	
	E Role model - positive, always thinking what's best for children, putting them first	1	1	1	5	1	E Puts own needs and agenda first	Leader / Nurturer	
	E Leadership role which commands respect	3	5	5	1	3	E Commands respect through mutual respect	Leader	R
ITE07	F Sense of humour quite dry	2	1	2	5	2	F Total lack of sense of humour	Other	Emotion / Behaviour
	F Middle class background	2	1	1	2	5	F Classless, outside of our societal confines of class (working/middle)	Other	Appearance / Behaviour
	F Compassionate in terms of pupils' well-being	2	1	2	5	1	F Very black and white, no grey (like you would have if there was a degree of compassion)	Nurturer	
	F Male in primary school	1	4	1	5	3	F Female in secondary school	Other	Appearance / Context
	F World view: "lefty" - compassion, empathy, caring about others as much if not more than self; passion for subject and school	2	1	2	5	3	F Seemingly not much understanding or empathy for others' way of looking at things or situations	Nurturer / Cultural Arbiter	
	F Shared profession - teachers; strong lovers of English and literacy	1	1	3	1	5	F Literacy is the least of their concerns in educational belief; doesn't factor in their view of education	Other	Curriculum
	F Have a lot of time for pupils, always available to listen to pupils' worries	2	1	2	5	1	F Seem impatient when it comes to listening to pupils' concerns	Nurturer	
	F Passionate readers / teachers of Shakespeare	2	1	3	1	5	F No mention of any writers or plays	Other	Curriculum
	F Love the job of educating	5	1	2	3	1	F Weary of the role, worn down after several years of doing it (teaching)	Pedagogue	Emotion
	F Experienced teacher, been doing it a long time	2	2	5	2	1	F Not qualified yet	Other	Context
ITE08	G Very very passionate and quite creative	3	2	1	4	5	G More discipline-orientated, just doing the job and making sure everyone remains in line	Pedagogue	
	G Have wider ambitions, things they want to do - progression	5	2	1	1	4	G Comes from a settled setting; is stepping down into another setting	Other / Leader	Context
	G Aim to be a headteacher - having control over a school and implementing own ideas into it	3	1	1	5	2	G Doesn't really want to be in a school setting	Leader	
	G General organisations: having everything ready, completely prepared	1	1	2	5	2	G Never focused on anything in the classroom, just wing it/does things for the sake of it	Classroom Manager	
	G Creativity - want to do wider things in classroom not	1	1	2	4	5	G Structured - no breaking from it. Bland, quite boring; no deviation from set routine	Pedagogue	

	read from text book or do worksheets								
	G Resourceful - can use other things in the classroom	1	2	3	3	5	G No opportunity to be resourceful, sticks to way things should be. Doesn't take opportunities	Classroom Manager	
	G Behaviour management: keeps class under control, has a class that works hard	1	2	2	5	2	G Doesn't care about behaviour, classes get worse and worse	Disciplinarian	
	G Passion for their own subject - preferred to teach this	3	1	2	3	5	G Doesn't seem to have a passion for anything, has no flair	Other	Curriculum / Emotion
	G Leadership: well respected by colleagues and can lead teams	5	1	2	3	1	G Doesn't want to lead, all they want to do is teach - go in, do the job and have children enjoy education as primary focus	Leader	Popularity
	G Seem to just want to do the job. Teaching is just a job: nothing else	4	5	4	1	1	G Loves the job, enthusiastic, full of ideas - wants others to enjoy the classroom	Other / Cultural Arbiter	R
ITE09	H Understand how individuals want to work - met individuals' needs - not confined by how books say children learn	1	1	3	5	4	H Old-fashioned - cause children to panic through teaching by dictatorship	Nurturer / Pedagogue	
	H Love and enjoy what they do - passionate about the role	1	1	1	1	5	H Just there, just existing in the role	Other	Commitment / Emotion
	H Children can find them intimidating	5	5	2	1	1	H Everybody loves them because of personality and approach	Disciplinarian	Popularity
	H Enthusiastic and passionate - someone to aspire to become	1	1	2	5	4	H Manner and persona scare people - make them scared to come to school	Leader	
	H Understands the pedagogy of how children need to learn - caters for needs	1	1	3	5	4	H Has own way and does it because that's how it's always been done: gets results	Pedagogue / Nurturer	
	H Creative, have good ideas and want to engage children in learning	1	2	2	2	5	H Dull classroom where children are expected to do work, nothing else - follow the book	Classroom Manager	
	H Enjoy what they do, enjoy their role	1	2	2	5	2	H At the end of career, ready to retire - the final push	Other	Commitment / Emotion
	H Very experienced teacher, haven't lost the flair	2	1	3	1	5	H Follows the routine	Pedagogue	Context
	H Mature, good at their subjects - secure knowledge of what they are doing	2	1	5	2	1	H Still learning - developing maturity and experience in role	Other	Context / Curriculum
	H Lacking in understanding of children in their classroom; need to challenge self further; stuck in a timewarp	4	3	5	2	1	H Immersed in what's happening now, what's current in education	Cultural Arbiter	R
ITE10	I Approachable - feel you can always go and talk to them	1	1	1	5	2	I Don't feel you can talk to them about not understanding without getting told off	Nurturer	
	I Their lessons are quite interesting	1	1	1	3	5	I Don't really see them teach	Classroom Manager	
	I Respectful of the children in the classroom	1	1	1	5	1	I Doesn't talk to pupils who don't "get" the lesson - feels they are always right	Nurturer	
	I Like to put a bit of fun into teaching; creative	1	1	3	5	3	I Stands at the front "telling" pupils rather than doing different things	Pedagogy	
	I Presence in the classroom, nice to be around. Makes you enjoy going to school; relaxed	1	1	1	5	2	I Teaching strategies involve standing and telling: is teacher and that's where relationship ended	Leader / Nurturer	
	I Interesting lessons which pupils pay attention to	1	1	2	3	5	I Never see them teach - hear that they are a good teacher but never see why	Classroom Manager	Context
	I Kind to people, patient	1	1	1	5	1	I Doesn't like it when people don't understand	Nurturer	
	I Affects pupils' mood through general presence	1	1	2	1	5	I Only see effect on selected pupils rather than whole class	Other	Emotion
	I Enjoy what they do - they appear to enjoy the role	1	1	1	5	2	I Doesn't put any enthusiasm into what they do, quite	Other	Emotion

							standard in the way they teach		
	I Pupils are interested in what they do in relation to learning	3	5	3	1	3	I Pupils are involved in the learning	Pedagogue	R
TAY501	J Know the same people	3	1	1	3	5	J Meaner - don't know them	Other	Context
	J Don't get on with others	4	5	3	1	5	J Get on with people and help them	Nurturer	
	J Interested in history	1	5	1	4	1	J Doesn't talk about history	Other	Curriculum
	J Help people - responsible	1	2	3	2	5	J Selfish	Guardian	
	J Supportive	1	1	2	3	5	J Let people get on with it	Nurturer	
	J Funny	1	3	3	4	5	J Just mess around	Other	Behaviour
	J Like helping their country - patriotic	1	4	3	5	4	J Don't like the army - too scared (if they get shot)	Leader / Cultural Arbiter	
	J Not old enough to teach	5	5	1	5	4	J Teach people	Other	Context
	J Good at maths	5	1	2	3	3	J Have to have help (from a robotic brain)	Other	Curriculum
	J Like to do the right thing	4	2	1	5	5	J Do stuff they are not supposed to do	Leader / Pedagogue	
TAY502	K Likes doing sport	1	3	1	4	5	K Likes doing indoor lessons	Pedagogue	Context / Curriculum
	K Likes gardening	3	5	2	1	4	K Don't like doing one thing in one place (like weeding) prefer to be moving around a lot	Other	Behaviour
	K Likes art - like how it's creative and you can do what you want to in the area your teacher has told you; your work won't look like anyone else's	2	2	1	5	3	K Like doing the same kind of thing with everyone following	Nurturer / Other	Curriculum
	K Don't like sitting in one place for too long	1	3	1	4	5	K Like staying in one room and not moving about too much	Other	Behaviour
	K Like children to be creative - have their own ideas	2	1	2	3	5	K Tell children to "make this" - something specific	Nurturer	
	K Like to put people into different groups to get lots of things done at once	3	4	3	1	5	K Like everyone to be doing the same thing so they know what they are doing	Classroom Manager	
	K Likes reading sitting still, it helps children understand the world more, and spellings	3	5	2	4	1	K Likes to be adventurous to see about different things and to learn	Classroom Manager	
	K Like children to learn inside and outside - a mixture	2	1	3	1	5	K Easier to stay in one place so they know their surroundings - children would be too distracted in different surroundings	Classroom Manager / Pedagogue	
	K Quite cheerful, they are listened to by their children and not ignored	2	1	3	5	1	K Want children to obey them so only cheerful if children do exactly what they say	Disciplinarian	
	K Prefer to write on paper - more flexible	2	3	1	5	5	K Prefer to write in books instead of writing on paper - less likely to lose	Classroom Manager	
TAY503	L Sporty	2	1	1	4	5	L Stay inside, don't have confidence	Other	Behaviour
	L Girls/female	1	1	1	1	5	L Boy/male	Other	Context
	L Try and encourage others (pupils/younger brother)	1	1	3	5	1	L Don't really try and encourage others to do the right thing - not a lot of effort	Nurturer	
	L Like to go outside - active, energetic, get on with tasks	1	2	1	4	5	L Like to stay in - be calm and drink tea. Get help with problems; sit and ponder for ages	Leader	
	L Make job as a teacher fun; nice to the children	1	1	2	5	3	L Don't make anything fun; not very fair	Nurturer	
	L Teach really well - you get to know lots	1	1	3	2	5	L A headteacher - doesn't teach a class in particular. Too repetitive and nervous	Pedagogue	Context
	L Just goes with what happens - preparing not worthwhile (if something goes wrong it makes you panic)	3	2	1	3	5	L Prepare and practice for public speaking (speech in front of children)	Classroom Manager	
	L Don't have favourites	2	1	5	1	3	L Like someone in particular better because they are more often nice to [them]	Nurturer	

	L Convince you to do something - persuasive	1	1	2	5	3	L Doesn't make you feel like there is anything they can say/do that makes you want to help	Classroom Manager	
	L Popular - known as best teacher to have	1	1	2	5	4	L Get called mean things behind their back	Other	Popularity
TAY504	M Like running	5	2	1	4	3	M Too fat, don't like running	Other	Appearance
	M Shout a lot	5	5	2	1	4	M More jolly and happy; tells jokes	Disciplinarian	
	M Impatient	5	4	2	5	1	M Wait for a really long time	Other	Behaviour
	M Get annoyed when other people mess around	1	5	3	2	4	M Know how to put up with messing around, stay calm	Disciplinarian	
	M Have to look after their pupils - have a responsibiliy	3	1	5	2	4	M Don't have to look after anything	Classroom Manager / Guardian	
	M Tell children off for no reason - unfair	2	5	2	1	4	M Nice and more fair (nice activities in the classroom)	Disciplinarian	
	M Mean, mentally cruel (call people stupid)	1	5	4	5	1	M Nice and say good comments about people	Other	Behaviour
	M Have children/families	5	1	5	1	4	M Too young to have children (or have none for another reason eg too mean)	Other	Context
	M Have a hobby away from teaching	5	1	5	4	2	M Don't teach so don't need a break from it	Other	Context
	M Mean - shout at children for not doing enough or something tiny bit silly	1	5	5	2	1	M Give people benefit of the doubt (don't assume bad things about pupils)	Disciplinarian	R
TAY505	N Likes animals - kind	2	1	1	5	4	N Strict	Nurturer	
	N Likes geography - enjoys the subject, enjoys finding out about the world	5	3	2	1	4	N Doesn't like doing lessons because they are boring	Other	Curriculum
	N Likes food - like eating and cooking	3	1	1	5	1	N Don't like cooking- don't have time	Other	Behaviour
	N Quite naughty	1	5	3	4	3	N Sensible	Other	Behaviour
	N Kind to adults	1	1	1	1	5	N Sometimes bullying	Other	Behaviour
	N Sporty, don't want to sit down all day	1	1	1	2	5	N Lazy	Other	Behaviour
	N Cheeky	3	5	3	4	1	N Doesn't answer back	Other	Behaviour
	N Enjoys teaching	5	1	5	2	2	N Doesn't like teaching lessons - too boring	Pedagogue	
	N Shares things	1	1	3	5	2	N Not very generous	Nurturer	
	N Likes reading	5	2	2	1	4	N Rather do somehing else - quite busy. No time	Other	Behaviour
TAY506	O Like having fun, happy	2	1	1	5	4	O Mean, picky. Picks favourites	Other	Behaviour
	O A bit picky, chooses favourites	5	5	3	1	5	O Likes everyone, treats them all the same	Other	Behaviour
	O Like learning and teaching because it helps children get a good job in the future	2	1	1	5	1	O Just teach to get money instead of helping children. Don't like learning	Nurturer	
	O Mostly happy, even when sad	1	1	2	5	3	O Never really happy, always really sad, takes anger out on the children	Other	Behaviour
	O Like teaching because they learn something new as well	1	1	3	4	5	O likes teaching because [they] think they are smarter than all of them (the children)	Pedagogue	Commitment
	O Shout at the children when they are naughty (every teacher has to do that)	3	3	5	1	4	O Don't like being mean to people, wouldn't like to shout at children	Disciplinarian	
	O Want children to be nice to them - happy when they are, not happy when they aren't	1	1	2	5	3	O Don't want children to be nice to them, they want to toughen them up for when they are older	Nurturer	
	O Help children to understand that you have to do school, otherwise you won't get a good future	2	1	3	5	5	O Don't care about what children think, just care about what they [selves] think	Nurturer	
	O Trying to teach children but sometimes children don't listen - have to calm them down	1	1	5	4	3	O Don't try to calm children down when they are angry/loud - can' do anything about it because not an adult	Disciplinarian	
	O Protect children as well as help them learn - teach about safety	2	2	5	3	1	O Can't help protect children, can't stop children hurting themselves because no medical skills	Guardian	R
TAY507	Q Like animals	1	2	1	5	5	Q Don't like animals	Other	Interests

	Q Like listening to songs	5	2	1	3	5	Q Doesn't like music	Other	Interests
	Q Own horses - love animals	1	2	1	5	1	Q Kind of likes animals - doesn't love them	Other	Behaviour / Interests
	Q Caring	1	2	2	5	5	Q Strict (to me and my friends)	Nurturer	
	Q Sporty	3	1	1	5	5	Q Lazy	Other	Behaviour
	Q Expect small handwriting; want children to listen; does job properly	1	1	1	1	5	Q Doesn't mark books properly - lazy	Classroom Manager	
	Q Like children to take part in the lesson - includes them by pointing them out	2	1	5	2	1	Q Don't point people out	Classroom Manager	
	Q Teacher in charge	1	1	5	1	1	Q A child/pupil	Leader	
	Q Organise the classroom	2	2	3	5	1	Q Expects others (children) to organise the classroom	Classroom Manager	
	Q Strict	4	3	5	1	1	Q Doesn't ask people to do things	Disciplinarian	
TAY508	R Fun	1	3	1	4	5	R Shouty and horrible	Other	Behaviour
	R Loud	5	3	1	2	2	R Quiet and calm	Disciplinarian	
	R Silly (mischievious)	2	4	1	5	2	R Don't like to get up to mischief	Other	Behaviour
	R Adventurous (fun, happy, laughy)	1	3	1	3	5	R Grumpy, don't like going places	Other	Behaviour
	R Calm	2	1	5	3	5	R Silly, crazy	Other	Behaviour
	R Don't like to be bored	5	5	1	4	2	R Like going walking, sightseeing: doing nothing exciting	Other	Behaviour
	R Gentle and patient with children	1	1	2	5	1	R Shout and get angry, not patient: like to get on with things	Nurturer	
	R Enjoy reading	5	1	1	1	3	R Doesn't like to sit around, prefers to be active	Other	Behaviour
	R Tries to stay calm, tries to control themselves	5	2	4	3	1	R Lets things happen, lets it flow - easy-going	Other	Behaviour
	R Angry, easily wound up by children	5	4	5	2	1	R Never get angry - control themselves	Disciplinarian / Other	Behaviour
TAY510	S Likes doing sport	5	2	1	5	3	S don't like sport, like staying indoors	Classroom Manager	
	S Nice to other people	5	1	2	1	3	S Sad and angry	Nurturer	
	S Uses manners	5	1	1	5	4	S Get irritated, angry, bossy and rude	Other	Behaviour
	S Not very sociable	1	5	1	2	2	S Like seeing a lot of people	Other	Behaviour
	S Teach, work in education	1	1	5	2	3	S Haven't got a job	Pedagogue	R
	S Quite bossy	1	5	5	2	3	S Don't tell people what to do unless they are doing something bad or dangerous	Disciplinarian	R
	S Have an appetite for vegetarian stuff	1	3	5	1	2	S Eat most things	Other	R Behaviour
	S Teach children to help them get money in the future (give to charity)	5	1	2	2	4	S Spends money on themselves	Entrepreneur	
	S Quite happy in the classroom	5	1	2	4	2	S Angry and annoyed in the classroom	Other	Behaviour
	S Can be quite grumpy	4	5	2	1	1	S Up-hearted/light-hearted	Other	Behaviour
TAY512	T Really likes pop music (My heart skips a beat by Olly Murs)	1	1	1	5	5	T Don't like pop music	Other	Behaviour / Interests
	T Have lots of ideas - learns a lot	3	1	1	4	5	T Don't have lots of ideas - doesn't learn very much	Pedagogue	
	T Silly and active doing lots of different things	3	5	1	5	5	T Normal, just get on with things	Other	Behaviour
	T Quite forgetful	1	5	1	5	3	T Remember things	Classroom Manager	
	T Likes pop music	2	1	1	3	5	T likes other types of music (not pop)	Other	Interests
	T Quite happy personality	1	1	1	3	5	T Quite angry and quick tempered	Other	Behaviour
	T Quite lively	1	1	5	1	3	T Quite lazy	Other	Behaviour
	T Sporty	3	1	2	1	5	T Not active	Other	Behaviour
	T Good and interesting ideas about planning for lessons	5	1	3	1	3	T Don't have very many ideas	Pedagogue / Classroom Manager	
	T Quite demanding	4	5	5	1	1	T Kind and caring	Nurturer	R

TAY513	U Likes running, active	2	1	1	3	5	U Doesn't do much exercise, not seen as active	Other	Behaviour / Interests
	U Likes reading	5	2	1	3	2	U Couldn't read (books hadn't been invented - Viking times)	Other	Behaviour / Interests
	U Don't have children	1	5	1	5	1	U Has children of [her] own	Other	Family
	U Boisterous	1	3	2	5	4	U Studious (stayed inside, marked books)	Other / Classroom Manager	Behaviour
	U Likes animals - gentle and caring	1	1	3	2	5	U Not caring and is cruel	Nurturer	
	U Like being in charge	1	3	5	2	5	U Likes being part of a team	Leader	
	U Tough	2	3	3	5	1	U Doesn't like harsh conditions	Other	Resilience
	U Teachers - teach a class	1	1	5	1	1	U Part of a class - student	Classroom Manager / Pedagogue	
	U Likes maths	5	1	2	2	2	U Prefers active subjects	Other	Curriculum
	U Teach younger children	5	5	3	1	2	U Teach older children	Classroom Manager	Context
TAY514	V Understands why I do things	2	1	4	5	5	V Isn't part of real life - can't know things	Nurturer	
	V Talks a lot, doesn't really stop until told to shut up	4	3	1	2	5	V Pauses for people to reply	Other	Behaviour
	V Likes magic	2	3	2	5	1	V Very old, doesn't believe in magic, believes in Christianity	Other	Interests
	V Cheerful and nice	1	2	2	5	3	V Very, very stern	Nurturer	
	V Not strict, gives you chances	1	1	2	5	3	V Very strict, tells you to do things, doesn't give mercy	Disciplinarian	
	V Remembers stuff	1	4	5	2	2	V Forgets lots of things, doesn't remember	Classroom Manager / Other	Behaviour
	V Doesn't exist: written destiny	1	5	5	5	1	V Exists, has an actual personality and feelings	Other	Appearance
	V Knows me very well as most naughty person in school	3	2	5	1	3	V Doesn't know what is done wrong/ how it is wrong	Disciplinarian	
	V Very nice, friendly - not shouty (fair)	1	1	2	5	1	V Shouts a lot, punishes a lot (unfair)	Disciplinarian	
	V Male/ men	5	5	5	1	1	V Female	Other	R Behaviour
TAY515	W Funny	3	1	1	5	4	W Shouts a lot	Other	Behaviour
	W Shouts and are loud	1	5	3	1	4	W Nice and kind	Disciplinarian / Other	Behaviour
	W Male	5	5	1	1	1	W Female	Other	Appearance
	W Like it when people do the right thing (in their opinion)	2	1	1	5	3	W Do the wrong thing and think it's right	Other	Behaviour / Context
	W Don't really interact with others, don't get involved; if they've done something wrong, let them do it	5	3	1	5	2	W Punish people for doing the wrong thing and being silly	Classroom Manager / Disciplinarian	
	W Likes moaning at people	1	5	4	1	2	W Doesn't like moaning, likes being a good teacher	Disciplinarian	Behaviour
	W Grumpy and doesn't smile that much	1	5	4	2	1	W Likes to smile and they are happy	Other	Behaviour / Appearance
	W Minds [my] own business	5	2	1	5	4	W Moan sometimes when people are really naughty	Classroom Manager / Disciplinarian	
	W Laugh a lot	5	1	1	5	3	W Doesn't smile, thinks everyone's really naughty	Other	Behaviour
	W Moans loudly about little and pointless things	1	5	4	2	1	W Doesn't like telling people off unless they are really bad/ do bad things	Disciplinarian	Behaviour
TAY516	X Likes travelling	5	1	2	3	3	X Can't imagine them wanting to travel - it's not them	Other	Behaviour / Interests
	X Likes history - real, true (right/wrong)	2	5	1	4	2	X Creative writer - fiction	Other	Curriculum
	X Funny	5	2	1	4	2	X Horrible, nasty	Other	Behaviour
	X Stride about - got somewhere to go quickly (purposeful)	2	2	1	5	2	X Quite laid back, stroll to places	Other	Behaviour
	X Purposeful, can be fixed on a goal	2	1	4	5	3	X Gets side-tracked	Leader	
	X Diplomatic, quite funny	5	4	1	4	4	X Not likeable; shouty	Disciplinarian / Classroom Manager	
	X Not a teacher - anti-homework	5	1	1	4	4	X Will keep you in - quite strict (especially about homework)	Pedagogue / Disciplinarian	

	X Will correct you if you make mistakes - constructive	5	1	1	2	3	X Corrects you in a bad way - makes pupils feel bad	Disciplinarian	
	X Have two sides- can be really happy/nice and then shouty/loud depending on how you behave	5	1	1	3	2	X Angry all the time - all out nasty	Disciplinarian	
	X Very persistent, wants others to finish things, do what [they] say	3	2	5	1	2	X Give people a choice - let people change their minds	Disciplinarian / Classroom Manager	
TAY517	Y Likes to be kind and doesn't like falling out	2	3	1	5	4	Y Doesn't really care if they got cross and made someone feel bad	Nurturer	
	Y Likes adventurous stories	2	2	1	2	5	Y Doesn't like adventurous stories, prefers calm, less action packed stories	Other	Interests
	Y Likes to do less things that get [us] into trouble - cautious	2	4	1	5	3	Y Doesn't mind getting into trouble - thinks they can get away with it	Other	Behaviour
	Y Likes solving unknown questions and mysteries	2	3	1	4	5	Y Says it's none of my business and ignores it	Other	Behaviour
	Y Likes not hurting people's feelings - kind and cares about other people	1	2	1	5	2	Y Doesn't mind about other people's feelings - ignorant	Nurturer	
	Y Likes to get on with things instead of messing around	3	2	3	1	5	Y Doesn't mind if they get distracted	Classroom Manager	
	Y Stays out of other people's business - don't get involved if people don't want	1	2	2	5	3	Y Get involved no matter what - interfering	Other	Behaviour
	Y Tries to be kind even if they don't know how - tries in different ways	3	1	5	2	2	Y Usually if someone's sad will walk away - leave them alone	Nurturer	
	Y Doesn't get very grumpy, tries to be funny	2	1	3	5	2	Y Just stays in the same mood, even if it's grumpy (doesn't try to cheer everyone up)	Other	Behaviour
	Y Likes showing up at whatever they need to - resilient	5	2	2	3	1	Y Likes staying at home - lazy	Other	Behaviour / Resilience
TAY518	Z Kind: when people are upset they help them to be happy again	1	1	2	5	4	Z Mostly shouting, make people feel upset	Nurturer / Disciplinarian	
	Z Talk a lot to people they know	1	3	1	1	5	Z Mostly shy with everybody	Leader	
	Z Likes children and likes playing with them	4	2	1	5	3	Z Just shouts at children and are a bit bossy	Other / Disciplinarian	Commitment
	Z Helpful and kind	1	1	2	5	5	Z Tells children they have to do things, forcing them to do things that teacher is meant to do	Nurturer / Disciplinarian	
	Z Honest all the time	1	2	5	4	3	Z Lies to get out of trouble/ cover what not meant to be doing	Other	Behaviour / Virtue
	Z Talks loudly	1	5	3	1	4	Z Soft voice	Other	Behaviour
	Z Likes being with children	1	2	1	5	4	Z Doesn't talk nicely to children - angry at them	Nurturer / Disciplinarian	
	Z Doesn't like doing sports, thinks it's hard work	3	2	5	1	3	Z Likes being outdoors doing activities	Other	Behaviour / Resilience
	Z Good at teaching because they share children's ideas	3	1	2	5	2	Z Just thinks about their own ideas	Pedagogue / Nurturer	
	Z Likes being loud to get the children's attention	4	3	5	1	3	Z Just goes with what other people say, doesn't need to be centre of attention	Other	Behaviour
TAY519	A Likes doing sports	4	1	1	5	3	A Someone else teaches their sports, they don't do it themselves	Pedagogue	
	A Being funny - likes being funny to people	1	4	3	1	5	A Grumpy	Other	Behaviour
	A Gets annoyed when people are naughty	5	3	3	4	1	A Kind, likes teaching and wants children to like them	Disciplinarian	
	A Helps people when they are sad	1	1	1	2	5	A Grumpy, don't care that much about children	Nurturer	
	A Kind and caring to people	1	2	2	3	5	A Don't want to be a teacher and work with children	Nurturer	
	A Funny, jokey with other people	1	1	2	3	5	A Never cheeky, quite mean to people	Other	Behaviour

	A Kind to children, love working with them	1	2	3	5	2	A Not always kind to people, can be shouty and mean to children	Nurturer	
	A Kind to adults, joke with each other	1	1	3	1	5	A OK with adults, not jokey	Other	Behaviour
	A Kind caring and funny to everybody	1	1	2	5	1	A Not kind to children	Nurturer / Other	Behaviour
	A Mean, don't like people who are naughty; pick on people for being naughty	5	5	4	2	1	A Kind, don't keep punishing people for what they have done	Disciplinarian	
TAY520	B Likes sports a lot: a range of sports	5	1	1	2	5	B Only likes football	Other	Interests
	B Likes food	5	2	1	3	1	B Doesn't eat a lot: just in front of TV	Other	Interests
	B Likes wearing the colour black	5	4	1	3	1	B Likes really bold colours to wear	Other	Appearance
	B Like our beds: on a school morning, don't want to get up ever	1	5	3	3	4	B Gets up at 5am to go swimming, doesn't mind	Other	Behaviour
	B Very skinny	2	1	5	2	5	B Not skinny - eats too much	Other	Appearance
	B Light brown hair	2	5	2	1	5	B Dark brown hair	Other	Appearance
	B Likes going out for dinner - dressing up, posh food	1	2	5	2	3	B Just likes being comfy	Other	R Behaviour
	B Teachers	5	1	5	3	5	B Not clever enough to teach	Other	Intelligence
	B Comes to school continuously - attendance is good	5	1	3	1	1	B Forgets to attend school	Other	Behaviour
	B Has favourites - not very nice to others	5	5	3	2	1	B Kind to everybody and very fair	Nurturer	
TAY522	C Has ideas for what to do (in lessons)	5	1	1	2	5	C Doesn't have the best ideas, quite undercover and cruel	Pedagogue / Disciplinarian	
	C Enjoys taking part in sport	5	2	1	1	5	C Very grumpy, doesn't really believe in fun	Other	Behaviour
	C Doesn't like people because of their actions/reactions and what they say	2	5	1	3	1	C Nice, doesn't tell people off - very forgiving	Other	Opinion
	C Perseveres	1	2	3	1	5	C Doesn't follow a certain job; does different things for a good reason	Leader / Other	Resilience
	C Has a distinct teaching style	1	2	5	3	3	C Doesn't really teach; keeps self to self instead of spreading what [I] thinks is right or true	Pedagogue	
	C Only wants to teach one certain subject	1	5	4	1	5	C Has more than one job	Pedagogue / Other	Curriculum
	C Quite cruel but has their reasons	3	4	5	4	1	C Kind for no particular reason	Disciplinarian	
	C Very healthy lifestyle	5	1	2	1	2	C Very slow and disabled because they can't be bothered to exercise / eat healthily	Other	Behaviour / Appearance
	C Do something other than teaching - outside interests	5	1	1	4	1	C All they do is teach - don't really do anything else	Other	Interests / Commitment
	C Has their mind on one teaching subject	1	5	5	1	2	C Teaches all kinds of subjects	Pedagogue / Other	Curriculum
TAY523	D Likes maths, solving sums	4	2	1	4	5	D Doesn't like some parts of maths (like division)	Pedagogue	Curriculum
	D Has glasses to see distance	5	3	1	1	4	D Doesn't wear glasses	Other	Appearance
	D Chats in class	2	4	1	5	2	D Always listening	Other	Behaviour
	D Annoying in some ways	1	5	2	3	3	D Always do what they are told	Other	Behaviour
	D Teach quite strictly	1	2	5	1	4	D Don't teach anything	Disciplinarian / Pedagogue	
	D Get quite angry	1	5	3	1	5	D Always calm	Other	Behaviour
	D Quite good at teaching maths because they know a lot about it	1	5	2	3	1	D Doesn't know much about maths (teaches literacy)	Pedagogue	Curriculum
	D Teaches with a whiteboard in a school with money	1	1	3	1	5	D Doesn't have a whiteboard, only a blackboard - not enough money	Classroom Manager	Context
	D Teaches slowly so that they explain what the class are doing	2	1	5	4	4	D Not a teacher	Pedagogue / Nurturer	
	D Understands their pupils	5	2	3	3	1	D Speed teaches, doesn't know pupils can't keep up	Nurturer	

TAY527	E Sporty	5	1	2	5	3	E Hates PE - doesn't want to be in the cold	Other	Behaviour
	E Good at maths	1	2	2	1	5	E PE teacher - not into that, doesn't like learning	Other	Intelligence / Curriculum
	E Skilled at football	4	3	1	5	2	E Doesn't enjoy it so doesn't try their hardest to be skilled	Other	Behaviour
	E Doesn't like teaching: gets nervous in front of class	1	5	2	3	4	E Likes being in front of class, strong voice, good at explaining	Pedagogue / Leader	
	E Good at problem solving	2	1	4	3	5	E Doesn't care, wants to get on with their life: doesn't want to help	Other	Intelligence
	E Needs glasses for reading	1	5	4	1	4	E Can read books from back of the room - good eyesight	Other	R Appearance
	E Loud and chatty	1	2	1	5	1	E Likes quiet in the classroom to help concentration	Disciplinarian / Other	Behaviour
	E Helps people if they don't understand	3	1	5	2	4	E Gets shy or nervous - blames self if someone is helped incorrectly	Nurturer	
	E Goes running - really active	5	1	2	5	1	E Doesn't like to go running - too cold. Prefers to read a book in the warm.	Other	Behaviour
	E Into Religious Education - interested in different religions	4	3	5	1	2	E Doesn't enjoy learning about it - finds it boring learning about other people's lives	Other	Curriculum
TAY528	F Likes sport - sporty	4	1	1	3	5	F Old - doesn't enjoy sport that much any more	Other	Appearance / Interests
	F Worries about people - caring	5	3	1	1	2	F Doesn't really care about people - selfish	Nurturer	
	F Wanted to be a teacher	5	2	3	2	1	F Just wants a job which can be done easily - less work	Other	Commitment
	F Likes bed a lot - comfy	1	4	3	2	5	F Likes to be up and active (not lying around)	Other	Behaviour
	F Dresses up posh on a special day	1	1	2	2	5	F Just wears anything they want, it's normally just shabby	Other	Appearance
	F Wears make-up	1	3	5	3	4	F Hates wearing make-up - not actually you, it's just stuff put on your face	Other	Appearance
	F Wants money - needs it for their children and to buy more things	1	3	5	3	2	F Doesn't care about getting money at the moment - doesn't need it	Entrepreneur	R
	F Likes teaching	5	1	3	1	3	F Doesn't care about people	Nurturer	
	F Likes running in their spare time	4	1	3	5	2	F Has too much to do - no time	Other	Interests
	F Likes children, likes being with children	5	2	2	1	1	F Doesn't like other people	Nurturer	