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Text World Theory and the secondary English classroom

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August 2019

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Aston University

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Thesis summary

This thesis presents a critical investigation of a cognitive stylistic approach to UK secondary English education. It draws on a branch of cognitive stylistics, Text World Theory, a discourse-level grammar used to explain and account for the ways in which humans build, negotiate and experience vivid worlds in their minds upon engaging with language. This thesis extends the text-world framework in two broad ways: as a way of conceptualising and describing the classroom space and classroom discourse, and as a *text-world pedagogy* for the teaching of literary language and the experience of fictional worlds. The text-world pedagogy consists of a set of theoretical principles and practical teaching materials, which were developed in close collaboration with a group of practicing English teachers, and then delivered by these teachers to Year 8 (age 12-13) students. I observed, filmed and transcribed these lessons, and carried out a series of interviews with participating teachers. These transcripts were thematically indexed and analysed using methods from cognitive stylistics, in order to textually trace the emergence of the pedagogical principles in discourse.

There are a series of contributions to knowledge emerging from this work. Firstly, I show how classroom talk consists of complex text-world structures, especially during discussions of literary texts where students engage in collaborative world-building. Secondly, I show that text-world concepts and metalanguage offer students and teachers an intuitive, accessible and empowering way of thinking about how language works, legitimising personal responses which are anchored to the text. Thirdly, the text-world pedagogy was used as a facilitative tool for the teaching of grammar, providing conceptual interpretations of grammatical form and making clear connections between clause and discourse. Teachers who engaged with the pedagogy reported transformative effects on their identity, practice and beliefs about English teaching. As such, this research has important implications for cognitive stylistics, English education and curriculum policy.

Keywords

text world theory, applied linguistics, cognitive stylistics, pedagogical stylistics, English education

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Abbreviations

DfE	Department for Education
DfEE	Department for Education and Employment
GCSE	General Certificate of Secondary Education
GPS	Grammar, Punctuation and Spelling
HE	Higher Education
ITE	Initial Teacher Education
KAL	Knowledge about Language
KS	Key Stage
LATE	London Association for the Teaching of English
LINC	Language in the National Curriculum
NATE	National Association for the Teaching of English
NC	National Curriculum
NLS	National Literacy Strategy
NQT	Newly Qualified Teacher
OFSTED	Office for Standards in Education
PGCE	Postgraduate Certificate in Education
SOW	Scheme of Work

Transcription key

[...]	break
(.)	micro-pause
(1)	pause in number of seconds
<u>underline</u>	emphasis
<i>italic</i>	direct reference from a literary text
<xxx>	unintelligible data
<irrelevant>	irrelevant data

1 Introduction

1.1 Overview

This chapter introduces the research presented in this thesis. I outline the aims and main contributions of the research, situating these within the current context of UK secondary English education. I present the research questions that underpin the research and provide an overview of the chapters that follow.

1.2 Aims, context and contributions

In his introduction to *Text Worlds: Representing Conceptual Space in Discourse*, Paul Werth stresses that

language must be viewed as a phenomenon which is intimately bound up with *human experience*. (Werth 1999: 19, my emphasis)

This thesis is an exploration and application of Werth's cognitive linguistic framework, Text World Theory (Gavins 2007; Werth 1999), to a UK secondary school English setting. Focusing on Key Stage 3 (ages 11-14), it argues for a conceptualisation of the classroom and a pedagogy which foregrounds language as human experience. Text World Theory is a 'cognitive discourse grammar' (Werth 1999: 50) which explains and accounts for the ways that humans construct and negotiate rich mental representations of language known as 'text-worlds' (ibid. 51) in their minds during discourse processing, using a combination of linguistic content and their own background knowledge.

The argument for what I will call a 'text-world pedagogy' is made by analysing two datasets: a set of 19 classroom transcripts (henceforth 'the classroom dataset') and a set of 6 teacher interviews (henceforth 'the interview dataset'). The classroom dataset derives from lessons from an intervention scheme of work for the teaching of poetry, designed in collaboration between practising English teachers and me, and delivered by these teachers. The teaching materials were informed by core principles from Text World Theory and the contextual, socio-cultural conditions which current English teachers operate in. These conditions include the often-contested relationship between language and literature in curriculum policy; teachers' linguistic subject knowledge and attitudes towards language work; the nature of reading literary texts in classrooms, and grammar pedagogies. Set against this, the text-world pedagogy is a *critical* pedagogy (e.g. Pennycook 2001: 130-133) in that it seeks to challenge some of the current mainstream discourses and practises within UK English education. This includes the prevalence of decontextualised grammar within current curriculum policy (Cushing 2019a; Myhill et al 2012), and pedagogies which are underpinned by 'traditional' ideologies around the teacher as the most authoritative and expert reader of texts (Giovannelli & Mason 2015). The interview dataset derives from interviews conducted with participating teachers during the intervention, where they talked about their experiences of delivering the pedagogy.

The analytical chapters that follow first apply Text World Theory to the analysis of classroom discourse, and then evaluate the text-world pedagogy in reference to the two datasets. The thesis builds on foundational work in using Text World Theory as a pedagogy, especially in the teaching of literary language (Cushing 2018a, 2019c, 2020a, 2020b, 2021; Cushing & Giovanelli 2019; Giovanelli 2010, 2016a, 2017) and in the way that classroom discourse can be understood through a text-world perspective (e.g. Ahmed 2018; Peplow et al 2016; Taylor 2018; Whiteley 2011; Zacharias 2018). An important distinction across much of this work, and in the framing of this thesis, is Carter's (1982a: 8) distinction between 'teaching linguistics' and 'having linguistics as a foundation for classroom teaching'. Applying this distinction to the use of Text World Theory in this thesis, the aim of the pedagogy lies not in 'teaching students about Text World Theory', but rather in using Text World Theory as a 'teacher-orientated 'tool for thinking with'' (Giovanelli 2016a: 123).

My own positionality as an ex-English teacher turned academic linguist and teacher educator has been instrumental in conceptualising this thesis and its aims. Given my own background in linguistics, my approach to teaching English has always been committed to a close attention to textual detail. Whilst working in schools, I identified not just as an English teacher, but as an applied linguist with a specialism in stylistics, i.e. a 'method of textual interpretation in which primacy of place is assigned to *language*' (Simpson 2004: 2, original emphasis). I found a stylistic approach, henceforth 'pedagogical stylistics' (e.g. Burke 2010; Clark & Zyngier 2003) was enabling for students, in the way that it provided them with a facilitative set of linguistic concepts and tools to describe how they felt about literary texts with precision and confidence, with the ultimate aim being to 'sensitize students to language use within the texts chosen for study' (Clark & Zyngier 2003: 341). Additionally, pedagogical stylistics helped to 'integrate' aspects of language and literature that could at times feel 'separate' (Cushing 2018b). During my teaching career, I explored various methods of stylistics in the classroom – including *cognitive* pedagogical stylistics and Text World Theory – an experience that has shaped the research design and aims of this thesis. I found that the text-world approach offered an enabling and accessible way of thinking about language that was in line with my own growing beliefs and attitudes towards the value of integrated language-literature work. It is my hope that this research allows others to do the same.

The integrated approach to English which I advocate in this thesis is often met with resistance from students and teachers, for which there are political and professional reasons. Current UK curriculum policy at primary school (KS1-2, ages 4-10) dictates that whilst students are increasingly learning about grammar and metalanguage (e.g. DfE 2013a), this is often divorced from the study of textual meaning, and so beginning secondary school students (KS3-4, ages 11-16) have limited knowledge and experience of applying grammatical knowledge to reading and writing (Cushing 2019a). As later chapters will discuss (especially Chapter 3), the majority of UK English teachers hold specialisms and identity profiles which foreground English literature rather than linguistics and have received very little – if any – training in language or stylistics. At a more macro-level, English

teachers operate in an increasingly standardised, assessment-driven, accountability system (Goodwyn 2012a), where classroom performance has serious implications in terms of morale, reputations, confidence, salaries, career paths and career stability (Ball 2003). It is felt by many that the study of literature and its largely humanistic aims of creativity and personal exploration do not sit well within such a high-stakes educational agenda (e.g. Marshall 2017). The English teacher who aligns themselves with the ‘personal growth’ model (DESWO 1989), a cluster of pedagogical principles which centre around the child reader and place emphases on imaginative, aesthetic explorations of texts (Rosenblatt 1938, 1978) faces a serious challenge amidst the ‘pressure[s] to teach to the test’ (Marshall 2017: 40).

Set against these professional and curriculum concerns, this thesis is the first of its kind to investigate large-scale pedagogical applications of Text World Theory and cognitive stylistics to secondary school. As a ‘human linguistics’ (Werth 1999: 18-23), Text World Theory provides a way of describing language that combines text, reader, writer and context. As a pedagogy, it provides an accessible set of metalinguistic concepts and an approach to the teaching of literary language and the reading experience and resonates with what English teachers tend to believe in about their profession. The main aims of this research are thus to:

- explore how Text World Theory can be recontextualised into a usable and appropriate pedagogy for secondary school English teachers and students;
- explore how Text World Theory can be expanded and developed in order to describe the classroom space and the nature of multi-participant reading.

This thesis offers contributions to knowledge within applied linguistics, educational linguistics and cognitive stylistics, as well as to English education as a practical tool for teachers. Although I acknowledge the broad scope and ambition of such an interdisciplinary research project, I believe that this is in accordance with the principles and goals of applied linguistics (e.g. Widdowson 2006). It is also in line with my own beliefs about research aims and impact – with the findings aiming to reach both a teacher and academic audience, and to help ‘bridge the gap’ between classroom practice and Higher Education research.

1.3 Research questions

The broad aims of this thesis, together with the overview of contextual conditions and key concepts as outlined in this chapter, underpin three research questions (RQ) used to guide the research:

RQ1: How can Text World Theory be recontextualised to suit the needs of secondary English education, within current educational policy?

RQ2: How can Text World Theory operate as an analytical tool for exploring classroom discourse?

RQ3: How can Text World Theory operate as a pedagogical tool for the teaching of literary language?

RQ1 focuses on the design of the pedagogy itself, considering the socio-political and professional contexts in which English teachers currently work in. This RQ is most explicitly addressed in Chapter 5, where I outline the training of teachers, the teacher-researcher collaborative approach taken in the design of the pedagogical materials, and the particular aspects of Text World Theory that were recontextualised. In later chapters, I further address RQ1 by evaluating these pedagogical materials in reference to their applications in the classroom, drawing on the two datasets. This begins to address RQ2 and RQ3, which examine the pedagogical applications of Text World Theory. RQ2 focuses on the analytical applications of Text World Theory, extending the framework beyond its current scope to account for classroom discourse. This RQ is most explicitly addressed in Chapter 6, where I demonstrate how Text World Theory can be adapted to handle the classroom space and multi-participant reading. RQ3 focuses on exploring how Text World Theory was actualised as a teaching tool in the classroom, as a grammar that cuts across clause and discourse. This RQ is most explicitly addressed in Chapters 7 and 8, where I discuss how the text-world pedagogy was used by teachers to draw students' attention to the nature of the reading experience, account for the felt experiences during reading, and interpret grammatical structures in conceptual ways.

1.4 Thesis structure

Following this chapter, I present a critical review of the key literature in order to comprehensively frame the research in this thesis, and to provide a contextual backdrop for the text-world pedagogy described in Chapter 4 and then actualised in chapters 5 – 8.

In Chapter 2, I introduce and explore the key concepts of applied and cognitive linguistics, situating this thesis as a combination of the two: applied cognitive linguistics. I examine some of the most relevant work within applied cognitive linguistics in educational settings, including cognitive stylistics and language pedagogy. I argue for an L1 (first language) pedagogy that is informed by cognitive stylistics as way of describing the experience of reading using tools from cognitive linguistics, such as Text World Theory. I end by considering some of the barriers that researchers face in bringing cognitive linguistics into the classroom, such as teachers' knowledge of linguistics.

This is taken up further in Chapter 3, where I focus my attention on the relationship between linguistics and English teachers in the UK. Situating my review within critical language policy (e.g. Pennycook 2001; Shohamy 2006), I examine how 'macro-level' policy in the form of curriculum content and government interventions has the potential to shape 'micro-level' policy decisions taken by teachers in the classroom. I trace the history of the relationship between linguistics and teachers, problematising the 'separation' of language and literature and argue that this is a result of both macro-

level policy discourses and typical English teacher profiles. I focus in particular on National Curriculum 2014 (e.g. DfE 2013a), given that these were the policies that participant teachers in this study were working with. The above issues are then discussed in relation to English teachers' identity profiles, showing how linguistics and stylistics are not typical features of these, and further rationalising the need for a research method and a pedagogy which acknowledges this.

Chapter 4 sets out the theoretical framework used to underpin such a pedagogy: Text World Theory. In the first half of the chapter, I describe the mechanics of Text World Theory, drawing on the two main reference works of Gavins (2007) and Werth (1999). I show how Text World Theory has been applied in various contexts and with various discourse types, such as an analytical tool for literary discourse and reader response discourse. I then examine previous work which uses Text World Theory as a pedagogical tool, critiquing aspects of this work whilst further justifying my use of it in this way in this thesis. The final part of this chapter sets out the principles of the text-world pedagogy in full, which were used to design the teaching materials used in the intervention.

In Chapter 5, I outline the methodological principles and approaches undertaken in the research. Situating the study within the qualitative tradition, I argue for and justify a collaborative approach to the design of the pedagogical materials used in the intervention. I describe the content of these materials, theorising these in reference to the aims of pedagogical stylistics and the principles of the text-world pedagogy. I provide contextual information on the participants and the research site, framing this as important knowledge in which to consider during the analyses that follow in subsequent chapters. I describe the nature of the two datasets and how these were constructed and prepared for data analysis. I describe the analytical procedures, including the development of two thematic coding frameworks used to index the datasets. This leads into the following three chapters, which analyse and discuss the datasets.

Chapter 6 is dedicated to applying Text World Theory to a description of the classroom space and classroom discourse. I show how a text-world approach is sensitive to the complexities of the classroom but requires a greater emphasis on the physical environment within the 'discourse-world' (Werth 1999) in order to fully appreciate this. In analysing reader's responses to literary texts, I augment Text World Theory with Mercer's 'interthinking' taxonomy for interactional discourse (e.g. Mercer 2000), showing the textual traces of these discourse types and how Text World Theory reveals their associated world structures.

Chapter 7 focuses on the text-world pedagogy as a tool for the teaching of literary language and the reading experience, focusing primarily on the affordance of Text World Theory as a *discourse*-level grammar. Drawing on the two datasets, I textually trace the principles of the pedagogy as manifested in classroom and interview discourse, showing how teachers used Text World Theory in order to facilitate discussions of literary texts, and how students drew on personal experiences and identities in order to make sense of the fictional worlds being built in their minds. I show how participants used text-world metalanguage in order to describe these fictional worlds, arguing that

such concepts are both meaningful and accessible. Throughout the chapter, I combine this analysis of classroom discourse with my own cognitive stylistic analyses of the literary texts under discussion, showing how reader response data can be used to challenge and inform existing text-world concepts.

In Chapter 8, I show how the text-world pedagogy was augmented with concepts from clause-level grammars such as Cognitive Grammar (henceforth CG) (Langacker 2008a) in order to construct a pedagogy which is ultimately concerned with both clause and discourse. Following Giovanelli (2014a), I show how a 'concept-led' grammar pedagogy allows readers to respond to texts as 'authentic readers' (Giovanelli & Mason 2015) before returning to the grammatical structures of the text in order to account for these responses. Once again, I suggest that the use of cognitive stylistic metalanguage is particularly facilitative in this regard, providing conceptual interpretations of traditional grammatical labels.

In the concluding chapter, I reflect on the main findings from this thesis, in terms of its contributions to knowledge. I argue that a text-world understanding of secondary English education provides a nuanced way of describing how readers, text and context interact to construct meaning in multi-participant classrooms, and that a text-world pedagogy offers a usable and accessible method for English teachers to draw on in the teaching of literary language and the reading experience. I discuss some of the limitations of the research, framing these around possible avenues for future research.

I provide supporting documents, ethical forms, teacher training materials and coding frameworks in a set of appendices.

2 Applied cognitive linguistics

2.1 Overview

This chapter has two main aims: to review the relevant literature on applied cognitive linguistics in L1 educational contexts and to provide broad theoretical preliminaries for the rest of the thesis. I make the argument that cognitive linguistics offers an appropriate way of thinking about language for L1 English education and the study of literary language in classrooms. I focus on the two areas of applied cognitive linguistics that are most relevant to this thesis: language pedagogy and cognitive stylistics. My discussion of these refers to L1 English education, engaging with previous work and further rationalising the need for a more developed exploration of Text World Theory in educational settings.

2.2 Cognitive linguistics

Cognitive linguistics is an approach to the study of language, the mind and embodied experience (Croft and Cruse 2004; Evans 2019). It places central importance to the way that language usage, meaning, experience, context, conceptualisation and embodiment interact, and can be broadly characterised as a *functional* (as opposed to *formal*) approach to language (Geeraerts & Cuyckens 2007: 9). Functional approaches are primarily concerned with the communicative and social uses of language as a joint, co-operative activity (Nuyts 2007: 554). Even this brief definition already begins to point to the value of cognitive linguistics in educational contexts, which are typically dynamic and social spaces where spoken interaction is the primary mode of communication.

Croft and Cruse (2004: 1) provide three guiding principles which underpin cognitive linguistics. As will become clear in later chapters, these principles are fundamental to the design of Text World Theory, and of the text-world pedagogy itself. The principles are:

- language is not an autonomous cognitive faculty;
- grammar is conceptualisation;
- knowledge of language emerges from language use.

I now outline each of these principles in turn, showing how the first two bear particular relevance to this thesis. Cognitive linguists treat language as an ‘integral part of cognition’ (Langacker 2008a: 4) arguing that language is governed by domain general cognitive processes such as perception, memory, imagery, attention, categorisation, analogy, movement and vision. It posits that when people use language, they carry out the same kind of cognitive processes that they do when carrying out other cognitive and physical tasks such as memory retrieval, sensory and category perception, and motor movement (Johnson 1987; Taylor 2007). Given that this differs from many other theoretical conceptualisations of language, many descriptions of cognitive linguistics are made in contrast to

other linguistic paradigms, most notably generative linguistics (e.g. Chomsky 1957), which considers language to be an autonomous, ‘self-contained’ cognitive system (Wasow 2003). As this thesis will argue (particularly Chapters 7 and 8), the autonomy principle has implications for how the teaching of reading and literary language is conceptualised, in building a pedagogy geared around imagery, senses, memory, movement and how ‘real-world’ human experience maps onto the experience of fictional worlds.

The second principle is that grammar is conceptualisation. Language is a system made up of form-meaning pairings (Croft & Cruse 2004: 257-262), where a ‘form’ is a type of grammatical construction that can be written, spoken or gestured, and a ‘meaning’ is the semantic content associated with that form. Linguistic meaning is built on ‘conceptual’ or ‘encyclopediac’ semantics (e.g. Croft & Cruse 2004: 30-32; Langacker 2008a: 27-54), whereby forms are polysemous and provide ‘access’ to an individual’s experiential knowledge (Langacker 2008a: 38-40). For example, the form *table* can be represented through different modalities (writing, speech or sign) and has a conventional meaning that derives from and is dependent upon a culture and discourse community. If somebody uses the word *table* in discourse, this then profiles a concept of TABLE, triggering a corresponding mental representation and sense of meaning which derives from actual experiences of tables in the real world: sitting at one, eating at one, making one, and so on. Given that people have different experiences in the world, they subsequently have different, but overlapping meanings for the same forms. As this thesis will show, this view of meaning is especially important within classroom discourse and literary interpretations because it acknowledges variation in the ways that form-meaning constructions are conceptualised. A related concept is that of *construal*, namely a person’s ability to conceptualise and represent the same situation in infinitely different ways (Langacker 2008a: 43).

Thirdly, the principle that knowledge of language emerges from language use posits that meaning is experiential, referred to as a ‘usage-based’ approach language description (e.g. Tomasello 2003). In this, what a speaker knows about a language is acquired through an inductive process, emerging from language use to serve a primarily social function (e.g. Croft 2009). As such, I argue that cognitive linguistics is a highly appropriate framework for understanding multi-participant and dynamic discourse, such as that which appears in educational contexts.

Given that cognitive linguistics is an ‘enterprise’, not a ‘theory’ (Evans 2019: 3), it has produced a wide scope of research outputs. These include, but are not limited to: features and categorisation (e.g. Lakoff 1987; Rosch 1975, 1977); figure-ground configuration (e.g. Langacker 1987; Talmy 1983); conceptual structure and image-schemata (e.g. Johnson 1987); frames, schemas and scripts (e.g. Fillmore 1977; Schank & Abelson 1977); conceptual spaces and discourse tracking (e.g. Fauconnier 1994, 1997; Fauconnier & Sweetser 1996; Emmott 1997); language change (e.g. Bybee 2010); language acquisition (e.g. Tomasello 2003); additional language teaching (e.g. Holme 2004, 2009; Littlemore 2009; Tyler 2012); conceptual metaphor theory (e.g. Lakoff & Johnson 1980; Kövesces 2010); cognitive approaches to grammar (e.g. Langacker 1987, 1991, 2008a; Taylor 2002,

2019), text-worlds (e.g. Gavins 2007; Werth 1999) and cognitive stylistics (e.g. Gavins 2013, 2016; Gavins & Steen 2003; Giovanelli 2013; Semino & Culpeper 2002a; Stockwell 2002a, 2009a; West 2012, 2016). Of these, it is text-worlds and cognitive stylistics that has particular implications and uses for this thesis as pedagogical applications, and so are given detailed treatment in Chapter 4 and section §2.4.2, respectively. Before considering the nature of applied cognitive linguistics, I outline its parent discipline, applied linguistics.

2.3 Applied linguistics

Definitions of applied linguistics typically include the addressing and investigation of ‘real-world’ concerns in which language is an important issue, using tools and theories from linguistics itself to do so (e.g. Brumfit 1995: 27). Given the scope of contexts where language is an important issue, applied linguistics has a vast number of outputs and so can be difficult to define satisfactorily (Davies & Elder 2004a: 3-5). I resist attempting to capture it in a straightforward way, instead foregrounding my own research *commitments* and *principles* of applied linguistics, used as a set of guides which permeate this thesis:

- I think not of language ‘problems’ in objective terms, which suggest a distinct ‘solution’, but of language ‘issues’, which can be discursively and critically understood (e.g. Johnson 2018: 56-59).
- Research in applied linguistics should be context-sensitive and aim to have positive benefits for the participants operating in that context.
- The development of linguistic theory itself is a peripheral, not central concern to applied linguistic work.

The enormity of applied linguistic research is reflected in the number of handbooks (e.g. Davies & Elder 2004b; Kaplan 2010; Simpson 2011) dedicated to the subject. Across such works, applied linguistics deals with areas including, but not limited to, language policy and planning (e.g. Shohamy 2006), critical discourse analysis (e.g. Fairclough 2010), stylistics (e.g. Gibbons & Whiteley 2018; Simpson 2004) and language pedagogy (e.g. Giovanelli 2014a; Tyler 2012). It is the last of these two that this thesis is most concerned with, and for that reason, I focus primarily on these areas in the following sections.

The research in this thesis deviates from prototypical applied linguistic work on language pedagogy and literary discourse. Whereas much work in language pedagogy has been concerned with multilingual L2 education - often thought of as the ‘definitive version’ of applied linguistics (Davies & Elder 2004a: 1-3) - the work in this thesis is concerned with L1 education. Much work in literary discourse has been concerned with introspective analyses of literary texts, whereas this thesis is chiefly concerned with pedagogical applications of cognitive stylistics.

Finally, I see this work as *critical* applied linguistics (e.g. Pennycook 2001) in that as its starting point it views classrooms as non-neutral complex sites of power and ideologies, and argues for a democratic pedagogy that seeks to re-distribute power through shared literary readings, de-centering the teacher as an ‘authoritative reader’ and championing the student voice and experience. This places the work in opposition to ‘traditional’ pedagogies, which typically foreground the teacher as the sole expert whose ideas are valued above those of their students, and are associated with transmissive teaching methods such as rote learning, memorisation and an emphasis on teacher talk (see for example Kirschner et al 2006, Chapter 3 for a discussion in reference to current education policy).

2.4 Applied cognitive linguistics

In this section, I present the scope and nature of applied cognitive linguistics, discussing previous examples of this kind of work, and making the argument for further work, especially in how cognitive linguistics might be useful for school teachers.

The fact that applied linguistics now has various sub-divisions marked in different ways (e.g. applied cognitive linguistics; applied psycholinguistics) is telling of the fact that researchers working with different theories of language are increasingly concerned with their applications. Following the theoretical foundations of cognitive linguistics which took place in the 1970s-1990s, research took a ‘empirical turn’ and ‘social ‘turn’ (e.g. Croft 2009; Harder 2010; Langacker 2016; Luodonpää-Manni et al 2017; Schmid 2016), embracing data based on ‘real-life’ language usage, incorporating tools from sociolinguistics, and producing more socioculturally sensitive analyses. However, critics argue that cognitive linguistics still neglects social aspects of language (e.g. Dąbrowska 2016: 485-486), and much work is needed to make cognitive linguistics truly ‘social’ (Croft 2009). In an interview, Dick Geeraerts sets out a number of reasons why cognitive linguistics needs an applied and social angle, resonating with the quote from Werth on the ‘human’ dimension of language which opened this thesis:

cognition is a social phenomenon: the embodiment of language is not just a physiological embodiment, it is also a form of social situatedness. People are part of a culture, and so are their ideas; we get our concepts not just through our bodies but also (and perhaps even primarily) through our cultural environment. (Marín-Arrese 2007: 291)

Croft (2009) argues that the integration of social and cognitive linguistic perspectives provides an ‘important step forward in providing a genuine approach to the whole of language’ (ibid. 395). He calls on cognitive linguists to draw on methodological and epistemological practices from sociolinguistics, adopting qualitative-based methods such as interview and ethnography, as well as the inclusion of participant demographic information and world-views, researcher sensitivities to context and democratic methods of investigation. It is only with such socially sourced data that cognitive linguistics can truly be prefixed with an ‘applied’ or ‘social’ label and be a linguistic framework of socially-situated cognition (Kristiansen & Dirven 2008: 3). Because Text World Theory is a cognitive

linguistic framework rooted in human social interaction, it is well-placed to deal with ‘real-world’ data (see Gavins 2007: 6), and, I argue, well-placed as a pedagogy for the teaching of literature. In Chapter 4 I justify my use of Text World Theory further, and in Chapter 5 I describe the methods undertaken in this thesis, where I further emphasise my commitment to social methods of cognitive linguistic research.

Rather unsurprisingly given the focus in its parent discipline, applied cognitive linguistics has been concerned primarily with language education, mostly in L2 contexts (e.g. Holme 2004, 2009; Littlemore 2009; Pütz 2007; Pütz et al 2001; Tyler 2012). However, recent years have seen an emerging research interest of applied cognitive linguistics to L1 education, in terms of specific pedagogical interventions (e.g. Cushing 2018a, 2019c, 2020a, 2020b; Cushing & Giovanelli 2019; Giovanelli 2010, 2014a, 2016a, 2017), modelling teacher and student knowledge (Ahmed 2018; Cushing 2019b; Zacharias 2018) and describing reading within classrooms (Giovanelli & Mason 2015; Mason 2016a, 2016b). In addition, the existence of UK-based special interest groups such as *Cognitive Linguistics and Research in Education* and workshops such as *Cognitive Approaches to Language in Education* have helped to create a ripe time for applied cognitive linguistic research in L1 education, of which this thesis contributes to.

2.4.1 Language pedagogy

Language pedagogy was one of the earliest explorations of applied cognitive linguistics. In this thesis, I argue that a pedagogy informed by cognitive linguistics – and specifically Text World Theory – offers enormous potential to L1 English teachers, as a flexible set of conceptual and pedagogical tools. This section presents some of the benefits of a cognitive linguistic approach and looks at some of the previous work in this area. I first outline work in L2 contexts, before looking at L1 contexts.

The scope of cognitive linguistics’ influence on L2 language pedagogy can be seen in the readers and handbooks that have appeared since the turn of the century (e.g. De Knop & De Rycker 2008; Holme 2004, 2009; Littlemore 2009; Pütz et al 2001; Robinson & Ellis 2008; Tyler 2012). Across these works, it is argued that the principles of cognitive linguistics (as described in §2.2) offer a conceptually sound and accessible way of learning and teaching about language, where contextual linguistic meaning is prioritised over abstract rules and constraints. Although theoretically convincing, a limitation of such research is the lack of empirical data from the classroom, a drawback which is acknowledged in most. Next then, I discuss a number of studies which do draw on classroom data in their arguments for the place of cognitive linguistics in education.

The majority of such work has tended to focus on the teaching and learning of one specific grammatical construction, drawing in particular on CG (e.g. Langacker 2008a). For example, Verspoor and Huong (2008) use a Randomised Control Trial to measure the pedagogical efficacy of construal in teaching definiteness in noun phrases. Students were asked to conceptualise how nouns are construed as a result of the article that precedes it, and how topographical metaphors (count nouns

being conceptualised as individuated and bounded, and mass nouns as non-individuated and unbounded) can aid learning. Post-intervention results indicated that those students taught in the ‘cognitive’ group (as opposed to the control group) showed significant gains in article comprehension. A study by Taniguchi (2018) uses the notion of action chains (see Langacker 2008a: 355-357) and an ENERGY metaphor to suggest methods for teaching canonical clause structures in English and Japanese, where learners were asked to compare energy transfer across a clause to energy in physical situations (see §8.5 for a discussion of this within the text-world pedagogy), drawing direct links between grammar as a concrete and abstract system. Studies on aspect (e.g. Niemeier & Reif 2008), prepositions (e.g. Evans & Tyler 2005), phrasal verbs (e.g. Dirven 2012), modality (e.g. Tyler et al 2010) and conditionals (e.g. Dolgova Jacobsen 2018; Werth 1997a) also argue for the affordances of a cognitive linguistic approach, in foregrounding a meaning-orientated grammar that has correlates with bodily experiences such as figure-ground orientation and movement. A particularly interesting discussion is provided by Roche and Suñer (2016), who explore grammatical metaphor and the role that multimodality plays in teaching grammar. They provide a series of still images and animations to represent different grammatical constructions, such as a SPOTLIGHT metaphor for figure-ground organisation, where the agent of a clause is the participant under the spotlight and the patient is in the shadow, concretising the way that syntactical arrangements can be construed.

The principles outlined in Liamkina and Ryshina-Pankova’s (2012) cognitive pedagogical grammar provide a suitable point in which to end this section, given that they resonate closely with the arguments presented in this thesis. Although the study is lacking from empirical classroom data, their ‘functionalist’ grammar pedagogy highlights the discovery-based nature of grammar, turning teachers and learners into ‘language researchers’ (ibid. 274). Their seven principles for their pedagogy are as follows (ibid. 272-275):

1. Grammar is a resource for making meaning.
2. Grammar is a system of choices.
3. Grammatical forms are inherently meaningful.
4. Different languages have prototypical construal options.
5. Grammar is mainly a discourse level – not clause level – phenomenon.
6. Languages are acquired alongside general cognitive mechanisms.
7. Functional grammars turn teachers and learners into researchers.

Such principles resonate with the ones laid out by Giovanelli (2014a: 28-35), which I outline in §2.5, and the text-world pedagogy designed for the purposes of this thesis (§4.9). Although further validation of the application of cognitive linguistics to L2 language learning is needed, the studies above are all unanimous in the suggestion that cognitive linguistics is beneficial, in how learners come to more accurately conceptualise abstract domains of language. However, as noted above, and by

Dolgova Jacobsen (2018: 690), one barrier to this validation is that fact that teachers must first be trained in cognitive linguistics, which requires a significant amount of expertise, time and financial resources. This is especially true for L1 English education, given that cognitive linguistics is unlikely to be part of the ‘prototypical’ English teacher’s repertoire (an issue I return to in Chapter 3). However, emerging work is demonstrating the usefulness of a cognitive linguistic approach within L1 contexts, of which this thesis seeks to contribute further towards. This work is limited to a handful of studies, which I summarise here before describing the most relevant of these in Chapter 4, in reference to Text World Theory in particular.

Giovanelli (2014a) provides a book-length treatment on pedagogical principles and methods for the application of cognitive linguistics to the teaching of L1 grammar. The work includes a rationale for a number of key concepts from cognitive linguistics, including conceptual metaphor, action chains, deictic shifts, figure-ground arrangement and Text World Theory. Of central concern to these is the notion of a concept-led grammar pedagogy (*ibid.* 8) (see also §2.5), where bodily experiences and cognitive processes are at the forefront of the pedagogy, rather than grammatical terminology. This thesis adopts a similar approach, which I return to in §4.9. A shorter, but useful overview of concepts from cognitive linguistics for English teachers is provided by Trousdale (2016).

In terms of classroom-based research, work in applied cognitive linguistics and L1 language pedagogy has focused on developing the pedagogical applications of cognitive stylistics, specifically Text World Theory (Cushing 2018a, 2019c, 2020b; Cushing & Giovanelli 2019; Giovanelli 2010, 2016a, 2017). In addition, Cushing (2020a) looks at how the CG notions of action chains and energy transfer can be applied to exploring canonical clause structure in the teaching of literature, within a text-world pedagogy (see §8.5). These studies are given greater treatment in Chapter 4, in a detailed discussion of applied Text World Theory.

2.4.2 Cognitive stylistics

Cognitive stylistics, with its close associations to Text World Theory, is the broad framework that I draw on in this research. This section provides a necessary preliminary discussion of cognitive stylistics before I return to a comprehensive description of Text World Theory in Chapter 4.

Cognitive stylistics has been one of the biggest innovations in stylistics since the turn of the century (e.g. Giovanelli 2013; Gavins and Steen 2003; Semino & Culpeper 2002a; Stockwell 2002a, 2009a; West 2012, 2016), a partial product of the ‘cognitive turn’ that took place within the humanities in the late twentieth century (e.g. Tsur 1992; Spolsky 1993; Steen 1994; Turner 1996). As a method, cognitive stylistics

combines the kind of explicit, rigorous and detailed linguistic analyses of literary texts that is typical of the stylistic tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language. (Semino & Culpeper 2002b: ix)

Extending and augmenting ‘traditional’ stylistics, cognitive stylistics complements existing theories and methods by adding a cognitive dimension to the reading experience and textual interpretation, investigating how language relates to cognitive structures and processes. Thus, it interprets discourse using tools from cognitive linguistics, such as text-worlds (e.g. Gavins 2000, 2001, 2005a, 2005b, 2007, 2010, 2013, 2016; Giovanelli 2013; Hidalgo-Downing 2000a, 2000b, 2000c; Norledge 2012; Nuttall 2014, 2015, 2017; Werth 1994, 1995a, 1995b, 1997a, 1997b, 1999; Whiteley 2011, 2016a), scripts and schemas (e.g. Semino 1997; Stockwell 2006) deixis and linguistic displacement (e.g. McIntyre 2007); conceptual metaphor theory (e.g. Browse 2016; Charteris-Black 2004); and cognitive grammar (e.g. Browse 2018a, 2018b; Giovanelli 2018b; Giovanelli and Harrison 2018; Harrison et al 2014; Nuttall 2018). Research in cognitive stylistics has provided analysts with the ability to account for and describe how, for example, textual patterns trigger deep emotional responses, how readers become immersed within fictional worlds, how readers attribute minds to fictional characters and how literature resonates with aspects of readers’ experiences in the ‘real’ world. Cognitive stylistic analyses insist on a close reference to the text – as Stockwell (2016a: 151) argues, a ‘statement about a literary world has to have a textual correlate that is articulable and comprehensible to other readers’. This commitment of anchoring readers’ responses to textual patterns formed a major part of the text-world pedagogy.

2.4.3 Cognitive stylistics, reader response and English teaching

As a result of developments in cognitive stylistics, researchers now have the tools to explain and account for readers’ responses in systematic ways. This builds on both ‘traditional’ stylistics and ‘traditional’ reader response work in that cognitive stylistics is able to describe the underlying cognitive processes that take place during reading, modelling ‘the interaction between linguistic form and a reader’s mental processing’ (Whiteley & Canning 2017: 77). The use of reader response data offers a valuable addition to work in cognitive stylistics, in that it can further test and validate some of the introspective claims made by academic stylisticians. Incorporating reader response data counters some of the criticisms often directed at stylistics, for being too introspective or treating the reader as a ‘ghost’ Stockwell (2012: 2). Indeed, much recent work in cognitive stylistics has been concerned with the ‘real’ or ‘non-expert’ reader, drawing on empirical reader response data generated from reading groups (e.g. Allington & Swann 2009; Burke et al 2016; Canning 2017; Harrison & Nuttall 2018; Nuttall 2015, 2017; Peplow 2011, 2016; Peplow & Carter 2014; Peplow et al 2016; Whiteley 2010, 2011, 2014, 2016a, 2016b; 2016c; Whiteley & Canning 2017). In terms of this thesis, ‘naturalistic’ (as opposed to laboratory controlled) reader response studies are of most relevance, defined as readers reading in ‘natural’ environments where reading is seen as a social and interactional practice of meaning construction (Whiteley & Canning 2017: 76-77). These ‘natural’ environments have included contexts such as adult reading groups (e.g. Peplow 2011; Peplow et al 2016; Swann & Allington

2009); seminars (Harrison & Nuttall 2018); online reviews (Nuttall 2017); classrooms (e.g. Cushing 2018a, 2019c; Cushing & Giovanelli 2019; Giovanelli 2019; Giovanelli & Mason 2015) and reading groups in schools (Barajas 2015; Barajas & Aronsson 2009). As Chapters 6, 7 and 8 will show, the use of cognitive stylistics – specifically Text World Theory – is particularly useful in accounting for the way that readers talk about the kinds of conceptual representations that texts create for them, but so far has received limited explorations in terms of classroom discourse. Chapter 6 explores the use of Text World Theory as a reader response tool in detail. In the analysis chapters that follow, I combine my own introspective analyses of texts with reader response data.

Because cognitive stylistics involves the close, systematic description of texts in a way that is rooted in reader response and reader-experience, I argue that it is an ideal method for the teaching of English in schools, deployed as a *cognitive pedagogical stylistics*. This operates much in the same way as ‘traditional’ pedagogical stylistics, defined as the ‘application of stylistic techniques in teaching, though not necessarily the teaching of stylistics *per se*’ (McIntyre 2011: 10, original emphasis; see also Zyngier & Fialho 2016). *Cognitive pedagogical stylistics* then, builds on this by taking what we know about both textual patterns and reading and combines these together to provide a complete description of the literary experience. Although there is a body of work investigating stylistics in schools (see §3.5), the exploration of *cognitive* stylistics in schools is at an early stage yet has indicated a strong potential in terms of pedagogical value (e.g. Cushing 2018a, 2020a, 2010b; Cushing & Giovanelli 2019; Giovanelli 2016a; 2017). This thesis seeks to build on this work, most notably in Chapters 7 and 8.

2.4.4 Cognitive stylistics and systemic functional grammar

At this point, I briefly outline how my use of cognitive linguistics and stylistics is not intended to be a dismissal of closely related ‘allies’ such as systemic functional grammar (SFG). I focus on SFG here given that it shares commonalities with cognitive approaches, the most relevant of these to this thesis being that language structure and its analysis cannot be divorced from the context of usage in which it appears (Nuyts 2007: 543). SFG has long been a feature of research in stylistics (e.g. Halliday 1971; Kennedy 1982; Simpson 1993) and so the rise of cognitive stylistics has seen an increased amount of work which compare the two frameworks (e.g. Browse 2018a; Nuttall 2018: 52-54).

SFG offers a rich body of linguistic knowledge relevant to English education. Clark (2019), French (2010) and Williams (2005) provide overviews of this, specifically in how it is a contextually sensitive, descriptive grammar which is orientated towards meaning, framing language as ‘choice-driven’ rather than ‘rule-driven’ (Clark 2019: 52). These ‘choices’ are made with consideration to discourse and clause level patterns, in thinking about how the *genre* of a text is correlated with the *register* features, framing language as a ‘semiotic system’ for making meaning (Halliday & Matthiessen 2004: 31-48). The value that SFG gives to macro-contexts and discourse makes it a particularly attractive grammar in pedagogical terms then, because it allows learners to make explicit

connections between grammatical structures and different text genres, both in their writing (e.g. Berry 2016) and in their analysis of texts (e.g. French 2010). SFG has had a fair amount of influence in UK schools (see Clark 2019: 21-27), from underpinning the materials in the *Language in the National Curriculum* project (see Carter 1990b) and the specification content of A-level English Language, to the genre-based policy of the National Strategies, to the KS3 grammar work undertaken by Myhill and colleagues (e.g. Myhill et al 2012, Myhill 2018). Some of these are explored further in the following chapter.

One of the reasons why much research in contemporary stylistics has shifted from SFG towards cognitive approaches is grounded in a criticism levelled towards SFG: that it is somewhat limited in the way it theorises the conceptual and experiential effects of discourse processing (Browse 2018a; Nuttall 2018: 52-54). This shift is not intended to be a dismissal of SFG, but merely an indication of the eclectic and progressive nature of stylistics as a discipline in looking to new approaches in order to make better sense of how literary experiences work (Gavins 2012; Browse 2018a: 122). Because cognitive grammars use insights and empirical support from reader response studies (Whiteley & Canning 2017: 77-78) and cognitive psychology (e.g. Dodge & Lakoff 2005; Matlock 2004), they provide greater analytical power in investigating the relationship between mind and language. For instance, cognitive stylistic accounts of literary texts might place emphasis on how mental representations of language are triggered by ‘world-builders’ (Gavins 2007: 35-52; §4.5.1; §7.5 and §8.3.1) which attract different degrees of perceptual attention or attractiveness and have direct correlates with bodily experiences (Stockwell 2009a: 25). Chiming with the concept-led pedagogy advocated for in this thesis, Text World Theory is innovative in that its analyses lead with the cognitive experience of the reader and the context of reading, framed as the ‘discourse-world’ (Gavins 2007: 18-34; §6.2; §7.4), rather than SFG analyses which tend to lead with the text (see Gavins 2012: 360). Browse (2018a) adds to this by focusing on how clause-level phenomena can be investigated using tools from cognitive grammars, in particular in how readers build text-worlds in accordance with their own construals, often resisting the kinds of construals served up by story world characters. He concludes:

a major advantage of CG over SFG is the way that it models the interaction of text and discourse participant knowledge. Readers are active participants who bring their conceptual “baggage” to the discourse event in order to construct meaning. (Browse 2018a: 141)

As a cognitive discourse grammar with increasing evidential support from reader response studies, Text World Theory offers English education a context-sensitive, composite framework of linguistic meaning, made up of text-level, conceptual interpretations of grammatical form and discourse-level descriptions for conceptual processing. It should be noted that Text World Theory is not dismissive of SFG, but draws on it, most notably in its taxonomy of verb processes (see for example Gavins 2007: 53-72), and this is employed in the text-world pedagogy outlined in §4.9.

2.5 The benefits of an applied cognitive linguistic pedagogy

Within the discipline of linguistics as a whole, cognitive linguistics is often positioned (and positions itself) as ‘the Other’ (Taylor 2007: 567). The same is true of *applied* cognitive linguistics, offering a radically different way of thinking about language pedagogy and teacher knowledge. For this reason alone, I suggest that it is worthy of research, but also poses a challenge, given its relative obscurity within current L1 English education discourse. Chapter 3 discusses some of the reasons for this limited presence.

As argued by Giovanelli (2014a: 6), applied cognitive linguistics has the potential to shift debates about language study towards pedagogical ones, rather than the political and ideological ones which have tended to dominate discourse about grammar within education (e.g. Cameron 2012: 79-116). One reason for this is that cognitive linguistics positions itself as an enterprise primarily concerned with what language users *do* with language, rather than the kinds of rules and constraints that govern language use (Evans 2019: 109-114). As shown in the preceding section, cognitive linguistics offers a theoretically robust understanding of cognition, something largely absent from its closest ‘ally’ of functional linguistics (Geeraerts & Cuyckens 2007: 9; Nuyts 2007). I would also suggest that these two reasons are true of cognitive stylistics, given its focus on accounting for *what* and *how* textual patterns and readers create conceptual effects and experiences during reading.

Given the kind of tension and debate surrounding grammar teaching in schools, commonly referred to using a WAR metaphor (e.g. Locke 2010), I suggest there has never been a more pertinent time to provide teachers with an alternative way of thinking about language. Although I will develop this argument further in Chapter 3, it is worth noting that others too have called for reconceptualisations of language study within current curriculum policy and practice. For instance, Hancock and Kolln (2010) point to the possibility of a ‘solution’ being in the form of functional-based grammars such as SFL and Cognitive Grammar, both of which foreground linguistic meaning:

The solution may very well be offered by grammars that show a close, dynamic connection between *the forms of grammar and the meanings they convey*, including the meanings we most often associate with discourse [...] systemic functional grammar [...] and cognitive grammar. (Hancock & Kolln 2010: 35, my emphasis)

For teachers, cognitive linguistics is different because of the way it construes language: not as a series of component parts, but as a system of meaning that is inherently iconic, with no ‘separation’ between grammatical form and meaning. This kind of meaning-orientated grammar has long been yearned for by those who criticise the ‘naming of the parts’, feature-spotting pedagogy (e.g. Carter 1990a), characterised in particular by aspects of the UK curriculum such as the current primary school grammar tests, of which I return to in §3.4.4 (see also Cushing 2019a). In particular, cognitive stylistics offers a pedagogy for English studies that is rooted in close textual analysis and reader

response data, moving away from impressionistic responses and feature-spotting towards the rigorous interpretation of *how* language constructs meaning.

In terms of more specific and practical affordances of cognitive linguistics within L1 education, Giovanelli (2014a: 28-35) offers six key principles which highlight the cognitive, experiential and social view of language, and underpinned by a concept-led pedagogy. Using the headings offered by Giovanelli, I expand on these by discussing some of the pedagogical implications and affordances of each principle, which go on to underpin the design of the pedagogical materials used in this research.

1. *Language uses the same set of cognitive processes as other areas of knowledge and learning.*

Linguistic patterns in texts can be seen to correlate the way that we perceive sensory experiences in the world, such as figure-ground alignment in our perceptual fields. The affordance of this in the classroom is that explorations of language begin and are aligned with aspects of cognition that students are already familiar with, such as vision, memory and movement. Accordingly, knowledge about language (KAL) builds on things that students already know, rather than being something that is abstracted from other domains of experience. The text-world pedagogy in this thesis makes use of this phenomenon, drawing primarily on how readers' knowledge is modelled in Text World Theory, but also from CG (e.g. Langacker 2008a) and textual attractors (Stockwell 2009a).

2. *Meaning is embodied through the interaction of our bodies in the physical world.*

The embodiment principle in cognitive linguistics entails that linguistic meaning derives from the way that humans move and orientate their bodies (Lakoff 1987). For example, expressions involving orientation (e.g. 'I'm feeling *down*') or motion (e.g. 'I'm *moving forward* with my work') are correlated to bodily movement and orientation (Lakoff 1987: 276-277). Central to this is the notion of image-schemas (Johnson 1987), basic cognitive templates for physical experience such as paths through space, containment and force. Cognitive approaches to grammar (e.g. Langacker 2008a; Taylor 2002) are built on this principle, such as the concept of clause structure being a manifestation of the transferal of energy from one entity to another. Text-worlds are defined as conceptual 'spaces' that participants create, enter and exit during discourse processing. Transferred to the classroom, the embodiment thesis sees the human body itself as a pedagogical resource that can be exploited for developing KAL. The text-world pedagogy makes use of physical space and the body, notably in the teaching of clauses (§8.5) and also in the way that teachers used gesture and diagrams to explain text-world concepts (e.g. §7.5.1).

3. *Words act as reference points to stores of knowledge that we use to communicate with each other.*

Cognitive linguistics treats word meaning as encyclopedic rather than dictionary-like (Croft & Cruse 2004: 30-32), and words have the capacity to trigger unrealised, remote and hypothetical situations

(Gavins 2007: 91-108). The encyclopedic view of word meaning has obvious pedagogical implications in that students can draw on their own knowledge of the world in their exploration of texts. Developing KAL then becomes something that is student-centered, seeing students as holding rich cognitive resources which serve an important role in the classroom, and theoretically challenging the kind of transmissive, teacher-dominated pedagogy that can often characterise literature teaching (e.g. Mason & Giovanelli 2017: 325-326). Text World Theory treats experiential knowledge and encyclopedic meaning as part of the discourse-world (Gavins 2007: 18-34), and this was made to be an explicit framing of language throughout the entire pedagogy, having important implications for the textual characteristics of discourse about literature.

4. Grammatical patterns are meaningful in that they provide an idiosyncratic perspective on the events they describe.

Grammatical construal (Langacker 2008a: 55-89) is a cognitive linguistic notion describing the way that humans perceive and represent the same situation in alternative ways. This occurs in terms of degrees of specificity (from schematic to granular), focus (what participants choose to foreground, look at and pay attention to) and perspective (the vantage point from where a participant constructs or views a scene). In the text-world pedagogy, construal is ‘reconstrued’ as ‘choice’: that the patterns writers choose to use have implications for how these are then interpreted by readers (see also Myhill 2011a, 2011b).

5. We conceptualise, understand and explain the abstract through the concrete.

Our everyday experience of language makes extensive use of metaphor. Early work in cognitive linguistics (e.g. Lakoff & Johnson 1980) showed that metaphor is a cognitive and linguistic phenomenon, where people conceptualise abstract experiences or ‘target domains’ (e.g. LOVE, POLITICS, TIME, LANGUAGE) in terms of more tangible, physical experiences or ‘source domains’ (e.g. JOURNEY, WAR, MONEY, CONSTRUCTION). For instance, LANGUAGE is often conceptualised in terms of CONSTRUCTION, manifesting itself in linguistic metaphors such as ‘grammar is the *foundation* of meaning’ and ‘the *structure* of communication’. Each metaphor has a source to target ‘mapping’ (e.g. Kövecses 2010: 6-9), a set of correspondences between domains that characterise the internal constituents of the metaphor. As an example, mappings in the LANGUAGE IS CONSTRUCTION metaphor might look as follows (adapted from Cushing 2019b):

CONSTRUCTION	→	LANGUAGE
writers and readers	→	architects, designers, builders
language	→	construction materials
texts	→	constructions
writing and reading	→	designing and constructing
stable structure	→	grammaticality
unstable structure	→	ungrammaticality

Figure 2.1: Mappings in the LANGUAGE IS CONSTRUCTION metaphor

As later chapters will explore in greater detail, metaphor is central to the way that many cognitive stylistic concepts are defined, such as world-building and energy transfer. Because of this, metalinguistic metaphor forms an important part of the text-world pedagogy, as well as providing various source domains through which LANGUAGE and other metalinguistic concepts come to be framed.

6. Language is ‘usage-based’, learnt through experience and situated in real purposes and motivations for use.

Cognitive linguistics offers a pedagogical model that emphasises the way that language ‘relates to our conceptual world and our human experiences’ (Pütz 2007: 1142), with language events being formed from a system of choices that are motivated by the contextual parameters in which they occur. In a language event, participants draw on different kinds of registers, with educational contexts having both implicit and explicit codes for using language, governed by the particular social parameters in which discourse occurs (e.g. Eckert 1989). It follows from these principles that a truly applied cognitive linguistics offers an integrated description of how language, thought, body and culture interact. The text-world pedagogy, outlined in §4.9, discusses a further theorisation of this in terms of building a pedagogy appropriate for secondary school teachers and students.

2.5.1 Barriers to applied cognitive linguistics

Any researcher looking to ‘recontextualise’ (Bernstein 1990, 1996) any model or theory of language to schools faces a number of barriers and challenges. I outline some of these challenges here, returning to them in detail in the following chapter. Clark (2019) argues that the most pressing challenge in recontextualising theoretical grammars into schools is in

how to introduce it to teachers such that it can be drawn upon in ways that have affordance and purchase with their own pedagogic practices, knowledge about language and the wider cultural and policy contexts within which those practices are situated. (Clark 2019: 10-11)

This is echoed in De Knop and De Rycker’s discussions of recontextualisation, of which focuses on cognitive linguistics specifically:

like any other comprehensive theory of language, cognitive linguistics is faced with the problem of turning a rich, specialised and emerging body of applied cognitive linguistic research into a practical guide for foreign-language teachers, course designers and materials writers. (De Knop & De Rycker 2008: 4)

What these quotations point to then, is the requirement that a pedagogical grammar aligns with teachers' own knowledge, beliefs and day to day experiences, as well as considering the socio-political contexts in which they operate. An immediate concern is that many English teachers typically have limited linguistic subject knowledge, primarily as a result of very few language/linguistics graduates entering the profession (see Blake & Shortis 2010; Giovanelli 2015), and secondly due to the fact that there is typically very little provision for language work on the majority of teacher education programmes, and on many English undergraduate programmes (Giovanelli 2016b). With reference to cognitive linguistics then, the challenge is perhaps even bigger, because the recontextualisation and language education provision is concerned with a theory of language which is likely to be novel to the majority of teachers.

A second challenge lies at a more practical level, in *how* theory and research is disseminated to teachers, which typically requires a significant amount of time and financial resources (McIntyre & Price 2018). Access for teachers and teacher trainers to the latest developments in linguistics and language is crucial then, if applied cognitive linguistics is to stand any chance of having a real 'impact' in schools. There are scatterings of such examples where this has happened, mostly in the form of workshops for teachers at the *National Association for the Teaching of English* (NATE) and various UK universities including Aston, UCL and Sheffield. In addition, the *Studying Fiction* blog (<https://studyingfiction.com/>) is a website run by linguists with short articles exploring practical examples of applying cognitive linguistics to L1 English education. The Text World Theory website (<https://textworldtheory.org/teachers/>) includes a section for teachers, with short articles and teaching principles and materials. Importantly, dissemination should not just be a 'top-down' process (Clark 2019: 11), but one where teachers and their professional concerns are genuinely respected, with researchers engaging in collaborative work. I make this commitment in this thesis and suggest that this was a key aspect of the 'success' of the design and implementation of the text-world pedagogy. These decisions are discussed in greater detail in later sections, most notably in §4.9 in terms of designing the principles of the text-world pedagogy, and in Chapter 5, in choosing appropriate methodological tools and approaches.

2.6 Review

This chapter explored applied cognitive linguistics, focusing specifically on L1 English education. I made the argument that cognitive linguistics offers an approach to the study of language that differs from the prototypical ways in which language is thought about in schools and offers a number of

affordances in this setting. I showed that whilst previous work has focused on L2 education, cognitive linguistics is beginning to have increasing influence within L1 contexts. One of the most innovative and relevant applications of cognitive linguistics to this thesis is in the form of cognitive stylistics, which offers a way of describing the reading experience whilst retaining a close focus on linguistic form. Given this, I draw on cognitive stylistics – specifically Text World Theory – as a pedagogical method for the intervention study which forms the main part of this thesis.

Before outlining Text World Theory and its pedagogical applications in detail, in the following chapter I turn my attention to the relationship between linguistics and English teachers, considering some of the contextual and structural issues in bringing cognitive stylistics into schools.

3 Linguistics and teachers

3.1 Overview

In the previous chapter, I set out the scope of applied cognitive linguistics and started to build a rationale for the place of this within English education. In this chapter, I turn my attention towards the current context of school English in the UK, providing a contextual background for the research that follows. Situating this within language policy analysis, I trace the ways in which language and literature have been represented within education policy discourse, examine English teachers' knowledge and beliefs about language, and how this relates to the construction of their professional identities. In particular, I investigate the current curriculum. I also explore how these factors can shape classroom practice. Overall, I argue that whilst linguistics clearly offers much to teachers, many undergraduate English programmes, curriculum policy and teacher education programmes have typically been inadequate in functioning as a mediating factor in bringing linguistics into the classroom. I present the case for the place of stylistics in schools and consider some of the issues surrounding recontextualisation.

3.2 Curriculum policy as language policy

Throughout this chapter, I make close reference to a number of curriculum policy documents. I focus mostly on policies within the current 2014 English curriculum for England (DfE 2013a, 2013b, 2013c, 2013d) given the research context of this thesis (discussed in §3.4.4 and §3.4.5) but present a brief history of English education up until this point, beginning at §3.4.

I adopt a critical approach to language policy (e.g. Ferguson 2006; Shohamy 2006; Pennycook 2001) in unpicking how policy documents are both underpinned by and promote a particular ideology about language and language use. I argue that policy in English education is partly responsible for divisions within English, and with the combination of other factors, has failed to properly acknowledge the potential of stylistics. Given my commitment to stylistics in this thesis, this chapter is a critical investigation of both language policy and the language *of* policy.

Contemporary, 'third-wave' research in language policy is characterised by a discursive approach, balancing 'analyses of policy discourse with empirical understanding of the agency of policy actors' (Johnson 2016: 13). In this approach, policy 'actors' or 'arbiters' have agency within three 'levels' or 'layers' of policy (Ricento & Hornberger 1996). Taking this framework and applying it to education contexts, the first of these is the *macro-level*, government issued national policy in the form of the National Curriculum, standardised assessments and marking criteria. The second tier, the *meso-level*, is the local policy of the school and can take a wide range of explicit forms, such as a department's marking policy, a school-wide literacy programme, or posters on classroom and corridor walls which regulate language use. The final tier, the *micro-level*, is the policy that individual teachers

hold about language, typically manifested through decisions made in the classroom about language use, such as the ‘correction’ of non-standard forms (e.g. Snell 2013) or interpretations of the curriculum at pedagogical level. This multi-levelled approach is powerful because it acknowledges the interplay between levels, allowing researchers to examine the ways in which policies become interpreted, enacted and resisted by different policy arbiters (Barakos & Unger 2016: 4). It should be noted that all policy decisions and arbiters are dynamic and heterogeneous, taking a wide range of forms which result in multi-layered interactions which can change over time (Mortimer & Wortham 2015). Thus, the macro-, meso- and micro-layers are consequently simplified, with the labels being ‘convenient’ rather than absolute (Johnson 2015: 171).

Teachers are not just ‘cogs in the language policy wheel’ (Johnson 2013: 99) but can exercise their power and agency by interpreting, resisting and implementing macro- and meso-level policy in critical ways. Their decisions are enactments of their professional identities, interpreting and judging policies in light of prior knowledge and beliefs, such as their views about language and pedagogy (Spillane et al 2002). Because educational language policies are often enacted in ways that ‘rely on the implementational and ideological spaces unique to the classroom, school and community’ (Johnson 2013: 54), a thorough understanding of the profiles of policy arbiters and contexts in which policy happens is important to classroom discourse analysis and the evaluation of a pedagogy. Of course, there are issues of hegemonic power: macro-level policy typically serves as the reference point for what happens in schools, despite the fact that there might be critical resistance to this at macro- and micro-level (Liddicoat 2014).

For this research and the principles it is built on, a critical discursive approach to policy and pedagogy is appropriate because of the agency that it ascribes to teachers whilst acknowledging that teachers operate within a prescriptive, top-down curriculum. The text-world pedagogy and training is designed to empower teachers within the micro-level of policy, allowing them to actualise a conceptualisation of language that is in many ways removed from current prescriptivist macro-level metalinguistic discourse and to challenge some of the more ‘teacher-led’ pedagogies that have increasing currency within English education (see Mason & Giovanelli 2017: 326 for one critique). These issues are taken up and explored in this chapter.

3.3 English teachers in the UK: an overview

This section gives an overview of the profile of English teachers in the UK, providing a contextual background for the rationale for the text-world pedagogy and calling for a more ‘integrated’ version of English studies in the form of cognitive stylistics.

2017 census data reports that there are 208,200 full-time secondary school teachers in UK state education (DfE 2017a). There is no exact data on how many of those are English teachers. 2165 postgraduates trained to be English teachers in 2017 (DfE 2017b), through either ‘university-based’ or ‘school-based’ routes such as *Teach First* and *Schools Direct*. The majority of those trainees entering

the profession do so after completing degrees in English Literature, with many citing a deep desire to share a passion for literature and reading with young people as a reason for choosing to teach English (e.g. Ellis 2003; Goodwyn 1997, 2002, 2010). A report by Blake and Shortis (2010) revealed that 37% (of 918) of PGCE trainees in a single year held degrees in English Literature. Trainees with combined English Language and Literature degrees made up the second biggest group, of 15%. Just 3% and 0.8% of trainees held degrees in English Language and Linguistics, respectively – although there are more students taking English Literature degrees in total (HESA 2018), so it is more likely that this is the primary source of trainee teachers in English. No more recent data exists, and the Blake and Shortis report only includes statistics for university-based, PGCE programmes, whereas in recent years an increasing number of teachers enter the profession via school-based provision (DfE 2015a: 5). Whilst no data exists to confirm this, the above discussion points strongly to the idea that most graduates do not become English teachers because they want to share and foster a love of linguistics or stylistics.

There are various edited collections showing the value of linguistics within schools, such as Carter (1982b), Giovanelli and Clayton (2016), and Hudson (2004). Across these, contributors demonstrate rich ways in which KAL can be used in the classroom, in terms of empowering students in their own thinking about how language works. One common theme is the apparent need that academics feel to present various ‘defences’ of linguistics, suggesting that linguists often feel the need to justify the place of language study in ways in which is not true for the study of literature (e.g. Carter 1982a; Hudson 2016). Giovanelli (2016c) sets out a rationale for teachers seeing themselves as applied linguists (*ibid.* 13), using KAL not just in explicit pedagogical terms but as a way of understanding how language is intimately tied up with ideologies, representations of social groups and attitudes towards cultural variation.

One consequence of the prototypical, literature-based route into English teaching is that many practitioners will have received little or no training in linguistics or English language, and as a result, have typically low linguistic subject knowledge (e.g. Bloor 1986; Blake & Shortis 2010; Cajkler & Hislam 2002; Chandler et al 1988; Ellis 2007; Myhill 2000; Williamson & Hardman 1995; Wray 1993). As §5.3.3 and §5.3.4 will show, this was true for the participating teachers in the current study. Another consequence of this historical trend is that many English teachers go on to report feelings of anxiety and fear when asked to teach language-based topics, as a result of low subject knowledge and confidence (Watson 2012), but also because of deep suspicions and misconceptions about what ‘grammar’ and ‘linguistics’ actually is, and a lack of awareness of how to integrate ‘language’ work into ‘literature’ teaching (e.g. Giovanelli 2015; QCA 1998; Watson 2015a). §3.6 explores English teachers’ linguistic subject knowledge further, their attitudes towards this, and the impact this has on pedagogy.

As this chapter will demonstrate, defences of linguistics and justifications for the inclusion of language work in the classroom are a product of curriculum policy which has often framed the study

of English with literature at its spearhead. ‘English’ is often used as a metonym, where it stands in for ‘English literature’, with the study of English often being conceived as a hierarchy which privileges literature over language, or as a series of separate and deeply divided constituent parts (Cushing 2018b: 278). This thesis makes an argument for the place of cognitive stylistics within English studies, as a pedagogy which offers a coherent and unified vision of English, rejecting the ‘divide’ between language and literary studies.

3.3.1 The ENGLISH TEACHER category

The above demographics and details about subject knowledge can be used to build a *prototype* model for the category of ENGLISH TEACHER. Prototype theory offers an affordance in classifying concepts, because it recognises gradience, allowing for ‘central’ and ‘peripheral’ members of a category (Lakoff 1987; Rosch 1975, 1977). Typically applied to word and clause-level concepts (e.g. Aarts 2007), here I scale up prototype theory to describe communities of practice (Lave & Wenger 1991), allowing for a hospitable way of modelling heterogeneous social groups such as professions. The use of prototype theory in this way is also in line with the linguistic principles of this thesis, namely that applied cognitive linguistics offers affordances not just in pedagogical terms, but in understanding discourse-level phenomena such as communities of practice, the classroom space, and curriculum policy. Applied to the UK, we might take the prototypical member of the ENGLISH TEACHER category to have the following (non-exhaustive) attributes, gleaned from the literature discussed in §3.3:

1. An undergraduate degree in English Literature.
2. To have received very little, if any, subject training in language and/or linguistics.
3. Primarily motivated by the study of literature, reading and creative writing rather than language and/or linguistics.

It should not be taken that prototypical members have no interest in language, but that their knowledge in language may be limited which risks leading to superficial implementation in the classroom.

English teachers who do not hold all/some of these attributes are still members of the category but may self-identify or be considered by others to be peripheral members. Indeed, this resonates with my own memories and experience of being an English teacher, holding degrees in linguistics and having no formal qualifications in literature beyond GCSE. My intention here is not to be critical of prototypical English teachers with literature specialisms and interests, nor to suggest that those holding linguistics degrees are ‘less-worthy’ members of the category. But I believe point (2) above to be problematic, and a serious challenge to implementing pedagogical stylistics in schools. If English teachers are expected to teach elements of language and linguistics beyond superficial ways, and draw on pedagogical stylistics in their practice, they must have greater access to subject training provision

within these areas. As first touched on in §3.3, this has long been identified as a barrier to bringing aspects of linguistics into the classroom (see for example Bluett et al 2006; Giovanelli 2016b, 2016c).

As Chapter 5 will show, the participant teachers in this study were central members of the ENGLISH TEACHER category. I go on to suggest that a text-world informed approach allowed these teachers to re-consider the place and value of language work within the context of ‘literature teaching’ and resonated with their own beliefs about the teaching of English itself.

3.4 English studies in UK schools

The study of English in UK schools has a rich and detailed history. The purpose of this section is to offer a version of this history, tracing how curriculum policy has ‘carved up’ English into a multi-disciplinary subject, composed of different ‘parts’ such as language, literature and creative writing. In previous work, I argued that the use of such spatial language to describe English can be captured through the metaphor of ENGLISH STUDIES IS A SERIES OF SEPARATE PARTS (Cushing 2018b: 278, 2019b). I develop this argument in this section, as well as building on the prototype model suggested in §3.3.1, tracing the emergence and concretisation of this category. The use of tools from cognitive linguistics in this way reflects my commitment to this not just as a pedagogy, but as a way of interpreting policy and discourse communities, and of ‘doing’ applied cognitive linguistics. Beyond the work here, general histories of English teaching are provided by Clark (2001, 2019); Gibbons (2017), Marshall et al (2019: 15-25) and Shayer (2007), amongst others.

3.4.1 Newbolt and the SEPARATE PARTS metaphor

I begin my history of UK English education in 1921, with the publication of the Newbolt Report, commissioned by the Board of Education to enquire into the state of English teaching in post-war Britain¹ (Board of Education 1921). I choose to start my history here because it marks the first significant policy intervention into English teaching and is often cited as the trigger for the dividing up of English into language and literature (e.g. Clark 2001: 58-66; Crystal 2017; Giovanelli 2014a: 9-12). Textual traces of the SEPARATE PARTS metaphor are found throughout the report - for example, the following extract is taken from a section entitled ‘The Problem of Grammar’, where I have italicised the use of spatial language in showing this metaphor:

[the] grammar drill, of the simpler kind, with analysis, should be universal, and *kept in its proper place* without reference to *the other and higher side* of English teaching. Grammar teaching and literature teaching are *distinct* processes. (ibid. 279, my emphasis)

What is interesting here is that the report acknowledges the importance of grammar, but only in a way in which it is kept ‘separate’ to literature, as a decontextualised body of knowledge. Throughout the

¹ See <<http://dickhudson.com/history-of-english-teaching/>> for a comprehensive number of histories pre-1921.

report, canonical British literature is placed at the ‘top’ of a hierarchy of English studies, an elitist ideological position which continues to have hold over schools and universities in the form of the *Leavisite* tradition, following the ideas of literary critic F.R Leavis (see Hilliard 2012). In the Newbolt Report, the championing of literature is done under a benevolent guise as the unifying tool for post-war nation (re)building, with the idea that students having access to canonical English texts will lead them to become patriotic and upholding members of society (Board of Education 144-145). Doecke (2017) provides a critical discussion of this ideology as found in the report, especially in the way that it emphasises *English* literature rather than English *literature* (ibid. 237). Almost 100 years later, within the context of current policy, the same kind of Anglocentric rhetoric was to be peddled out again, resonating through Michael Gove’s discourse on curriculum change and the yearning for ‘British values’ in schools, with the ‘great works of English literature’ deployed as a way of upholding nationalistic pride (Gove 2010; see Ahmed 2018, Belas & Hopkins 2019, and Mansworth 2016 for three critiques).

Discourse about grammar teaching in the report foregrounds a decontextualised, prescriptive approach to language study, assigning teachers roles of language ‘policing’ in order to address ‘speech disfigured by vulgarisms’ (Board of Education 1921: 65) and ‘bad English’ which can lead to ‘bad habits of thought’ (ibid. 10). In his own criticisms, Giovanelli (2014a: 11) writes that the Newbolt Report offers ‘no consistent version for grammar and language teaching in schools’, and that language work is downplayed so much that it is actually presented as an ‘obstacle’ to the study of literature. Given the ‘obstacle’ of grammar in contrast to the reverence of literature, it is perhaps no surprise that what followed from the Newbolt Report was the beginning of a long period of reduced activity in grammar teaching in schools (Giovanelli 2014a: 11), and a clear example of how macro-level curriculum policy shapes the micro-level policies of classroom activities. The power of the SEPARATE PARTS metaphor has long held influence, resonating through English studies and contributing to the production of entire generations of academics, university English departments, teachers and ITE providers that continue to devote more time and value to the study of literature rather than language. As policy continued to establish literature itself as the ‘greater’ academic discipline, language became an increasingly marginalised pursuit.

3.4.2 English post-Newbolt

Just as there was little grammar work in schools in the years immediately following the Newbolt Report, there was little concentrated linguistic research and scholarship in universities (Hudson 2010, 2016; Hudson & Walmsley 2005). From the 1960s onwards however, linguistics enjoyed a surge in popularity in UK universities, with work characterised by Randolph Quirk and Michael Halliday, the former of whom established the Survey of English Usage (SEU) at University College London and developed early work in corpus linguistics. Starting from the fact that existing grammars and textbooks were largely based on concocted examples rather than real-life language, work at the SEU

sparked a research movement in descriptive, context-driven linguistics, paving the way for more investigative and ‘authentic’ language work (e.g. Halliday 1961; Quirk 1962). Such work was highly influential in education, reflected for example in the *Nuffield Programme in Linguistics and English Teaching*, which ran from 1964-1971. The project focused on all levels of school English, producing teaching materials concerned with KAL, using authentic examples from the SEU corpus and promoting investigative, enquiry-based language work. Importantly, linguists and teachers came together in the design of the materials, resulting in the publication of *Language in Use* (Doughty et al 1971). Crystal (2017: 2) acknowledges the ‘enormous influence’ of this project (in Australia as well as the UK), citing collaboration between schools and universities as a crucial mediating factor, and one that bears important relevance to the methodology I opt for in this research.

A natural point of progression from this came from the Bullock Report (DES 1974), which arrived at the conclusion that grammar teaching in schools was still largely based on prescriptive drills and decontextualised feature-spotting. It went on to advocate that recent developments in university linguistics should be cascaded to schools, with ‘recent developments’ generally being in the form of large-scale descriptive grammars (e.g. Quirk et al 1985), with some aimed specifically at students and teachers (e.g. Quirk & Greenbaum 1990). Carter’s edited collection *Linguistics and the Teacher* (Carter 1982b) debunked some of the suspicions around the value and place of linguistics in schools, demonstrating its uses in terms of both content and pedagogical knowledge, with Sinclair’s chapter (1982: 16-30) focusing specifically on the teacher training recommendation of the Bullock Report. In terms of policy, the subsequent reports of Kingman (DES 1988a) and Cox (DESWO 1989) both built on the foundations set out by the Bullock Report, adopting a broadly functional model of language and recommending that to make grammar relevant to English teaching, it should be grounded in real-world descriptions of how language is actually used (ibid. 66). The two reports mark a highly pivotal and influential moment in the history of language teaching in schools, as well as popularising the terms *knowledge about language* and *language awareness* which have become key vocabulary within educational and applied linguistics (Crystal 2017: 7). Although a noted shift towards descriptivism, the reports failed to address historical-structural reasons of why standardised English is associated with prestige, and how this leads to linguistic stigmatisation and marginalisation (see Tollefson 1991: 58-62 for a critique).

The Kingman-Cox reports led to the commissioning of the ill-fated *Language in the National Curriculum* (LINC) project in 1989. LINC was a Conservative-government-funded teacher education programme, including pedagogical materials, television and radio programmes, and a reader (Carter 1990b). Between 1989-1992, around 10,000 teachers from primary and secondary schools in England and Wales were trained in the materials, at a cost of nearly £21 million (see Carter 1996 and Sealey 1994). Together, the training and materials presented an enabling, functional and contextualised language pedagogy using a range of spoken and written texts. However, the Conservative government

refused to publish the materials, declaring that they failed to pay sufficient attention to standard English which would fail to teach children about the ‘correct’ ways of using language.

The most historically significant intervention to the teaching of English was in the form of the Education Reform Act (DES 1988b), which established a National Curriculum (NC). This established a growing sense of pedagogical codification, curriculum standardisation and accountability procedures, as well as a decreasing sense of autonomy and professional identity (Poulson 1998). Teachers lost some of the agency they previously held as micro-level policy arbiters, operating less as individual professionals and increasingly within a ‘performativity agenda’ (Ball 2003) as macro-level intervention took hold, and consigning teachers to working in a ‘strait-jacket’ (Clark 2001: 148).

Government intervention in the years following the arrival of the NC was perhaps most salient in the form of the National Strategies, a Labour programme for all school levels. Many of these strategies included ‘guidance’ about teaching grammar, for example, the *National Literacy Strategy* (NLS) (DfEE 1998), *Grammar for Writing* (DfEE 2000) and *Grammar for Reading* (DfEE 2003). Policy discourse championed the expansion and growth of teachers’ grammatical subject knowledge and ways in which this could come to positively inform the teaching of reading and writing. However, critiques argued that the *Strategies* represented top-down and prescriptive interventions, which in fact led to the further curtailing of teacher autonomy (e.g. Clark 2010a: 48; Gibbons 2017: 85-103). Despite the ostensibly descriptivist conceptualisation of grammar and its teaching as not about ‘rules’ but about ‘choices open to [writers]’ and ‘their effects’ (DfEE 2000: 7), many educational linguists argued that the policy failed to properly understand and appreciate the theoretical complexities of teaching grammar (e.g. Cajkler 2002, Clark 2010b, Myhill 2005; Sealey 1999; Wales 2009). The result of this was teachers often reverting to the ‘rule-based’ approach which the NLS had tried to distance itself from (e.g. Cajkler 2004; Lefstein 2009), enacting incongruencies between macro-level policy and actual pedagogical practice. Grammar then, came to occupy a ‘confused’ place on the curriculum (Clark 2010b; Paterson 2010), misshaped by years of overly-didactic and ill-informed macro-level policy.

3.4.3 The current context

In this section I outline the current context of curriculum policy, arguing that there is an incongruity in how grammar and language is conceptualised across primary-secondary curricula. This is particularly important given that this research is concerned with KS3 and the development of KS1-2 grammar.

The English curriculum was implemented into schools in 2014 by the Conservative government, with significant changes to subject content and assessment procedures from primary through to post-16 (DfE 2013a, 2013b, 2013c, 2013d). A major ideological driving force behind the curriculum was the importance ascribed to ‘core knowledge’, nationhood, tradition and ‘Britishness’, which cut across subjects including English, History and Music (Yandell 2017), and was characteristic of the emerging ‘knowledge agenda’ in other parts of English-speaking, Western education systems

(e.g. Yates et al 2019). Response to the changes was largely critical, with some teachers and academics heavily condemning the reduction in creative opportunities for students² (e.g. Bassey & Wrigley 2013; Mansworth 2016; McCallum 2016; Smith 2019), the ‘cultural conservatism’ served up by the exclusive focus on the British literary canon (Ahmed 2018; Yandell 2014a, 2017; Yandell & Brady 2016), and the emphasis on ‘teacher-led knowledge’ having a negative effect on student agency and exploratory learning (Manyukhina & Wyse 2019). Despite having no academic qualifications in education or experience working in schools, Michael Gove, the Secretary of State for Education largely responsible for the changes, argued heavily for a ‘traditional core-knowledge’ curriculum, citing ‘scientific evidence’ for the value of a framework of ‘teacher-led instruction’ and dismissing student-centred, enquiry-based pedagogies in an attempt to increase ‘rigour’ within teaching. (e.g. Gove 2013). This was largely inspired by the work of E.D Hirsch’s *Cultural Literacy: What American Needs to Know* (1987), a manifesto for educational change which celebrates a tradition of white, male, middle-class canonical writers and the prescriptive teaching of standard English (see Moglen 1988 for one, of many, criticisms). The government’s move towards a Hirschian model was framed through a discourse of ‘equity’, based on a ‘desire to see ‘social justice through equalizing the unfair distribution of intellectual capital in British society’ (Gibb 2015; see Yandell 2017 for a direct response). As later sections will demonstrate, the text-world pedagogy seeks to criticise such ideologies, in foregrounding the student-voice and the value of classroom talk, and challenging deficit discourses around student knowledge.

In addition to his ‘advice’ on teaching, Gove also intervened in the grammatical content of the KS1-4 curriculum, which led to a significant emphasis on grammar and its assessment. This emphasis is at its most clear within policy documents, which include a detailed glossary of 79 grammatical terms designed to try and help teachers in developing their own linguistic knowledge and confidence (Hudson, personal communication). Despite the presence of some unhelpful examples and definitions (Bell 2015: 149), the glossary is an improvement on previous versions in terms of accuracy, yet is focused exclusively on clause-level grammar. It also represents an *increase* in grammatical knowledge when compared to previous versions, and further signals the emphasis on grammar within classroom practice.

3.4.4 Primary policy

Current KS1-2 curriculum policy emphasises the acquisition of explicit grammatical knowledge (DfE 2013d). The grammatical terms that students (and teachers) are required to know are shown in Table 3.1, where I have organised them into grammatical form-function:

² The word <create>, or any of its derivatives, does not appear a single time on the current secondary English curriculum (DfE 2013a, 2013b, 2013c).

	Grammatical form		Grammatical function
<u>Word classes</u>	<u>Phrases</u>	<u>Clauses</u>	
noun	phrase	clause	subject
pronoun	noun phrase	subordinate clause	object
relative	adjective phrase	relative clause	adverbial
possessive	preposition phrase	statement	
determiner	adverb phrase	question	
verb		exclamation	
modal		command	
auxiliary		active	
subjunctive		passive	
past			
present			
perfect			
progressive			
adjective			
adverb			
preposition			
conjunction			
subordinating			
coordinating			

Table 3.1: Grammatical terms to be learnt by KS1-2 students

Table 3.1 reveals how NC 2014 grammar is exclusively at clause-level and based on traditional metalanguage. In addition to the increased focus on grammar in terms of curriculum content, the government introduced compulsory assessments on grammar at both KS1 and KS2 levels. These, the Grammar, Punctuation and Spelling (GPS) tests, were designed and implemented following the publication of the Bew Report (DfE 2011a), which recommended that technical parts of language such as grammar, spelling and punctuation could and should be tested, on the grounds that there are ‘clear “right” and “wrong” answers’ (ibid. 60) and shaped by the prescriptive notion of grammar as a set of rules and regulations, or a GRAMMAR AS RULEBOOK metaphor (see Cushing 2019a and 2019b for a further criticism of this, and to Shohamy 2001 for a critical discussion of language tests themselves). In these, students are tested on their ability to identify elements of grammatical form-function in decontextualised, synthesised example sentences, and to ‘correct errors’ in non-standard constructions. Figure 3.1 shows an example question from the 2018 paper, in which grammatical knowledge is assessed in decontextualised ways:

Underline the adverbial in the sentence below.
On Wednesday, Felix has a dental appointment.
1 mark

Figure 3.1: Decontextualized grammar in the GPS tests

The tests were seen as controversial for a number of reasons, by various stakeholders. Many students reported feelings of stress and anxiety about the difficulty of the tests and the pressures under which they felt (Bousted 2016), and teacher-parent activist groups continue to hold an annual boycott of the tests by keeping their children out of school (Adams 2016). Many teachers felt unconfident about their own subject knowledge, the amount of metalanguage and the nature of the test questions in assessing decontextualised grammar knowledge (Bell 2015, 2016; Safford 2016). Some academics criticised the curriculum content in failing to provide any pedagogic guidance on grammar teaching (e.g. Bell 2015), reducing grammar to the ‘naming of the parts pedagogy’ which had characterised grammar teaching in the early 1900s (Crystal 2013), and conceptualising language in terms of a binary system described using polarised terms which are loaded with evaluative linguistic judgement (e.g. ‘correct’ vs. ‘incorrect’; ‘standard’ vs. ‘non-standard’) (Cushing 2019a). Work by Safford (2016) showed that for many teachers, the test design was leading grammar pedagogy, with the ‘language and format of the test strongly influencing the way grammar is taught (ibid. 11), i.e. decontextualised grammar teaching with students using grammatical terms with little meaningful applications in text analysis or their own writing. The grammar tests then, are one vehicle through which prescriptive language policies and agendas are imposed, used to define pedagogies and manipulate educational systems (see Shohamy 2001). Interviews and surveys with secondary school teachers provide further validation of this, with beginning KS3 students demonstrating awareness of grammatical terms as discrete units of knowledge, but no experience of applying this knowledge in practical ways (Cushing 2019a). This provides an interesting instance of how macro-level policy shapes micro-level policy and pedagogy in the classroom, and the *kind* of language knowledge that the KS3 students had in the current study.

In a response to the primary curriculum, the *United Kingdom Literacy Association*’s position was clear: whilst they acknowledged the importance of grammatical knowledge, they stated they were ‘opposed’ to the tests because of the test-design itself, in the way that it foregrounded decontextualised grammatical knowledge which was unlikely to do anything useful for children’s writing abilities or wider language awareness. The UKLA published their own alternative curriculum for English, including a booklet on grammar and KAL (Richmond 2015). This alternative argues for a functionally-orientated model of grammar, claiming that ‘grammar teaching out of the context of pupils’ broader language learning is useless’ and that ‘the teaching of grammar sits best with the overall study of language as a phenomenon’ (Richmond 2015: 6). Whilst academics took their criticisms to the UK Commons Select Committee (House of Commons 2017a), the government’s response was clear: the tests would stay (House of Commons 2017b: 7). Somewhat ironically given the decontextualised nature of the tests, the response acknowledged academic research highlighting the value of teaching grammar in context (ibid. 7).

Some linguists cautiously welcomed the prominent place of grammar on NC 2014 (e.g. Aarts 2018; Giovanelli 2014a: 18-19), with one argument being that childrens’ primary school grammatical knowledge provides a foundation for future language work at secondary school and beyond. Whilst

small-scale research indicated that teachers and students enjoy teaching and learning about NC 2014 grammar (e.g. Safford 2016: 16-17), this was largely dependent on teachers having a secure amount of grammatical knowledge, which leads to greater confidence in the classroom. As demonstrated throughout this chapter, however, because linguistic knowledge tends to be something confined to peripheral members of the ENGLISH TEACHER category, many teachers felt under-confident in delivering the curriculum (Cushing 2019a; Watson 2015a). However, when given adequate subject knowledge and shown how empowering and enabling language work can be, teachers may change negative perceptions towards grammar into positive ones (Giovannelli 2015; Watson 2012) and undergo a reconceptualisation of their own professional identity and what membership of the ENGLISH TEACHER category means. A discussion of teacher KAL is taken up further in §3.6.

3.4.5 Secondary policy

The long-term impact of KS1-2 grammar on secondary school remains to be seen. A partial aim of this thesis is to investigate this, given that the intervention lessons took place at KS3, and had a focus on grammar. Despite the KS3-4 grammar curriculum (DfE 2013a) not being *explicitly* framed in the context of a particular grammatical framework (Harris & Helks 2018: 175), there are some textual traces suggesting that policy here is more reflective of discourse-level, descriptive and contextualised grammar – especially when compared against KS1-2 policy. For instance, the following extracts are taken from the KS3 curriculum, where I have italicised phrases which resonate with the broad aims of descriptive grammar:

Pupils should be taught to. [...] *read critically* through:

knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, *presents meaning*;

studying *the effectiveness and impact of the grammatical features* of the texts they read

drawing on new vocabulary and grammatical constructions from their reading and listening, and using these *consciously* in their writing and speech to *achieve particular effects*;

knowing and understanding the differences between spoken and written language, including *differences associated with formal and informal registers*, and between Standard English and other varieties of English

discussing reading, writing and spoken language with *precise and confident use of linguistic and literary terminology*. (DfE 2013a: 4-6, my emphases)

The foregrounding of this kind of grammar, where links between clause-discourse, textual patterns, meaning and readers' responses are made are at a clear incongruence with the kind of prescriptive discourse in the KS1-2 curriculum and the decontextualised nature of the assessments (Cushing 2019a). Whilst KS3-4 students are still assessed on their use of metalanguage in high-stakes

assessments, policy suggests that this is done so in context: the idea being that students apply their knowledge of language to the analysis of texts and their effects.

Despite the issues at primary level, current policy presents secondary school teachers with an ideal time to maintain and build on grammatical knowledge from KS1-2, and that in doing so, it opens up opportunities for engaging in investigative and meaningful language work. However, in Cushing (2019a), I showed how many KS3 teachers reported that their students had a good body of grammatical knowledge but very little experience of applying this knowledge into critical reading or creative writing. For instance, interview data reveals that:

they just spot things and point them out and think that's what you want because that's what they were rewarded for before and so you want them to understand why that's there or why that's been used or what's happening;

The KS2 changes have had a real impact because kids come up with all this random terminology but with absolutely no ability to say why such a word is being used or what the connotations of that word might be. (Cushing 2019a: 175)

As well as observations about student knowledge, many teachers also expressed negative attitudes towards grammar, and exhibited a general culture of 'suspicion' towards grammatical terminology (Harris & Helks 2018: 179). These attitudes tended to stem from feelings that the government had been overly-prescriptive in the amount of grammatical content students had to learn, that teachers felt a lack of confidence in their own knowledge, and that grammar had an unnecessarily large presence within policy, which was affecting students' and teachers' enjoyment of English. For instance, the use of a VIRUS metaphor made these feelings quite clear in revealing a deep hostility towards current policy:

Grammar is like a *virus* that has spread from KS2 to KS3 and 4;

It's *infected* English. It's like the subject is *diseased* with grammar all of a sudden;

It's *painful*. English teaching needs *curing* of grammar (Cushing 2019a: 177).

Teachers who held positive views about grammar framed these within the opportunities that students' grammatical knowledge presented to them for enabling contextualised grammar teaching, a pedagogy discussed further in §3.5. Where teachers felt they had the pedagogical knowledge in order to teach grammar in context, they held the view that grammar served a valuable purpose in providing more nuanced readings of literary texts. However, many participants reported this pedagogical skill as being 'desirable' and something they 'knew that *should* be doing', rather than actually feeling they could implement it successfully. The following section takes this up in reference to stylistics.

3.5 Stylistics in schools

One way in which linguistics has increasing popularity in schools is through the discipline of stylistics, propelled by an emerging body of research and teacher workshops. Given this recent interest, in Cushing (2018b) I suggested that there ‘has never been a better time for academics to do more to promote the discipline’ (ibid. 282), and this thesis engages with this in developing *cognitive* stylistics for teachers. Numerous scholars continue to argue for the place of stylistics in schools, as a pedagogical method of teaching about language that invites interpretative responses from young readers (e.g. Cushing 2018b; Giovanelli 2010, 2016a, 2017; Macrae 2016; McIntyre 2011). For stylisticians, language is a socio-cultural system of meaning that has the capacity to create rich effects in the minds of readers (Stockwell 2002a), which as I argued in §3.4.5, is partially a view reflected in current KS3-4 curriculum policy (DfE 2013a). Given that stylistics combines insights from linguistics, reader response studies and literary theory, it is a way of approaching texts that is likely to resonate with what English teachers believe about the subject and the kind of pedagogies which ought to happen in classrooms.

This, I argue, is particularly true of poetry – often seen as a genre which English teachers and students lack confidence in (e.g. Benton 1988: 3), and particularly important in the context of the intervention materials used in this thesis. Because stylistics is an ‘enabling’ way of approaching texts (Simpson 2004: 3; Stockwell 2007: 16) in that it brings together text, reader, experience and context, it provides practitioners with a way of reading poetry in systematic and exploratory ways, appreciating the textual qualities in satisfying ways (Jeffries 2011: 129, see also McIntyre & Jeffries 2017: 156). Jeffries makes the argument that within pedagogical stylistics, poetry is ‘perfect’ for teaching about how language works, and that a

stylistic approach to poems enhances the aesthetic appreciation of the poems themselves [...] and helps the student to see how literary and other effects are achieved by the combination of the words and structures in texts and the reading process. (Jeffries 2011: 128)

The interest in stylistics has manifested itself in a number of different ways. In immediately practical terms, various workshops run by academic linguists have shown teachers first-hand what stylistics looks like and its various affordances as a descriptive tool, such as those offered by the universities of Aston, Birmingham, Huddersfield, Sheffield and UCL. The *Integrating English* project (Integrating English 2019) has seen linguists working closely with English teachers in providing subject-specific support, an annual symposium, and a clear position on the value of integrated language-literature work both at school and in HE (e.g. Macrae & Clark 2014; Clark et al 2015, 2019). In terms of policy, the greater emphasis on grammar at KS1-4 has prompted teachers to look for more contextualised grammar pedagogies that enable them to bring aspects of language and literature ‘together’. In particular, KS3 teachers are especially keen to build on existing metalinguistic knowledge from KS2, looking to contextualised grammar pedagogies as a way to do so (Cushing 2019a). Influential work by

Debra Myhill and colleagues on the *Grammar for Writing* project (e.g. Myhill et al 2012; Myhill 2018) has provided research evidence of the positive impact that this pedagogy has on writing, and although the word ‘stylistics’ is not explicitly used in this work, the pedagogical principles and teaching materials undoubtedly share some of the principles and methods of stylistics. Broadly underpinned by Hallidayan functional linguistics, Myhill’s work has been well-received by teachers and shown clear links between clause-discourse, grammatical choices, genre conventions and the reader (see also Macken-Horarik et al 2015). In post-16 curricula, students who take the AQA A-level in English Language and Literature are required to engage in stylistics, learning about concepts such as foregrounding, world-building, transitivity and narrative theory (AQA 2015)³.

In light of these changes to curriculum policy and content, teachers have shown a ‘thirst’ for integrating language and literature together, yet many feel they lack the pedagogical knowledge in how to do so (Cushing 2019a). Teachers are increasingly supported by reliable resources that draw on developments in stylistics (e.g. Aarts et al 2019; Giovanelli & Mason 2018) as well as practical workshops and a growing number of research outputs (e.g. Cushing 2018a; Giovanelli 2017). But, as I and others have argued elsewhere, interactive teacher workshops and collaborative approaches rather than top-down models of dissemination are a crucial mediating factor if stylistics is to be ‘successfully’ recontextualised and redistributed to schools (Clark 2019; Cushing 2018b). Considering the above discussion then, I suggest that there has never been a better time for the availability of stylistics as a method for English teachers to draw on.

3.6 English teachers and metalinguistic knowledge

I argued in §3.3.1 that metalinguistic linguistic knowledge is not a prototypical attribute of the ENGLISH TEACHER category, but that this is required if teachers are to bring stylistics into their classroom teaching. This section explores teachers’ metalinguistic knowledge in further detail.

‘Secure’ subject knowledge is a requirement for English teachers, as defined by the Teachers’ Standards (DfE 2011c:11), and yet the fact that the majority of English teachers have low linguistic subject knowledge is well documented, established through a large number of studies that have explored teachers’ KAL (e.g. Blake & Shortis 2010; Bloor 1986; Borg 2003, 2006; Cajkler & Hislam 2002; Chandler et al 1988; Dean 2016; Ellis 2007; Jeurisson 2012; QCA 1998; Williamson & Hardman 1995; Wray 1993). There are historical reasons for this, such as the lack of time typically dedicated to language-based work in education (both at school and ITE), and a lack of graduates with specialisms in linguistics entering into the profession (see Giovanelli 2016b: 187-189). It is generally assumed that KAL in educational contexts requires both content and pedagogical knowledge (e.g. Myhill et al 2013; Shulman 1987), and that greater explicit knowledge about grammar does not automatically lead to more effective grammar pedagogies (Borg 2006: 143). Building on this, Myhill

³ Academic stylisticians, including myself, played a key role in the development, implementation and assessment of this qualification.

et al (2013: 80) provide a taxonomy for metalinguistic knowledge, of which there are four categories. The first, *metalinguistic content knowledge*, is defined as teachers' KAL. The second, *grammatical content knowledge*, relates to explicit knowledge of grammar and its' associated metalanguage. The third, *metalinguistic pedagogical content knowledge* is defined as teachers' knowledge about how to teach language. The fourth, *grammatical pedagogical content knowledge* is defined as teachers' knowledge about how and when to teach grammar, including the relationship between grammatical constructions and how meaning is made. Whilst such taxonomies are useful in detailing the kinds of knowledge teachers need to have and access, it should be made clear that these exist within a complex set of professional beliefs, attitudes and identities, taken up in further in the following section.

Myhill's work on teachers' KAL (e.g. Myhill 2005: 88-90) is loosely framed around schema theory (Schank & Abelson 1977), suggesting that grammatical categories such as NOUN are schematic concepts which teachers hold varying degrees of knowledge for. A schema is an abstract bundle of information about a particular concept, consisting of patterns which emerge and develop as a result of experience in the world. I elaborate on the use of schema theory a little further here, as I believe it offers a useful cognitive framework in which to explore conceptual grammatical knowledge. Taken up within cognitive stylistics, Stockwell (2002a: 79-80, 2006) explains how schemata are dynamic in a number of ways: they can be *accreted* (adding new information); *tuned* (modifying existing information); *preserved* (corroborating existing information); *reinforced* (strengthening existing information); *disrupted* (challenging existing information) and *restructured* (the creation of new schemata). As an illustration, implicit schematic knowledge for ADJECTIVE allows a language user to *use* adjectives in well-formed sentences but does not include anything *about* adjectives. A schema accreted with explicit KAL (such as through teacher education) includes more specific information around the distributional and morphological properties of adjectives, allowing the language user to talk about adjectives using metalanguage, including reflective discussion around their own and others' use. Schema modification in this way extends to all linguistic concepts, such as in the way that LANGUAGE itself is conceptualised. For instance, in Cushing (2019b) I suggested that for many teachers, reconceptualising their schema of GRAMMAR away from a RULEBOOK metaphor and towards a RESOURCE metaphor involves a significant amount of schema accretion and disruption, where existing knowledge is not only added to, but challenged. The schematic framing of LANGUAGE in this way was an important part of the text-world pedagogy and teacher training.

Stockwell's adaptations to schema theory provide a language for describing how schemata change over time. In terms of KAL schemata, this allows us to talk about the ways in which schematic linguistic knowledge is gradient across individuals and groups. For instance, many teachers – given that they have not received adequate training in linguistics – can come to rely on rather skeletal schemata for grammatical concepts, such as VERB as 'doing word' and NOUN as 'naming word' (see Bell 2015; Jeurisson 2012; Myhill 2000). Whilst such skeletal schemata can be a useful starting point, they quickly become inadequate when investigating actual language data, and an over-reliance on

highly schematic knowledge can lead to factual inconsistencies in the classroom and limitations in what can be done with grammar (Myhill et al 2013: 88). Possible manifestations of this include the types of criticisms often directed towards ‘meaningless’ grammar teaching (Myhill et al 2012: 159), such as an over-emphasis on the simple identification of grammatical structures, with little acknowledgement of the conceptual or cognitive implications of these, or an over-reliance on worn out and stock-phrases such as ‘for effect’ (ibid. 159). This over-reliance on skeletal schemata for grammatical concepts often extends to students (Myhill 2000), misconceptions rooted in solely semantic (as opposed to grammatical) definitions of word classes and clause structures. However, emerging work has suggested that students’ explicit metalinguistic understanding is on the rise, as a result of changes to the curriculum as outlined in §3.4.4 and §3.4.5 (see also Bell 2016; Cushing 2019a; Safford 2016). What this thesis offers then, is a pedagogy which develops this knowledge but contextualises it within the discourse-level experience of reading and the analysis of literary language.

3.7 Teacher identity and linguistics

In the previous section I briefly acknowledged the fact that teachers’ identities can shape pedagogy. I now provide a more detailed discussion of this, looking specifically at the relation between classroom practice and the kinds of beliefs and values that English teachers hold towards their subject.

Teacher identity is largely recognised as a synergy of personal and professional aspects (e.g. Alsop 2008; Danielewicz 2001; Sachs 2001, 2005). For many teachers, the establishment and maintenance of their identity can be a struggle, in terms of pressures to align to the perceived prototypical ‘best member’ of a given category. Top-down policy can impinge upon pedagogical choices that teachers have to make, in what Bonacina (2010) calls ‘practiced language policy’, either threatening or legitimatising the amount of pedagogical agency that teachers see themselves as having. Ellis (2007) argues that English teachers have a particularly strong subject identity, often subscribing to the prototypical attributes of an ENGLISH TEACHER as set out in §3.3.1. In this section, I suggested that the prototypical member of the category was not somebody who had been trained in and had expertise in grammar, pointing to a number of studies suggesting that a love of literature is the more typical attribute of their professional identity (e.g. Ellis 2003; Goodwyn 2002, 2010). In contrast, ‘language’ can be construed as a ‘threat’, as something to be ‘frightened of’, as ‘old-fashioned’ and as something that is ‘stigmatised’ within English teaching (Watson 2012). Various studies have suggested that teachers’ views about language is often deep-rooted and resistant to change (e.g. Almarza 1996; Pickering 2005), with Borg’s 2003 systematic review suggesting that teachers’ own experiences with prescriptive grammar as learners holding deep influence over their classroom practice (ibid. 2003).

Evidence for these ideas comes from a number of qualitative studies. For instance, in interviews with 31 teachers (all but one from literature backgrounds) on attitudes to teaching grammar, Watson (2015a) reported teachers finding it difficult to define ‘grammar’ and ‘grammar teaching’,

suggesting a highly schematic, granular understanding of such concepts. Teachers who did provide a confident definition of these largely did so within a prescriptive and traditional model, with ‘the teaching of metalinguistic terminology as its defining feature’ (ibid. 6; see also Van Rijt et al 2018). However, when expressing evaluative beliefs about what constitutes meaningful grammar teaching and the type of pedagogy they aimed for, many participants positioned grammar within a functional model focusing on ‘choice’, ‘effects’, and a contextualised pedagogy (ibid. 8-9), despite evidence to suggest that these views are not always replicated in practice (Watson 2015b). Participants who had engaged in a related research project about contextualised grammar teaching (reported in Myhill et al 2012) often changed their attitudes towards a more positive view of what grammar is and what it can do. Consequently, Watson calls for greater training provision in terms of grammar pedagogy that is situated within teachers’ belief systems:

The increasing prominence of grammar in the curricula of anglophone countries must therefore be accompanied by teacher education which takes account of the influence of affective responses and of teachers’ own experiences. (Watson 2015b: 343)

Teachers’ feelings of anxiety towards grammar were also reported by Giovanelli (2015) in a series of interviews with practitioners who were teaching A-level English Language for the first time. All the participants in this study identified as literature specialists but were undergoing a ‘shifting identity’ (ibid. 426) as they started to teach aspects of language and linguistics. The data reveals that whilst teachers found that teaching A-level English Language was difficult at first, the experience marked a transformational change in their self-perception of what it is to be an English teacher. Participants reported that their greater KAL had a positive impact upon their general teaching and became more motivated to consider the value of ‘integrated’ English in other key stages. Perhaps most importantly, studies such as these foreground the idea that professional identities are not fixed, static systems but amenable to change if teachers are given the chance to do so (Alsup 2008). Given the prototypical attributes and views of English teachers, one argument that emerges from this is that when they are given opportunities to learn about language, it should be done so in ways which make it relevant to the study of literature. Again, stylistics offers an obvious affordance here, in the way that it ‘bridges the gap’ between language and literature, or even ‘rejects the divide’ between the two (Cushing 2018b: 282).

I end this section by suggesting that the complex interplay between identity, beliefs and pedagogy often exists because of a lack of confidence in metalinguistic content and pedagogical knowledge. Subsequently, many teachers feel disempowered to incorporate aspects of language into their teaching, and there exists a disparity in what teachers think they should be doing and what they actually do, with many reverting to old-fashioned and decontextualised exercises because it is ‘easier’ to teach grammar this way. In her work on this relationship and the design of critical pedagogies, Alsup argues that

to develop a critical pedagogy for teacher education that takes into consideration professional identity development processes, teacher educators must address *the difficulties of the embodiment of a teacher identity*. (Alsup 2008: 92, my emphasis)

This was a crucial consideration for the design of the text-world pedagogy, given that it was a critical pedagogy which sought to challenge aspects of existing curriculum policies, but also drew on a cognitive linguistic framework that was new to teachers, and thus potentially posed a threat to their identity. Given that changes to the curriculum over the last thirty years have been a ‘buttress’ for a neoliberal education agenda with high-stakes assessments, standardisation and metrics at its heart (Marshall et al 2019), English teachers are increasingly seeking to reassert their professionalism and autonomy (Goodwyn 2012a; 2012b; Hall & McGinity 2015; Marshall 2017) and carve out identities that are somehow compatible within this context (Marshall et al 2019: ch. 4). Due to the fact that ‘grammar’ and ‘grammar teaching’ is often used as a metonym for the kind of prescriptive practices and policies that exist at KS1-2 and this is at an incongruence with the kind of liberal, interpretative views of English that many teachers hold (e.g. Goodwyn 2012a), it presents a particularly challenging time to conduct research related to grammar pedagogy. Indeed, one of the major challenges that I faced in this research was developing a pedagogy that resonated with existing beliefs that English teachers have about the subject whilst maintaining a focus on grammar. I explore this more in §4.9, where the full description of the text-world pedagogy is presented.

3.8 Issues in recontextualisation

Whilst this chapter has discussed the practical capabilities of stylistics within education, I suggest that this has often happened without a full consideration of the issues surrounding *recontextualisation*.

This concept, which derives from Bernstein’s theory of ‘pedagogic discourse’ (Bernstein 1990, 1996), captures the process of shifting knowledge from one educational context to another.

Recontextualisation is intended to be broad, capturing more than just ‘classroom discourse’, and including the socio-cultural practices involved in educational activities and the political principles that determine the structuring or ordering of knowledge circulation. Applying the concept to a grammatical framework – in this case, Text World Theory – it must undergo a recontextualisation process if it is to be successfully used as a pedagogical grammar (Clark 2010b). Recontextualisation is part of a hierarchical process of educational change, with clear parallels of the layers of language policy that were outlined at the beginning of this chapter. The first level of this hierarchy - *distribution* - is initiated by government, typically in policy discourse. The second level - *recontextualisation* - concerns the transformation of school subjects, typically involving how theory and policy gets translated to practitioners, and the final level - *evaluation* - concerns actual pedagogical practice.

Recontextualising grammars into education is a challenging process. In assuming that there is a divide between theory and pedagogy, Clark (2010b) discusses some of these challenges, arguing that:

If a theoretical grammar is recontextualised into a pedagogic one – if it is to have any chance of success – there needs to be the possibility of selecting and drawing upon theory in ways that transform it into a pedagogic grammar, which all teachers should be able to understand, regardless of their own educational experiences. And the grammar needs to integrate with the remainder of the curriculum for English. (Clark 2010b: 192)

There are a number of points here which relate to the current study, especially in relation to teachers' needs and professional identities. Firstly, the idea that 'all teachers should be able to understand [the grammar]' is a critical aspect which informs the methodological approach, i.e. teacher training in Text World Theory and collaborating in designing the pedagogical materials. Text World Theory is not a widely-known framework within the English teaching community, and so teacher education is crucial. The training for teachers for this study is outlined further in Chapter 5. Secondly, the idea that the grammar needs to 'integrate with the [...] curriculum' is particularly important here, given the changes to the curriculum in NC 2014 as outlined in §3.4.4 and §3.4.5, as well as increasing pressures concerning teacher accountability and high-stakes assessments. I would argue that Text World Theory is revolutionary when considered against the largely clause-level grammar on NC 2014, yet ultimately, seeks to build on KS1-2 grammatical knowledge, and so meets teachers' increasing desires for the availability of more contextualised grammar pedagogies (see Cushing 2019a). In their own discussion of recontextualisation and teacher-researcher collaboration, Denham and Lobeck (2010: 4) strongly advocate a top-down and bottom-up approach to integrating linguistics into the school curriculum, where researchers, teachers and students work together to create research-informed practice and develop linguistic knowledge. Mulder (2010: 75) presents some 'general principles' for academics seeking to do this, based on a collaborative teacher-academic project to redesign the Australian English curriculum and integrate linguistic knowledge into education in a 'viable' way. The first four are paraphrased here, as they have clear implications and guidelines for the approach to the text-world pedagogy built in this thesis:

1. It requires time and long-term commitment by both linguists and teachers to develop a shared vision of language which is applicable to school English.
2. Effective collaboration occurs when academics and teachers position themselves as both learners and experts.
3. The recontextualisation of academic research should build on what teachers already know, be flexible enough to adapt to suit existing curriculum framework, yet draw on reliable and considered linguistic theory.
4. Linguistically and pedagogically sound teaching resources can be an effective way of recontextualising a model of language into schools.

As discussed earlier, one particularly ‘successful’ example of recontextualisation in the UK context has been the *Grammar for Writing* (GfW) pedagogy, developed by Debra Myhill and colleagues (e.g. Myhill et al 2012; Myhill 2018). The GfW pedagogy is underpinned by a Hallidayan functional grammar, starting with the assumption that grammar should be taught in the context of authentic texts, with students making connections between their own and others’ grammatical choices and meaning-making (Myhill 2018).

One reason for the success of this project is that it adhered to the four points outlined above. The GfW project has lasted for over ten years and has been iteratively shaped by classroom-based research, with close collaborations between teachers and researchers, drawing on the team’s expertise as both teacher educators and school teachers. It has a clear focus on what English teachers typically want from a grammar pedagogy, being geared around making improvements in metalinguistic knowledge, metalinguistic discourse and writing quality. In addition, it offers a clear and consistent conceptualisation of grammar itself, throughout the policy documents, teacher training and pedagogical materials. In these, grammar is construed using a DESIGN metaphor, framing language as ‘putty’, writing as about purposeful ‘construction’, and grammar a ‘tool’ for creativity (e.g. Myhill 2005, 2009, 2011b). As such, I use Mulder’s principles as a way of approaching the design of the text-world pedagogy, which is outlined in detail in the second half of the following chapter.

3.9 Review

This chapter provided a critical exploration of curriculum policy in English teaching since the early 20th Century, focusing specifically on grammar and the relationship between language and literary studies. I argued that a combination of historical and political factors has led to the formation of a prototypical member of the ENGLISH TEACHER category being someone with expertise in literature, as opposed to language. Such members often rely on poorly defined schemata for GRAMMAR and various grammatical concepts, leading to a misapplication of these in the classroom. There is often a conflict in metaphors for GRAMMAR, between those enshrined in policy documents and those used in teacher discourse about grammar. In addition, English teachers tend not to have access to different pedagogical models for grammar and can often rely on decontextualised pedagogies which do little for students understanding of how language constructs meaning. Against this backdrop, I provided a critique of current curriculum policy but also argued that it potentially presents an ideal time for meaningful language work, especially at KS3, if teachers are provided with the appropriate tools in ways that respect their professional autonomies and identities. Finally, I explored the relationship between professional identity and linguistics, showing that English teachers’ identities are an important factor in how language gets taught in the classroom, with many holding deep reservations and anxieties about their own linguistic knowledge. Training in linguistics can help to alleviate some of these anxieties, but teachers have limited access to such resources.

In the following and final ‘review’ chapter, I set out a rationale for the place of Text World Theory as an available pedagogy for English teachers. I argue that it provides a way of thinking about literary language, grammar and the reading experience that is likely to resonate with what English teachers believe and know about the subject. This argument is made in reference to the contextual details set out in this chapter.

4 Text World Theory and the text-world pedagogy

4.1 Overview

In the previous chapter, I outlined the contextual conditions surrounding the current English curriculum within UK schools and the relationship between English teachers and linguistics, arguing for the place of stylistics to address some of these issues. In this chapter, I argue for a specific strand of stylistics – cognitive stylistics – in the form of Text World Theory, within English education. I begin by describing Text World Theory in detail, before describing some of the previous applications of Text World Theory more generally, and more specifically within education. I end this chapter by providing a full description and rationale for the text-world pedagogy as actualised in the intervention study. Throughout the chapter, I begin to point to some of the discussions and issues raised by the research in this thesis.

4.2 Text World Theory: an overview

Text World Theory is a cognitive model of discourse processing, spanning the disciplines of cognitive linguistics, cognitive stylistics and discourse analysis. Central to the theory is the metaphor of A TEXT IS A WORLD and the premise that ‘human beings understand all discourse by constructing mental representations’ (Gavins 2005a: 90) during their interactions with language.

The term ‘text-world’ derives from van Dijk (1977) in his work on grammar and discourse, which was developed in detail by Paul Werth (Werth 1994, 1995a, 1995b, 1997a, 1997b, 1999) and later by Gavins (2007). Werth’s work in developing Text World Theory was largely rooted in his dissatisfaction with generative linguistics, especially in what he saw as a failure to pay sufficient detail to linguistic meaning and communicative context above the level of the clause (Werth 1999: x). From a text-world perspective then, context is crucial – Werth was ‘interested in the *discourse*, rather than just the text’ (ibid. 3, my emphasis), an interest stemming from the argument that linguists had previously shied away from dealing with context because it poses a challenge that is ‘more than a little bit scary’ (ibid. 3). As such, Text World Theory is best thought of as a ‘cognitive discourse grammar’ (Giovanelli 2013: 15-16; Werth 1999: 50-60), with all analyses beginning with the situational parameters in which the text exists. Werth is not naïve in his endeavor to include context as part of his framework, addressing the challenge through the ‘principle of text-drivenness’ (Werth 1999: 103; see also §7.3.4). This posits that ‘the language input *determines* which knowledge is to be retrieved’ (Werth 1999: 103, original emphasis), with knowledge ‘types’ existing within a taxonomy (see §4.4 and §7.3). The inclusion of text, cognition and discourse into a linguistic framework leads Werth to argue that Text World Theory is ‘the unified field theory of linguistics’ (1999: xi) which can account for the production and interpretation of *all* human communication.

Text-world theorists have attempted to validate Werth's claim by applying the framework to an increasingly diverse range of texts and contexts. Stylisticians have been at the forefront of this work, using Text World Theory as a way of understanding how readers construct and keep track of fictional worlds across literary discourse. As a result, the majority of what now might be called foundational text-world research has focused on the analysis of literary fiction (e.g. Gavins 2000, 2001, 2005a, 2007, 2012, 2013, 2016; Gavins and Steen 2003; Gibbons 2012; Giovanelli 2013, Hidalgo-Downing 2000a, 2000b, 2002; Lahey 2006, 2014, 2015, 2019; McLoughlin 2014; Nahajec 2009; Neurohr & Stewart-Shaw 2019; Norledge 2012; Stockwell 2002a). Text World Theory has also been used to analyse an increasingly wide range of text types, such as: advertising discourse (Hidalgo-Downing 2000c); dating advertisements (Marley 2008); media and legal discourse (Gavins & Simpson 2015; Ho et al 2018); political discourse (Browse 2016, 2018b); film (Lugea 2013) and drama, from traditional stage plays (Cruickshank & Lahey 2010) to immersive theatre (Gibbons 2016). In addition to applying Text World Theory to wider range of discourse types, researchers have augmented and adapted the model to incorporate other tools from cognitive linguistics, such as Cognitive Grammar (e.g. Browse 2018b; Giovanelli 2018a, 2018b; Harrison 2017a, 2017b; Nuttall 2014, 2018). Other research has made use of the framework as an analytical tool for the study of spoken discourse, looking at identity construction (Ahmed 2018; van der Bom 2015, 2016), child-adult shared readings (Jackson 2019); classroom discourse (Giovanelli 2019; Zacharias 2018), primary school reading and writing (Taylor 2018) and reader response discourse (e.g. Canning 2017; Nuttall 2015, 2017; Peplow et al 2016; Whiteley 2010, 2011, 2014, 2016a, 2016b, 2016c). I build on the final two of these in Chapter 6.

In the last decade there has been an increased interest in Text World Theory being used in more applied ways, whereby the model is employed not as an analytical tool per se, but as a way of framing and approaching a language-based issue. This work has mostly been focused within school education. For example, Giovanelli and Mason (2015) use Text World Theory as a way of capturing how reading operates in the classroom, especially in terms of lesson structure, teacher dialogue and the type of knowledge that students bring to a shared reading experience. Both Cushing (2020b) and Scott (2016) use the concepts of world-building (Gavins 2007: 36) and world-switching (ibid. 48) as pedagogical tools to facilitate creative writing instruction. Work in Cushing (2018a, 2019c, 2021), Cushing & Giovanelli (2019) and Giovanelli (2010, 2016a, 2017) uses Text World Theory as a pedagogical tool to facilitate the teaching of reading and grammar in literary discourse. It is these final applications of Text World Theory which I seek to explore further in this thesis, and so an extended discussion of text-worlds within educational contexts forms §4.8.

In the following section I describe the architecture of Text World Theory. Given my focus in this thesis is on applications of the theory in educational settings, it is both impossible and unnecessary to cover all of the complexities and intricacies of the theory as a whole. I focus on aspects of the theory that bear the most relevance to the text-world pedagogy as described in §4.9. More complete

coverages are provided in Gavins (2007), Giovanelli (2013: 11-32), Stockwell (2002a: 135-150) and Werth (1999).

4.3 Text World Theory architecture

After providing an overview of Text World Theory and its various applications, I now describe the model in detail. I do so with reference to Werth (1999) and any relevant subsequent modifications, such as those suggested by Gavins (2007).

Text World Theory architecture works within different conceptual levels or ‘worlds’ – ‘discourse-worlds’, ‘text-worlds’, ‘world-switches’ and ‘modal-worlds’. Text-world researchers make use of diagrams as a metaphorical representation of the contents and relationships between these levels. A schematic representation of this is provided in Figure 4.1.

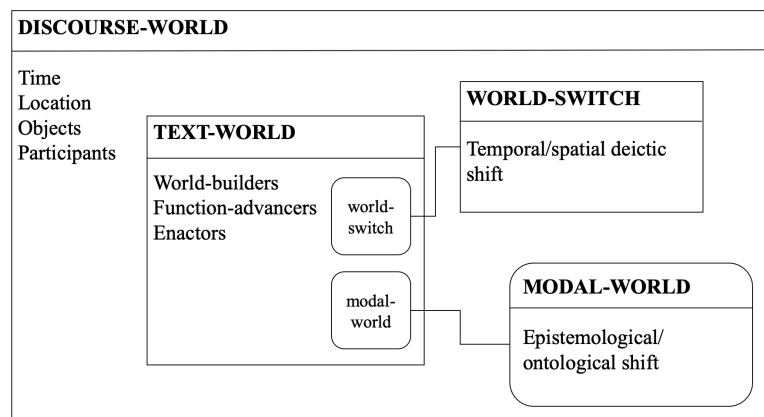


Figure 4.1: Text World Theory architecture

Such diagrams provide a ‘useful overview of a discourse and give an immediate sense of the conceptual structure of the developing mental representation concerned’ (Gavins 2007: 40). They are meant to aid analysis rather than fully represent it and carry pedagogical value in the teaching of text-world concepts and the deictic shifts that readers undertake whilst reading (Giovanelli 2014a: 83). The embedded architecture of Text World Theory is important, because it signals the fact that texts are wrapped in and filtered through context, which influence any mental representations that a text conjures up. The following sections outline the contents of each level and how they relate to each other.

4.4 Discourse-worlds

The discourse-world is the ‘situational context surrounding the speech event itself’ (Werth 1999: 83). It is important to note that the discourse-world does not refer to the ‘real world’ but is a mental conceptualisation, created by discourse ‘participants’ (Gavins 2007: 19) when they engage in a language event. A discourse-world only comes into being during linguistic communication and so is

characterised by its immediate temporal and spatial surroundings of the discourse. It includes physical objects of the environment, and abstract elements of participants' background knowledge, beliefs, memories and attitudes, which participants access in order to make sense of the discourse at hand (Gavins 2007: 18-33). In face-to-face communication, participants co-construct a discourse-world and can communicate directly with each other. In situations where participants are separated – such as the author-reader divide during private reading – the discourse-world is 'split' (Gavins 2007: 26) and no direct communication between participants is possible.

The discourse-world grants primacy to the situatedness of language, foregrounding the importance of context in human communication. Humans negotiate meaning through joint and willful interaction, in 'volitional' ways that are 'key to understanding the discourse process as a whole' (Gavins 2007: 19). Viewing language as volitional assumes that all communication is a result of deliberate choices, whereby participants engage in the conscious employment of cognitive ability. This view of language has important implications for understanding any discourse event, but particularly the complex discourse-worlds created in classrooms, which come with a wide array of multi-participant knowledge structures, attitudes, beliefs, power relationships and different experiences of fictional worlds. During communication, participants in a discourse-world build up a 'common ground', defined as the 'totality of information which the speaker(s) and hearer(s) have agreed to accept as relevant for their discourse' (Werth 1999: 119), in adhering to explicitly or implicitly agreed principles of communication such as co-operation and coherence. In building this common ground, participants draw on their discourse-world knowledge and have the option to engage in 'incrementation' (ibid. 95), whereby new information is introduced into the discourse. I provide a detailed treatment of the classroom discourse-world in Chapter 6.

Text World Theory offers a nuanced way of handling discourse-world information through the 'principle of text-drivenness' (Werth 1999: 140), which posits that such information is filtered and made relevant by the text itself. The principle of text-drivenness offers a kind of 'control valve' (Gavins 2007: 29) in refining and coping with a potentially infinite array of background knowledge and contextual information. Although it is in theory a powerful notion, this thesis will argue that particularly 'complex' discourse-worlds such as classrooms issue a challenge to the text-driven principle because of the sheer amount of information available to participants and the heterogenous nature of shared readings. Nevertheless, the concept of the discourse-world is immensely powerful in the kind of contextual filter it provides for discourse processing. As argued by Stockwell:

Text World Theory is innovative, then, firstly in providing a specification of how contextual knowledge is actually managed economically; secondly, in placing text and context inseparably as part of a cognitive process; and thirdly, because it is founded not on the analysis of sentences but on entire texts and the worlds they create in reader's minds. (Stockwell 2002a: 137)

Whilst I agree with Stockwell here, I would also like to suggest that in practice, work in Text World Theory has paid relatively little attention to the complexities of the discourse-world, often limited to simple scenarios with a small number of participants in prototypical reading/listening situations. Exceptions to this include van der Bom (2015), Gibbons (2016) and Zacharias (2018). A more rigorous test of Text World Theory mechanics will be in its handling of complex discourse-worlds, such as classrooms and other highly dynamic, multi-participant contexts. This follows Gavins in that:

the majority of the recent modifications which have been made to Text World Theory have resulted from the application of the model to examples of discourse which are challenging or atypical in some way [...] the improvement of a particular analytical approach is often most successfully achieved when the limits of that approach are tested in full and the perimeter of its applicability is established. (Gavins 2007: 165-166)

This entire thesis engages with Gavins's call for the further testing of Text World Theory, in considering the complexities of the classroom discourse-world during shared readings, and how the discourse-world might be an available conceptual resource for teachers to draw on in the way that they approach classroom activities.

4.4.1 Knowledge

Werth (1999) provides an extensive treatment of how knowledge is handled within in Text World Theory, which bears important relevance to this thesis. A cognitive linguistic and text-world approach to knowledge posits that people make sense of new experiences on the basis of existing experiences, whereby knowledge is 'encyclopaedic' (e.g. Croft & Cruse 2004: 30-32; Kecskes 2012), gleaned from our experiences in the world. Knowledge exists as a rich network of 'frames' (e.g. Fillmore 1977), 'schemas' and 'scripts' (e.g. Schank & Abelson 1977). Frames are preconceived ways of understanding novel situations (e.g. a lesson); schemas are aspects of knowledge about a particular concept (e.g. EDUCATION), and scripts are prototypical sequences of activities associated with specific situations (e.g. lesson procedures). Quite clearly, these terms are related and overlap with each other, but share the characteristics of being dynamic, acquired through experience and a cognitive resource that humans draw on in negotiating different experiences. As Werth argues:

Whenever we participate in fresh experiences, whether directly or vicariously, whether through an act of language, a memory-record or a feat of the imagination, we have to interpret them in terms of the frames which we already have. (Werth 1999: 362)

Text World Theory conceives a taxonomy of knowledge types within the discourse-world, which at its' lowest level has four branches: cultural, linguistic, perceptual and experiential (Werth 1999: 101). This taxonomy is shown in Figure 4.2.

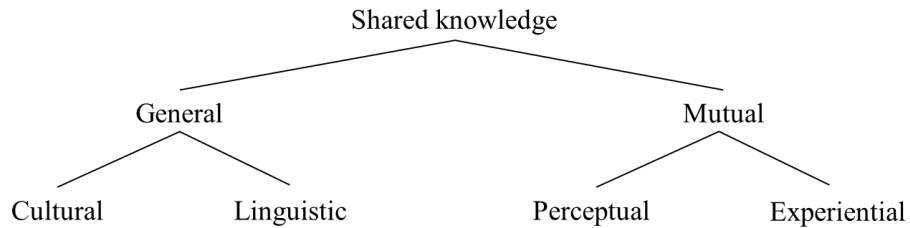


Figure 4.2: Taxonomy of discourse-world knowledge (Werth 1999: 96)

Across each of the lower level categories, knowledge can be in two ‘modes’: propositional and functional (Werth 1999: 101-103). Propositional knowledge is ‘consciously acquired and retrieved’ (ibid. 101) whereas functional knowledge is ‘on the whole unconscious’ (ibid. 101). The following sections outline the lower branches in detail.

4.4.2 Cultural knowledge

Cultural knowledge is the ‘non-linguistic information available to individuals or groups living in a particular society’ (Werth 1999: 97), including their ideological beliefs (Gavins 2007: 23). In terms of this research, the kind of cultural knowledge that I suggest has particular bearing is related to participants’ schemata of SCHOOL, ENGLISH TEACHING and POETRY, as well as their beliefs of what English teaching should be, and how this relates to their conceptualisations of the text-world pedagogy and experiences of it. Macro-level aspects of curriculum policy (such as assessments and curriculum content) and meso-levels of school policy (such as departmental procedures) also contribute to how cultural knowledge is shaped. It is important to not think of teachers and students as holding ‘richer’ or ‘poorer’ aspects of this knowledge, but as simply having different structures as a result of their different discourse roles and types of experience. This resonates with the idea of ‘funds of knowledge’ (e.g. Moll et al 1992). The FUND metaphor construes different types of student knowledge as a rich cognitive resource yielded from individual and social practices which participants use as an affordance in the classroom, rather than something that is somehow ‘impoverished’ which must be ‘improved’ by a teacher. Here, knowledge is modelled as ‘interactive’ in that students and teachers *share* knowledge rather than it simply ‘passed on’ from teacher to student (Shohamy 2006: 96-97). As will be explained in §5.3.2, most students in this study were of White British heritage and came from a range of different socioeconomic backgrounds, from a wide catchment area across north London, and so brought their own social histories and identities to the classroom and their reading experiences.

4.4.3 Linguistic knowledge

Linguistic knowledge is ‘the type of general knowledge underlying the use of language’ (Werth 1999: 98). Werth suggests that linguistic knowledge and cultural knowledge are interlinked (ibid. 98), and in the context of this research it is discernible to see that classroom register and subject-specific metalinguistic knowledge is a by-product of cultural experiences in school. Whilst implicit knowledge

of language allowed participants to engage in classroom discourse, of particular relevance to this research is participants' *explicit* knowledge of metalanguage associated with Text World Theory and cognitive stylistics. Linguistic knowledge of this kind is a mode of 'propositional knowledge' (Werth 1999: 101), similar to what Myhill (2016: 37-38) calls 'explicit' knowledge, i.e. knowledge of language as a system, including its' associated metalanguage. Explicit metalinguistic knowledge is often thought to be a source of anxiety for many English teachers (e.g. Watson 2015a: 11), and so it was important that the training sessions acknowledged this and highlighted the benefits and applications of text-world metalanguage. Throughout the thesis, I suggest that text-world metalanguage provides a set of facilitative and conceptually-intuitive terms which are highly appropriate for students and teachers in the description of reading experiences.

4.4.4 Perceptual knowledge

Perceptual knowledge relates to things in the immediate environment and physical surroundings which have the potential to impinge upon discourse (Werth 1999: 99). This knowledge type has been somewhat underexplored in Text World Theory, but recent work investigating multimodal texts and immersive theatre (e.g. Gibbons 2012, 2016) has demonstrated how sensory-input such as sound and touch can impinge upon the construction of text-worlds. I explore this in my discussion of the classroom space in Chapter 6, particularly §6.3.

4.4.5 Experiential knowledge

Experiential knowledge relates to participants' experiences of the everyday world and their relative familiarity with certain situations (Gavins 2007: 22), gleaned over time through direct or indirect experiences. A major aspect of experiential knowledge is participants' own memories and experiences of the world, how people draw on this knowledge in order to negotiate new situations (Gavins 2016: 446-447). This has particular reference for the pedagogy because it entails that participants access and draw on this knowledge when interpreting literary texts, for instance in making intertextual connections and accessing memories. Experiential knowledge has formed a large part of existing work on text-world pedagogies in schools (e.g. Cushing 2018a; Cushing & Giovanelli 2019; Giovanelli 2017), used by teachers as a way of prompting students to make connections between literary experiences and their own personal lives, and serving to legitimise personal responses in the classroom.

4.5 Text-worlds and world-switches

The second level of Werth's model is the text-world. Werth defines a text-world as a 'deictic space, defined initially by the discourse itself, and specifically by the deictic and referential elements in it' (1999: 51). These 'deictic and referential elements' specify 'place and time details, the persons and objects present in this world' (ibid. 51). Text-worlds are mental representations of language that are

triggered by linguistic content and then fleshed out by the different types of discourse-world knowledge as outlined in the preceding sections. They have ‘the potential to be as richly detailed and immersive as the real world’ (Gavins 2013: 32). At text-world level, any deictic changes to the temporal and spatial parameters create new text-worlds through a ‘world-switch’ (Gavins 2007: 48). These are conceptualized as ‘deictic sub-worlds’ in Werth (1999: 216-233), although I adhere to Gavins in this thesis. These types of operations are represented in Figure 4.1, in the connecting line from the matrix text-world to the new text-world, which is given the ‘world-switch’ heading. Text-worlds and world-switches formed a major part of the pedagogy (e.g. §7.5 and §7.6), and most of the lessons were geared around the kinds of *literary* text-worlds that students created during their reading experiences. Text-worlds consist of two elements: world-building elements (or world-builders) and function-advancing propositions (or function-advancers). These are described in the following sections.

4.5.1 World-building elements

World-building elements are the deictic and referential elements that specify the properties of place, time, people and objects (Werth 1999: 180-90) and so serve the function of populating and furnishing a text-world. Werth (*ibid.* 187) provides a ‘classified list’ of typical world-building elements in terms of time, places and entities, including their various grammatical realisations. Here, letters in brackets indicate their label in a text-world diagram. For entities, (c) stands for characters and (o) for objects:

Time (*t*): time-zone of verbs; adverbs of time; temporal adverbial clauses, e.g. *it was a dark and stormy night; in 1979; at two minutes past midnight on April 7th; 10⁻⁹ seconds after the big Bang; as soon as John realised*

Place (*l*): locative adverbs; noun phrases with locative meaning; locative adverbial clauses, e.g. *on the table; at Lewes in the county of Sussex; there was an old barn; where the sea meets the sky.*

Entities (*c* and *o*): noun phrases, concrete or abstract, of all structures and in any position, e.g. *my friend Susan; these are the voyages of the Starship Enterprise; a policeman who had lost his way; the square root of -1; your attitude to market forces.*

In the training and pedagogical materials, this list was elaborated on to include the aspects of grammatical form that students in the study were familiar with, drawing on their explicit linguistic knowledge as acquired from the KS2 curriculum (see Table 3.1). This included aspects *not* in the list above, such as pronouns, prepositions and preposition phrases, adjectives and adjective phrases, and determiners. World-builders formed an integral part of the text-world pedagogy and are explored in §7.5 and §8.3.1.

4.5.2 Function-advancing propositions

Function-advancing propositions are constructions that ‘advance the discourse in order to fulfil whatever purpose it is meant to have’ (Werth 1995: 59), or ‘propel a discourse forward’ (Gavins 2007: 56), and so describe the ways in which text-worlds unfold, adapt and change. The realisations of function-advancers are typically verbs, or ‘processes’, a term deriving from systemic functional linguistics (e.g. Halliday and Matthiessen 2004) and adapted into Text World Theory by Gavins (2007: 56). Table 4.1 shows the taxonomy of function-advancers as defined in Text World Theory, with a following discussion of each category:

Function-advancers										
Change in state					Steady-state					
material		mental		verbal	relational					
intention	supervention	cognition	perception		intensive		possessive		circumstantial	
					attributive	identifying	attributive	identifying	attributive	identifying
<i>She kicked it</i>	<i>She fell over</i>	<i>She thought about it</i>	<i>She saw it</i>	<i>She whispered it</i>	<i>She is clever</i>	<i>She is my boss</i>	<i>She has a good job</i>	<i>The job is hers</i>	<i>She is at the front door</i>	<i>Tomorrow is Saturday</i>

Table 4.1: A taxonomy of function-advancing propositions

‘Change in state’ (Werth 1999: 202) function-advancers indicate events which are dynamic in some way. Material processes relate to ‘any type of action or event in discourse’, typically headed by an ‘Actor’ (Gavins 2007: 56), the instigator of the function-advancer and typically the grammatical function of subject. There are two types: intention and supervention. Material intention processes ‘occur as the result of the Actor’s will’ (ibid. 56), whereas material supervention processes have ‘no deliberate will behind them’ (ibid. 56). Mental processes ‘function to describe the inner workings of [an] enactor’s mind’ (ibid. 85). There are two types: cognition and perception. Mental cognition processes indicate ‘thinking or remembering’ (ibid. 62), whereas mental perception processes indicate ‘seeing, listening or feeling’. Verbal processes indicate types of speech (ibid. 85).

‘Steady-state’ (Werth 1999: 200) predications are processes that modify, describe, characterise and identify existing world-building elements and relations between them (Gavins 2007: 43). These correspond to the ‘relational’ process of systemic functional linguistics, of which there are three types: intensive, possessive and circumstantial (Halliday and Matthiessen 2004: 265-297). Intensive relational processes describe an ‘a is b’ relationship, possessive relational processes describe an ‘a has y’ relationship, and circumstantial relational processes describe an ‘x is on/at/with y’ relationship (Gavins 2007: 43, see also Halliday and Matthiessen 2004: 265). Each of these can occur in two modes: attributive or identifying. The attributive mode describes ‘one text-world element as an attribute of the other’ (Gavins 2007: 43), and in the identifying mode, ‘one text-world element identifies another’ (ibid. 43). Function-advancers formed part of the text-world pedagogy, recontextualised as ‘verb types’. They are discussed in §8.4.2.

4.5.3 Participants and enactors

Discourse-worlds are populated by ‘participants’, defined as real people engaged in a language event (Gavins 2007: 19). Text-worlds are populated by ‘enactors’, which are ‘different versions of the same person or character which exist at different conceptual levels’ (Gavins 2007: 41). For example, an enactor that is first introduced in an initial text-world and then referred to again in a different text-world remains the same enactor. In this thesis I follow Gavins’s (2007) and Emmott’s (1997: 188) definition of enactor, rather than Werth’s original 1999 term of ‘character’. This offers a more explicit way of understanding text-world entities as present, past, and future conceptual realisations of a given referent, and is now a standard term used amongst text-world theorists.

The text-worlds that are created by text-world enactors are classed as ‘enactor-accessible’ (Gavins 2007: 77) and the ‘relative truth-value of their contents remains unverifiable by the discourse participants’ (Gavins 2005a: 81). For instance, in a split discourse-world, participants reading a literary text cannot clarify or seek further information about things or events which project from enactors at text-world level. When text-worlds are created by discourse-world participants - typically during face-to-face conversation, such as in a classroom - these are classed as ‘participant-accessible’ (Gavins 2007: 77), being open to verification and elaboration by other discourse-world participants. Enactor and participant text-world accessibility has important implications for the research presented in this thesis. The data I am dealing with is derived from classroom discourse about literary texts, and so although discourse-world participants can access, negotiate and co-construct each others’ text-worlds, they do not have the same level of access to *literary* text-worlds. In the text-world pedagogy, the role of participants is given primacy in how different readers brought different experiences to the reading of a text. The notion of accessibility and its relation to text-world construction is explored in §7.5.2.

4.6 Modal-worlds

The third layer of Text World Theory architecture is the the ‘modal-world’ (Gavins 2007: 94), which are new text-worlds which occur whenever ‘epistemic or ontological distance is expressed in a text’ (Gavins 2015: 454). In Werth’s original work, he uses the term ‘sub-worlds’, of which there are three types: deictic (see §4.5), attitudinal or epistemic. Attitudinal sub-worlds express desire, belief and purpose (Werth 1999: 227-239), and epistemic sub-worlds express hypotheticals, conditionality and probability (ibid. 239-248). These are projected through instances of modality, probability markers, verbs of propositional attitude, non-factive verbs, adverbs denoting imaginary or speculative environments, conditionals and direct speech.

Although Gavins agrees with the idea that spatio-temporal changes and modality project new text-worlds, she disagrees with the use of the term ‘sub-world’, arguing that the ‘sub-’ prefix is misleading as it suggests that new text-worlds are ‘in some way subordinate to [their] originating text-world’ (2005a: 82). As such, she reconfigures deictic sub-worlds into *world-switches*, and

attitudinal/epistemic sub-worlds into *modal-worlds*. This is given extensive treatment in Gavins (2005a), given the variable ways in which modality is realised. Modal-worlds are conceptualized as new text-world structures whereby the contents of the situations they describe are ‘often unrealised at the time of their creation’ (Gavins 2007: 94). To use a spatial metaphor, modal-worlds are more ‘remote’ or ‘distant’ from the original text-world and exist at a different ontological or epistemic level, because they represent unrealised events or unverifiable attitudes. For instance, attitudinal constructions such as ‘you must do your homework’ trigger a modal-world in which the ‘doing of the homework’ is unrealised at the moment of speaking because it exists in the imagined future. As Gavins defines them:

all those conceptual spaces created by deontic, boulomaic and epistemic modality, conditionality, hypotheticals, the indirect representation of speech and thought and all instances of focalised narration. (Gavins 2001: 246)

Drawing on Simpson’s (1993) modal grammar, Gavins (2001, 2005a, 2007) proposes a non-hierarchical taxonomy of modal-worlds of which there are three types: deontic, boulomaic and epistemic. Deontic modal-worlds indicate instances of permission, obligation and requirement; boulomaic modal-worlds indicate instances of wishes and desires, and epistemic modal-worlds indicate degrees of knowledge, confidence and beliefs. Modal-worlds form a major part of the text-world pedagogy (see for example, §6.7).

This section has provided a description of Text World Theory as set out in the major works of Gavins (2007) and Werth (1999). I have focused on the areas of the theory that are most pertinent to this thesis and the text-world pedagogy. The following section outlines the various applications of Text World Theory to different discourse types, moving towards a full description of the text-world pedagogy provided in §4.9.

4.7 Applied Text World Theory

In the sections that follow, I turn my attention to recent applications of Text World Theory, focusing first on the use of the framework as a spoken discourse tool, and then as a pedagogy. These two applications are the focus of chapters 6, 7 and 8, representing my complete ‘commitment’ to Text World Theory in this thesis. The application of Text World Theory to educational contexts fits with the ‘progressive’ spirit of stylistics, in its ongoing commitment to the reassessing, recontextualising and augmenting of existing frameworks and methods (Whiteley and Canning 2017: 73).

4.7.1 Spoken discourse

The use of Text World Theory as a tool for analysing spoken discourse offers a number of affordances. Theoretically, Text World Theory is an ideal linguistic framework for spoken discourse because of its ability to handle both micro exchanges at clause-level and macro structures at discourse-

level. It is contextually-sensitive and socio-cognitive in nature, meaning that it can be adapted to describe the ways that discourse-world participants co-construct meaning in social spaces and fully considers the role of participants' identities and knowledge. For instance, Gavins (2007: 19) shows how – in a brief transcript – clashes in participants' experiential knowledge results in radically different text-world construction, through the analysis of a British customer attempting to place an order in an American restaurant. There is a growing interest in text-world explorations of spoken discourse (e.g. Canning 2017; Jackson 2019; Peplow et al 2016; van der Bom 2015, 2016; Whiteley 2010, 2011, 2016a, 2016b, 2016c; Whiteley and Canning 2017), with a small number of studies examining data derived from classroom discourse (Giovannelli 2019; Zacharias 2018).

A study by van der Bom (2015, 2016) used Text World Theory to investigate how Chinese migrants in the UK use language to construct and negotiate identities in face-to-face interview discourse. Although the discussion is limited to three short extracts from three different interviews, Van der Bom acknowledges this limitation (2015: 231), in arguing that Text World Theory analyses tend to become rather lengthy even when dealing with small amounts of data. Van der Bom shows how Text World Theory accounts for intricate clause-level analyses of discourse markers such as 'really', 'you know' and 'like'. Features such as these lead to the conclusion that spoken interaction is characterised by a high frequency of embedded world-switches and modal-worlds, many of which are fleeting (Van der Bom 2016: 96-100; see also Giovannelli 2019). Such an analysis shows the complexity of spoken discourse and the ways in which it rapidly changes and unfolds. In one way this signals a strength of Text World Theory in that it can handle intricate clause-level interaction sequences, but simultaneously presents a problem for the text-world researcher in the sheer amount of world structures to be analysed. I suggest that focusing on micro-structures also runs the risk of overlooking macro-level discourse and meaning, in the same way that Werth (1999: 19) warned of research in linguistics 'heading for the asteroid belt [...] in 'ever decreasing circles' [...] to 'talk about smaller and smaller fragments of language'.

4.7.2 Reader response

In this section, I explore previous work using Text World Theory to analyse spoken reader response data or 'booktalk' (Eriksson 2002). Reader response research in stylistics combines 'evidence-based approaches to the study of readers' interactions with and around texts' (Whiteley and Canning 2017: 73), with the use of Text World Theory being an increasingly popular tool for this type of data (e.g. Browse 2018b; Canning 2017; Giovannelli 2019; Nuttall 2017; Peplow et al 2016; Whiteley 2010, 2011, 2016a, 2016b, 2016c Whiteley and Canning 2017). Other studies have also made use of Text World Theory in analysing written (online) responses to literary texts (e.g. Gavins 2013; Nuttall 2015, 2017). Across these works, the use of Text World Theory offers a

text-focused approach to readers' interaction, considering how the things which readers say, the way they say them and the extent of their agreement and disagreement can have interesting implications both for an understanding of the original text's effects and an awareness of how readers use texts in their group talk. (Peplow et al 2016: 38)

There are two notions foregrounded here. The first notion is that in negotiated contexts, readings are 'interactional' and therefore *co-constructed* through interpersonal aspects at discourse-world level, such as a reader's identity or stance towards a text, and the relationships between readers. Peplow et al (2016: 177) differentiate between 'background common knowledge' and 'dynamic common knowledge' here, where the former is existing discourse-world knowledge that readers bring *to* a reading experience, and the latter is discourse-world knowledge that arises *out* of a reading experience. In social readings, literary texts are 'referenced and reconstituted' (ibid. 37) by readers, who construct and negotiate text-worlds through talk. A distinction can thus be drawn between text-worlds that depict a reader's mental representation of a fictional world (hereby *literary* text-worlds) or any other possible topic (hereby *non-literary* text-worlds)⁴. The second notion is that text-world analyses of reader response data should exist alongside introspective stylistic analyses of the literary text under discussion. This analysis – typically done by an 'expert reader' is not intended to overrule other readings, but to account for how the 'interplay between written text and reader results in a particular interpretation or emotional response' (Peplow et al 2016: 38). In the chapters that follow, I adhere to these notions, first in treating readings as instances of co-constructed text-worlds, and secondly in combining these readings with my own stylistic analyses. It is not my intention to 'compare' or 'validate' my own analyses, but to use these in order to discursively evaluate how students used cognitive stylistic concepts as an analytical lens of their own.

Across the studies discussed in this section, there is a clear influence of socio-cultural models of reading and interaction. Socio-cultural theories of reading are sensitive to interactions between text, reader and context – such as those by Wegerif (2011), who describes such co-construction of meaning as a 'dialogic space', defined as a 'dynamic continuous emergence of meaning' (ibid. 180). In her work with young readers in schools, Maine (2013) argues that building dialogic spaces is an important part of the meaning-making process in the way that it allows for provisional and hypothetical meanings to 'grow', as well as providing opportunities for 'questioning and explorations rather than singular, correct or closed response[s]' (Maine 2013: 151). This forms an important principle underpinning the text-world pedagogy (see §4.9.6)

The most comprehensive research on the text-worlds of spoken reader responses is found in the work of Whiteley, who in a series of publications (Whiteley 2010, 2011, 2016a, 2016b, 2016c) focused on the text-worlds of readers' emotional and ethical responses to literary texts. This work draws on a range of datasets gleaned from reading groups which took place in domestic or university

⁴ See also O'Halloran (2011: 175-176), who draws a distinction between 'on-book' and 'off-book' discourse about reading.

environments. Whiteley deals with range of issues which she addresses using Text World Theory, such as projection, participant-enactor relationships, emotion and ethics. For instance, Whiteley (2010, 2011) examines the extent to which readers report psychologically projecting themselves into a text-world, often identifying and aligning themselves with multiple text-world enactors in a form of ‘compassionate connection’ across the discourse- and text-world divide (Whiteley 2011: 34, see also Gavins 2007: 103). She reports how readers ‘reconstruct’ the literary text-world through their own linguistic rendering, re-building and re-experiencing the fictional world and attributing mental states to text-world enactors in what Stockwell (2009a: 140) labels ‘mind-modelling’. Whiteley (2016c) focuses on readers’ discussions of poetry, looking at how readers take inference cues from the same text to arrive at different interpretations. She argues that the ‘trajectory’ of increasingly conceptually remote text-worlds creates instances of ‘world-repair’ (ibid. 109-110) and ‘world-replacement’ (ibid. 110) whereby readers are forced to accrete the contents of existing text-worlds as a result of new information (Gavins 2007: 141-142). Interestingly, the accretion of these text-worlds occurs because of the metalinguistic discussion at hand and the consideration of other readers’ responses, rather than by changes to the literary text itself. This demonstrates that discourse during reading groups has the potential to affect literary text-worlds, and bears important implications for the analysis of classroom discourse that will follow in chapters 6, 7 and 8. A particular strength of Whiteley’s work is the close attention to textual detail, ensuring that the claims she makes about reader’s responses have explicitly marked textual traces and correlations with her own introspective analyses. However, a criticism of this work is that the data is often chosen rather subjectively rather than via a systematic process. For instance, in Whiteley (2010), transcripts were scanned by the researcher and any ‘points at which emotional experiences and/or related textual features were described’ (ibid. 90). In this thesis, I adhere to Whiteley’s commitment to combining textual analysis with reader response data, but offer a more systematic and rigorous method of data selection by employing qualitative thematic coding with linguistically defined codes (see §5.4.1).

Peplow et al (2016: 179-187) introduce Text World Theory in their discussion of talk at reading groups, which also draws on socio-cultural models of collaborative reading (e.g. Littleton & Mercer 2013; Mercer 2000) to provide an ‘integrated’ socio-cognitive framework (ibid. 179). This includes:

- the conceptual activity represented by participants’ utterances, using Text World Theory;
- the idea of co-reading underpinned by interthinking: readers’ interpretations of a literary text as a collaborative and responsive activity that goes beyond the sum of individual readings;
- discursive processes of interpretation: here for instance its embedding in the development of interpersonal relations, the availability of particular interpretative resources, the affordances of particular communicative modes and media. (Peplow et al 2016: 179)

In text-world terms, readers' evaluations of a literary text are framed as 'dynamic common knowledge' (ibid. 181), which arise out of the experience of being a participant in the discourse-world of the reading group. Attitudes and opinions about the text are typically realised within epistemic modal-world structures, the contents of which can then be evaluated by other discourse-world participants. Because the spoken interaction is face-to-face, participants can seek clarification or elaborations in order to assess the contents of these worlds. In a similar way, participants can co-construct literary text-worlds, offering world-building and function-advancing information either from the text itself or from their own discourse-world knowledge. This dialogue can result in 'joint text-world constructions' (ibid. 185), held together by 'deictic cohesion' (ibid. 184-185) such as reference chaining and discourse markers, but also by a shared common goal of arriving at a 'collective understanding' (ibid. 187) of the text.

Peplow et al (2016) draw on the idea of 'interthinking' (Mercer 2000, 2004; Mercer & Littleton 2007), an idea derived from socio-cultural discourse analysis and defined as the 'joint, coordinated intellectual activity which people regularly accomplish using language' (Mercer 2000: 16). In framing his method Mercer argues for a way of understanding spoken discourse in a way that has a number of parallels with Text World Theory. For instance, his idea that interlocutors 'use language to travel together from the past into the future' (Mercer 2004: 140) resonates with the concept of world-building and switching. The idea that speakers 'need to build a contextual foundation for the progress of their talk' (ibid. 140) resonates with the discourse-world and its role in both building and reflecting context. These ideas would point to the compatibility of the interthinking framework into Text World Theory.

Mercer proposes a taxonomy of interthinking talk types: cumulative, disputational and exploratory. Cumulative talk is characterised by language where people are in agreement with one another – talk that is uncritical, uncompetitive and constructive and largely represents shared views. Mercer defines it as where speakers 'build on each other's contributions, add information of their own and in a mutually supportive, uncritical way construct shared knowledge and understanding' (Mercer 2000: 31). Disputational talk is characterised by 'an unwillingness to take on another person's point of view and the constant reassertion of one's own' (ibid. 97). In this, talk carries face threats to others and is generally defensive and uncooperative (ibid. 98), with speakers striving to take hold of the conversational floor. The final type, exploratory talk, is where participants are interested in reasoning and evaluating, and jointly making sense of the world. Mercer defines it as that in which interlocutors

engage critically but constructively with each other's ideas. Relevant information is offered for joint consideration. Proposals may be challenged and counter-challenged, but if so reasons are given and alternatives are offered. Agreement is sought as a basis for joint progress. Knowledge is made publicly accountable and reasoning is visible in the talk. (Mercer 2000: 98)

Although Mercer's framework is useful as a conceptual categorisation system, the talk-types are not defined in strict stylistic terms. Mercer does discuss how corpus linguistics enabled him to demonstrate that exploratory interthinking typically makes use of 'because', 'if' and 'why' (ibid. 154-155), but there is limited discussion of the textual traces of each talk type. In Chapter 6, I engage with this, offering textual patterns that appear to characterise each talk type, based on a text-world analysis of classroom discourse. This also builds on work by Giovanelli (2019), who integrates interthinking and Text World Theory to spoken data from a secondary school English classroom. Based on an analysis of three short extracts, Giovanelli shows how exploratory talk is largely characterised by modal-worlds triggered via instances modality and negation. Although a brief application of text-worlds to classroom discourse, Giovanelli calls for more research in further fleshing out the ideas and potential:

There is also considerable scope for researchers to further probe the usefulness of Text World Theory as a contextually-sensitive discourse grammar and a method for analysing spoken discourse in order to account for the rich and complex contexts within which literary interpretations take place in educational contexts and to examine how readers discuss, collaborate and draw on different types of resources as they engage in acts of meaning-making. (Giovanelli 2019: 194)

Following this discussion of Text World Theory and reader response, I now turn my attention to pedagogical applications of Text World Theory.

4.8 Text World Theory as a pedagogy

This section describes previous investigations that have actualised Text World Theory as a pedagogy in schools, i.e. where teachers have drawn on and used the model in their classroom practice.

A body of recent work has demonstrated that Text World Theory offers a usable and coherent framework for the teaching of literary language in schools, deployed as cognitive pedagogical stylistics (e.g. Cushing 2018a, 2019c, 2020a, 2020b, 2021; Cushing & Giovanelli 2019; Giovanelli 2010, 2016a; 2017). This previous work is important in shaping the current research, but a text-world pedagogy requires a more thorough theorisation, criticism and application in order to be fully robustly tested. The current research aims to do this, and the following sections outline the rationale for a text-world pedagogy used to shape the teaching materials used in this research. A common thread across these works is the idea of teachers 'using Text World Theory as a way of thinking' rather than 'teaching Text World Theory' (e.g. Giovanelli 2014a: 36-37), that is, drawing on text-world principles and metalanguage as a way of conceptualising the classroom space and its events.

The first publication exploring the potential of Text World Theory in the school classroom is provided by Giovanelli (2010), who presents a theoretical overview of how the model can be used to inform the teaching of poetry, in a series of suggested classroom activities designed for an A-level English Literature group. The activities include the gradual incrementation of discourse-world

knowledge about the author, an exploration of world-building, world-switches, verb processes, negation, space for explicit discussion of individual readings and participants' discourse-world knowledge, and a re-writing activity based on 'textual intervention' practices (Pope 1995). Taken together, these provide students with a 'stylistic checklist' (Giovanelli 2010: 217) which can be traced through any other text. Although there is no classroom data to support the ideas, the paper is seminal in that it is the first publication explicitly exploring the *potential* of a text-world pedagogy.

In follow up work then, Giovanelli (2016a, 2017) addresses these limitations by presenting empirical data from a series of Year 7 lessons, demonstrating how one English teacher used Text World Theory to inform her teaching of a poem as a form of 'cognitive grammatics' (Giovanelli 2014a, 2017: 29). Cognitive grammatics is an extension of Halliday's notion of 'grammatics' (Halliday 2002: 386), it being the type of metalinguistic activity that students engage in during explorations of texts and how they work. In other words, 'grammatics' is to 'grammar' as 'linguistics' is to 'language'. As first discussed during §1.2, the use of Text World Theory here was as a 'teacher-orientated 'tool for thinking with'' (Giovanelli 2016a):

In a teacher-oriented grammatics, a practitioner uses the best and most valuable insights from linguistics not simply to teach rules and notions of correctness (a deficit model) or descriptions of form, structure and meaning (a descriptive model), but rather [...] 'to think with' (a pedagogical model). (Giovanelli 2016a: 112)

Framing Text World Theory as a facilitating tool for encouraging 'personal' responses to texts, Giovanelli shows how students engaged in metacognitive activities such as sketching their own mental images and verbally reflecting on the role of their own discourse-world knowledge in building a text-world. Picking up on earlier work (Giovanelli 2014a: 54-56), he calls visual responses to texts 'virtual embodied learning activities' (Giovanelli 2017: 28), which allow students to use images to represent abstract concepts in physical ways (ibid. 28). His analysis of the visual responses demonstrates how students explicitly draw on their own experiential and cultural discourse-world knowledge in their responses, whilst retaining attention to textual cues. The text-world informed pedagogy then, 'mitigated' the hierarchy between student and teacher (ibid. 32) because it allowed students' voices to be heard and foregrounded their own identities as readers. A crucial aspect of the research was the role of the teacher – not just in their own decisions they made in the classroom, but in the active, participatory role that they played in the research and the design of the teaching materials. The participating teacher had read Gavins (2007) and been engaged with discussions about Text World Theory with the researcher, over a six-month period. The teaching materials were designed collaboratively, with the teacher taking the lead role. Giovanelli reports positive feedback from the teacher and the students, especially in 'seeing different viewpoints' and 'where they are as readers' (ibid. 123). Across Giovanelli (2010, 2016a, 2017), he offers ten ways that Text World Theory can support a teacher's thinking in the classroom. These are paraphrased here:

- (1) It has a focus on context as well as the text, recognising the interplay between the two and treating both as equally as important.
- (2) It considers the ways in which readers engage with textual details, treating reading as a process and providing opportunities to discuss the notion of 'texture' (Stockwell 2002b, 2009a, Cushing 2019c).
- (3) It is mindful and sensitive to participatory theories of learning (Rogoff 2003), considering context as an interpersonal entity, and reading as a multi-dimensional process, with readers bringing individual situational, social and personal knowledge to a classroom.
- (4) It uses notation and diagrams to present conceptual spaces and mental operations in a visual and concrete way. These diagrams can be used as teaching resources to support the understanding and interpretations of complex mental operations such as spatial, temporal and point of view switches (also known as a 'virtual embodied learning activity' (Giovanelli 2014a: 89)). Diagrams in Text World Theory are visual metaphors, with physical spaces representing conceptual spaces, and connector lines representing access points between these spaces.
- (5) It has the potential to develop student's own metalinguistic skills and 'metacognition' (Flavel 1976), whereby students become sensitive to 'one's knowledge concerning one's own cognitive processes' (Giovanelli 2016a: 32).
- (6) It allows for the gradual introduction of linguistic information, using and adapting metalanguage where appropriate.
- (7) It considers the *how* as well as the *what*: reader interpretations are encouraged but supported by textual detail and triggered by linguistic content.
- (8) It encourages student discussion, collaboration, reflection and evaluation of ideas.
- (9) It allows for teachers to develop and apply formative assessment strategies, as well as self-assessment opportunities.
- (10) It begins to bridge the 'gap' (Snapper 2009) between secondary/A-level and undergraduate study.

Whereas the discussion so far has focused on poetry, Giovanelli and Mason (2015) explore the value of using Text World Theory to teach prose. Using data from classroom discourse, they show how one teacher used the model to inform the design of their teaching materials. Students were asked to read

the story, produce an initial response, and then reflect on this process. This involved discussion around ‘trigger words’ (Giovanelli & Mason 2015: 51) – essentially world-building elements, but also drawing on the cognitive linguistic principles of scripts, frames and schemas. Following this, the teacher incremented contextual and biographical information into the discourse, which generated a discussion around how this affected the initial responses.

In Cushing (2018a), I worked with a secondary school teacher in using Text World Theory as a pedagogical tool for the teaching of grammar. I made the argument that:

Given recent advances in linguistics (especially cognitive linguistics and stylistics), as well as a revived commitment to grammar in the National Curriculum, there is a prime opportunity to develop ways of teaching grammar. This article, and others before it, shows an emerging set of principles for carrying out an exploratory, engaging and stylistically-robust pedagogical grammar that is likely be in line with English teachers’ views. (Cushing 2018a: 12)

Applying Text World Theory to a poem with a group of Year 7 students, I showed how the ideas of world-building, world-replacement and reader immersion can be actualised as concept-led tools which combine clause- and discourse-level grammatical analyses. Students examined the role of noun phrases as world-builders and the second-person pronoun and possessive determiners as constructions which had the potential to trigger conceptual immersion in fictional worlds, relating these experiences to their own discourse-world knowledge. This, and other issues explored so far in this chapter, inform the design and principles of the text-world pedagogy actualised in this thesis, which are outlined in the following sections.

4.9 The text-world pedagogy

In the final section of this chapter, I outline the core principles used to underpin the text-world pedagogy implemented in this research. These principles were explored and refined during the teacher training, and then fed into the content of the intervention materials themselves. In Chapters 6, 7 and 8, I show how these principles have clear textual traces in the classroom and interview datasets. In short, I suggest that this is a powerful pedagogy for English teachers because it offers a contextualised model of grammar cutting across clause and discourse level, uses an intuitive and accessible metalanguage, and places high-value on the idiosyncrasies of reading, all of which are attributes that are likely to resonate with members of the ENGLISH TEACHER category as defined in §3.3.1. Very broadly, the text-world pedagogy is aligned to what Gibbons (2017: 8) calls a ‘progressive-growth’ model, where ‘the child and her experience is the starting point’. The text-world pedagogy is a type of ‘pedagogical grammar’, a term is usually used in reference to L2 language teaching and learning (e.g. Smith 1976: 46) but extended here to include L1 contexts. The definition of pedagogical grammar I will work with is thus:

A grammar which cuts across clause and discourse, designed to facilitate the analysis of texts and the reader's experience, with a guiding set of principles and commitments that are shaped by literary linguistic and educational theory and fully acknowledging the context and policies in which it operates.

My approach in designing this pedagogy was to be open and flexible, with a close consideration of some of the systemic issues within current curriculum policy as outlined in previous chapters. I was keen not to simply engage in the grammar 'wars' (Locke 2010) by pitting one grammar against another, but by building on previous work and maintaining a level of flexibility, drawing on principles from educational theory and cognitive linguistics more broadly. As foregrounded in the previous section, teacher-researcher collaboration was key, and I worked closely with participant teachers in designing the pedagogy and writing the teaching materials. This process is fully described in Chapter 5. As such, the pedagogy was informed by Text World Theory at all levels – not just a recontextualisation of the theory in terms of pedagogical materials, but in the very essence of how the methodology was designed, in how it took account of cultural discourse-world knowledge in terms of existing pedagogical practices, current policy and teachers' professional identities and beliefs. This positioned it as a *critical* pedagogy (e.g. Pennycook 2001: 130-133) in the way that it sought to challenge some of the dominant discourses, ideologies and pedagogies within current English education, as explored in Chapter 3. It served to position the study of grammar as a meaningful exercise rather than a product of punitive assessments, integrate language and literature, redistribute power from teacher to student, and emphasise reading as a social activity. In the following sections, I describe the six core principles of the text-world pedagogy: space, readers, text, effects, metalanguage and talk. In later chapters, I textually trace the presence of these principles in the two datasets.

4.9.1 Space

Given that the classroom is a complex social space with multiple identities and multiple minds, it makes logical sense that a grammar sensitive to these conditions is required. Text World Theory is such a grammar - sensitive to the idea of 'situated learning' (Lave & Wenger 1991), i.e. the idea that learning is primarily a social activity which occurs through interaction and shared thinking, and sensitive to the idea of 'situated cognition' (e.g. Kirshner & Whitson 1997), namely that knowledge is constructed within a context, and that context plays a crucial role in how that knowledge comes to be formed. In the pedagogy, discourse-worlds were 'starting points' for text-world analyses, with the reader's own discourse-world knowledge positioned as a fundamental filter for the interpretations of literary texts. This is crucial then, in that it foregrounds all of the discourse-world conditions that arise out of reading in the classroom, including participants' background knowledge, memories and identities, as well as physical aspects of the environment itself.

4.9.2 Readers

Text World Theory shares a number of similarities with reader response theories that value the role of the reader in constructing meaning and the inferential processes that they perform during reading (e.g. Benton 1988, 1992; Karolides 1999; Rosenblatt 1938, 1978). In this view of reading, the text, the author and the reader combine in order to make sense of literary texts, with readers forming personal connections with texts and the reading experience in what is termed a ‘transaction’ (Rosenblatt 1978). Rosenblatt distinguishes between ‘aesthetic reading’ (where the focus is on the immediate, experience of reading) and ‘efferent reading’ (where the focus is on what happens after the reading, such as an activity or assessment). The text-world pedagogy recognises that the contemporary school context requires both these types of reading but promotes aesthetic reading and the ‘lived-through experience’ of a fictional world (ibid. 386). Indeed, Rosenblatt situates the terms on a continuum (ibid. 27), in a way that has clear parallels to what Giovanelli & Mason (2015) term as ‘authentic’ and ‘manufactured’ reading. Authentic readings are ‘born out of an individual’s own process of unmediated interpretation (ibid. 42), whereas manufactured readings are ‘learnt, not made; they occur when readers are denied the space to engage in their own process of interpretation’ (ibid. 42). One undesirable consequence of manufactured readings and pedagogies then, is that students’ voices and identities are downplayed (see also Hall 2009; Lawrence 2019; Maybin 2013), with the teacher being positioned as the only reader who has a legitimate interpretation. In the text-world pedagogy, responses begin with *students’* own knowledge, rather than knowledge impressed onto them by an authoritative voice – i.e. a teacher. It builds on reader response work by offering a more *text-driven* account of how and where responses come from. In their own principles for a critical pedagogy, Godley and Reaser write that:

Shifting the source of knowledge from the teacher – as in traditional pedagogies – to students and students’ experiences also allows for various different perspectives on language and identity to be shared. This negotiation of different perspectives is an essential element of critical, multi-cultural, and social justice education. (Godley & Reaser 2018: 23)

It would be naïve to assume that the theoretical principles of a pedagogy automatically construct environments where power is equal. Classrooms are not neutral sites but are politically complex and characterised by an asymmetry of power (Fairclough 2014). For instance, despite the democratic view of readers’ agency that the pedagogy foregrounds, the teachers still held institutional authority in that they decided on the content of the lessons, steered the lessons in general directions, and were able to select voices to contribute, as well as having agency in their own systems of meso-level management structure. Despite this, the text-world pedagogy seeks to engage with power imbalances by framing classroom reading as a social activity and challenging the idea of a ‘transmissive’ classroom, whereby the teacher is positioned as the expert, with lessons that focus on information and ‘fact’ retrieval (e.g. Mason & Giovanelli 2017; Miller & Seller 1990: 5-6). Research has suggested that this is particularly

true of poetry pedagogies amidst a culture of high-stakes assessments and performativity (e.g. Lawrence 2019; Xerri 2013), and how the ‘surveillance system’ of schools has coerced teachers into engaging in pedagogies which are guided by teachers’ standards and examination criteria, rather than personal beliefs about literature (Gilbert & Pitfield 2019; Perryman et al 2018).

4.9.3 Text

The text-world pedagogy maintains that readings must be accountable to the text itself, and so draws significantly on the principles of stylistics in the way that it theorises the teaching of grammar. The purpose of teaching grammar here is to heighten students’ sensitivities to the conceptual effects created by a range of linguistic patterns. Grammar is conceived of as a clause and discourse-level series of patterns and choices, which students must turn to in helping to qualify their readings. It was crucial to have a clear conceptualisation of these, given that teachers hold multiple meanings and connotations for grammar, some of which can be negative (Cushing 2019b; Myhill et al 2013; Watson 2015a). Furthermore, English teachers’ views on grammar tend not to be explicitly linked to any theoretical grammatical framework (Watson 2015a: 10), and so conceptualisations can be ill-defined and occupy an ‘awkward’ position within teachers’ identity profiles. However, as I highlighted throughout Chapter 3, recent research has demonstrated that grammar can be construed in more positive ways, if teachers have a thorough metalinguistic and pedagogical knowledge base (e.g. Bell 2016; Giovanelli 2015).

The various conceptualisations and beliefs that teachers hold for grammar can impinge upon classroom practice (Cushing 2019b; Myhill et al 2013; Swierzbinska & Reimer 2019; Watson 2015b). Along with socio-political and professional factors, part of the reason for such multiple meanings is the fact that grammar is difficult to define, it being an abstract and complex system which is often construed metaphorically. In Cushing (2019b), I showed some of the various source domains which GRAMMAR is mapped with in teachers’ metalinguistic discourse, arguing that the information contained in these mappings shapes how grammar is conceptualised and actualised in the classroom. One of the most common source domains was RULEBOOK, a metaphor that can highlight language as a system of rules and constraints and potentially legitimise prescriptive practices of ‘error correction’. As shown in §3.4.4 and §3.4.5, current curriculum policy (DfE 2013a, 2013d), especially at primary school, is geared around a RULEBOOK metaphor. In an attempt to avoid the deficit discourse associated with the RULEBOOK metaphor, the text-world pedagogy training and teaching materials frames grammar as a RESOURCE or a CONSTRUCTION MATERIAL, source domains which also occur in teacher discourse and highlight the creativity and meaning potential of grammar (Cushing 2019b). The use of this metaphor was conscious and deliberate (Steen 2015, 2017), in an attempt to steer metaphorical construals towards discourse where grammar was framed as a productive ‘series of options’ and a ‘tool for getting things done’. This conceptualisation of grammar resonated with a Hallidayan view of grammar as a system that both reflects and constructs the world:

Grammar goes beyond formal rules of correctness. It is a means of representing patterns of experience [...]. It enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them. (Halliday 1985: 101)

Halliday's view of grammar has clear parallels with Text World Theory, in the way that it foregrounds the world-building/reflecting potential of language and was used in the teacher training materials to establish a conceptualisation of what grammar is and how it operates. However, as outlined in Chapter 2, a cognitive grammar such as Text World Theory provides a more conceptually sound way of describing cognitive processes during literary interpretations.

4.9.4 Effects

NC policy stipulates that students are required to study '*the effectiveness and impact* of the grammatical features of the texts they read' (DfE 2013a: 5, my emphasis), in what is a 'feature plus effect' model of grammar teaching. The words 'effectiveness' and 'impact' are left ill-defined in policy discourse, with no elaboration on what these words might mean in relation to the study of texts, or how 'features' might correlate to constructing a reading experience. Indeed, the curriculum foregrounds the clause-level, 'features' side of the model through the extent and scope of the grammar glossary (DfE 2013a: 7-25), rather than being concerned with *how* knowledge of grammatical features might be applied at discourse level (Cushing 2019a).

Even in well-established grammar pedagogies that are popular with teachers, 'effects' remains a vague and unhelpful term. For instance, Myhill's influential work on grammar teaching foregrounds 'effects' as a teaching focus but fails to fully describe what 'effects' might be, beyond the rather crude idea that they are things which 'construct meaning' (Myhill et al 2012: 148). Myhill's criticism of teachers in over-using this term in a 'meaningless' way (ibid. 159) is rooted in teachers' 'lack of applied linguistic knowledge' (ibid. 159) rather than a critical evaluation of the word 'effects' itself or through the consideration of grammars which are concerned with conceptual processes, such as Text World Theory. Given that a central aim of stylistics is in considering how grammatical features can produce effects in the minds of readers (e.g. Carter 1982c; Carter & Simpson 1989; Fowler 1971; Leech 1969; see also Stockwell 2008: 743-746 for a history), it seems that stylistics would be a sensible tool for teachers to have at their disposal.

With the above discussion setting out the need for a more coherent model for the relationship and conceptualisation of features and effects, the text-world pedagogy seeks to do this through the notion of a concept-led pedagogy (Cushing 2018a, 2019c; Giovanelli 2014a; Stockwell 2007). In this, discussions of texts began with students' experiences and responses, rather than the front loading of grammatical terminology, which can result in metalanguage working as a 'barrier' to interpretation (Giovanelli 2014a: 7). As suggested by Thompson (2014), 'starting points' bear great influence as to where subsequent analyses 'end up':

where you can get to – in language description as in anything else – depends a great deal on where you start from; and that starting from the wrong place may make it much more difficult to get to the desired kind of destination. (Thompson 2014: 1)

As such, the pedagogy insists on the starting point being at discourse-level ‘effects’, where this was taken to mean *concepts* and *responses*, capturing the way that Text World Theory interprets grammatical constructions to evoke the kind of sensory and bodily experiences that readers have during reading, such as world-building, intertextual connections, memory retrieval, mimesis, empathy and immersion. Instead of participants often working backwards to try and work out what the ‘effect’ of a clause-level label is – as is often the case in the feature plus effect model (Cushing 2019c) – it orientates textual analysis with who readers are and the responses they have, and so knits together clause and discourse grammar. The linguistic framework is *only* introduced once there is ‘a clear motivation for it’ (Stockwell 2007: 20) as a way of accounting for responses and the felt texture of reading. I use the term *response-led* rather than concept-led, given that responses and experiences were an integral ‘starting point’ for classroom activities.

4.9.5 Metalanguage

The text-world pedagogy makes use of metalinguistic terms taken from Text World Theory and broader work in cognitive stylistics. The purpose of the terminology is to provide a set of labels which describe the kinds of conceptual experiences that take place during reading. Many of these terms are metaphorical, and they serve a ‘pedagogic function’ (Boyd 1993: 485; see also Semino 2008: 132–134) in that they help to explain theories or concepts. For instance, the TEXT AS WORLD metaphor is key to explaining how language has the capacity to trigger fictional worlds in the minds of readers, and terms such as *world-builders* and *function-advancers* provide a metaphorical way of representing how we engage in discourse. The activity of ‘building’ is a fairly common activity, from making a meal to creating a drawing, and so ties in to existing knowledge and experience of the world. The use of metaphor in educational contexts in these ways has long been shown to be of importance and value, in helping to explain abstract concepts (e.g. Cameron 2003; Littlemore 2016).

Text World Theory is a multimodal grammar in that it makes use of visual metaphors in the form of schematic diagrams to describe mental operations in the building and tracking of text-worlds across discourse. The same is true of the text-world pedagogy. These diagrams employ the metaphor of WORLDS ARE CONTAINED SPACES that are ‘connected’ by lines, and text-worlds themselves are ‘embedded inside’ a discourse-world. Visual metaphors such as diagrams and images serve a number of affordances in teaching about language, because they represent abstract linguistic concepts in concrete ways. The combination of verbal and graphical renderings of language offers an affordance in terms of memory and learning about language itself (Roche & Suñer 2016).

4.9.6 Talk

Teacher-student and student-student dialogue was an important part of the pedagogy. The purpose of this was to frame reading as a

a highly social activity [...] with members of groups deriving pleasure from sharing responses to texts, collaborating to produce collective interpretations, and hearing about other members' experiences in relation to books. (Peplow 2016: 2)

Given that classrooms are social spaces with multiple readers who engage in collaborative world-building, it follows that the text-world pedagogy is underpinned by the principles of *dialogic* teaching (e.g. Alexander 2006; Maine 2013). Dialogic pedagogies feature extensive use of interaction and student talk, with Vrikki et al (2019: 86) identifying the following commonalities:

- invitations that provoke thoughtful responses (e.g. authentic questions, asking for clarifications and explanations);
- extended contributions that may include justifications and explanations;
- critical engagement with ideas, challenging and building on them;
- links and connections;
- attempts to reach consensus by resolving discrepancies.

In relation to the English classroom then, dialogic teaching serves to invite authentic rather than manufactured responses (Giovanelli & Mason 2015), with a focus on the exploration of textual meaning, and how those meanings come to be made (e.g. Nystrand et al 1977). Reading is construed as a socio-cultural activity, with discourse about reading considered to be a form of literary 'interthinking' (Mercer & Littleton 2007; Mercer 2000), defined as the 'joint, coordinated intellectual activity which people regularly accomplish using language' (Mercer 2000: 16). Set against a high-stakes agenda where teachers can feel under pressure to impose their own interpretations of literary texts onto their students, the 'status' of talk and dialogue has been identified as being under threat (Segal 2017), and so this strand of the text-world pedagogy seeks to engage directly with this, placing students' experiences and interthinking at the heart of the classroom.

4.10 Review

This chapter described the mechanics of Text World Theory, focusing in particular on those parts of the framework which are most pertinent to this thesis. I described the different levels on which Text World Theory operates: the discourse-world, the text-world and modal-worlds. Following this, I described previous work in Text World Theory, focusing in particular on applications of the theory beyond the 'traditional' work in literary discourse, such as to spoken discourse and reader response

studies. I then explored previous research which has applied Text World Theory to the secondary school classroom. Whilst this work has been useful and foundational, it has been limited in its use of large-scale empirical data and a fully fleshed out set of pedagogical principles. Following this criticism, I ended this chapter by outlining the principles of the text-world pedagogy which informed the design of the teaching materials and was actualised by teachers in the intervention.

This marks the end of the ‘review’ chapters in this thesis, where I have made the argument for a text-world pedagogy against a contextual background of applied cognitive linguistics and English education policy and practice. The following chapter sets out the research methods used to investigate this.

5 Methodology

5.1 Overview

In this chapter, I present the research design, participants, aims, choices and ethical considerations for this research, providing a step-by-step account of how I developed a methodology which is sensitive to the contexts in which the research took place. There are three broad sections to this chapter, arranged by terms which require a brief unpacking. The first, ‘principles and approaches’, captures ways of conducting research which are geared around key principles (e.g. qualitative; design-based). The second, ‘methods’, captures ways of constructing data (e.g. classroom observation; interviews). The third, ‘analytical procedure’, captures ways of organising, handling and interpreting data (e.g. thematic coding, data selection and stylistic analysis). Overall, I make the case for a methodology as a series of pragmatic choices which are sensitive to the teachers’ professional lives and backgrounds, and draw on a collaborative approach to pedagogical material design. I maintain my commitment to cognitive stylistics by using this as an analytical method in interpreting the datasets.

5.2 Research principles and approaches

This section outlines the broad principles and approaches used in the research, situating the study within the qualitative tradition and justifying the use of collaborative approaches which are sensitive to the needs of the research participants and sites. Participants here are defined as teachers, students and parents/carers (Ogden 2008: 598).

This study is situated within the qualitative tradition, highly appropriate given that this is characterised by research which is emergent and open to change, is discursive, is focused on the process rather than the product, occurs in a natural setting, values the researcher’s subjectivity, is small-scale and presents findings in an interpretivist, descriptively rich, non-numerical way (Dörnyei 2007: 37-38). Qualitative approaches are well-suited for making sense of complex and unpredictable situations such as classrooms, where there is a need to be flexible and adaptable, and where the data at hand derives from ‘real-world’ human experience which produce rich and layered data (Burns 2009: 114). As first argued in Chapter 2, the social turn in cognitive linguistics has called on researchers to draw on qualitative methods from sociolinguistics in order to better understand the interplay of cognition and social interaction (e.g. Croft 2009), and so I adhere to this in my methodological choices.

I was committed to a research design which was sensitive and responsive to the contextual conditions of the site and participants. There were a number of reasons for this: firstly, given my previous experiences as a teacher, I was aware of the time constraints and difficulties of the job, and that involvement in a research project was demanding of this time. Secondly, from my experience of classroom teaching, conducting classroom-based research can be unpredictable and ‘messy’

(Wellington 2015: 3), and so I opted for a ‘pragmatic’ and open-ended approach which would be adaptable enough to cope with a dynamic and socially complex context. Given this, I conceptualised the research design as a set of ‘strategic choices’ (Denzin & Lincoln 2008). These choices were both informed and shaped by the research site itself – they were ‘text-world informed’, in that they showed a pragmatic sensitivity to discourse-world conditions such as current curriculum policy and participants’ discourse-world knowledge such as attitudes towards language and beliefs about pedagogy, as explored in Chapter 3. Taken together, the research principles are in accordance with Werth’s original vision of a ‘human linguistics’ (Werth 1999: 18-23), as well as maintaining a commitment to the principles of cognitive stylistics and Text World Theory more generally in the importance assigned to language and the context which surrounds it.

I made an early decision to not present the research to participants as a prototypical top-down ‘intervention’ study. Such studies in educational research tend to involve comparing the outputs of a control and experimental group, with only the experimental group being exposed to the intervention materials (for instance, in Myhill et al 2012). These are typically carried out with large-scale participant numbers, and as Morrison (2012) argues, can overlook context and the needs of participants at the expense of the researcher’s objectives. A consequence of this top-down approach is that teachers can be disempowered and left out of the design of the intervention materials themselves, which can result in participants feeling they are not ‘valid’ (Clark 2019: 11). Furthermore, prototypical interventions often take place in specially timetabled lessons outside of the ‘normal’ activities of the school, and so arguably reflect a decontextualised version of participants’ experiences (Connolly et al 2018), or what might be understood as a ‘synthetic’ discourse-world. In order to resist some of these concerns in intervention studies, I drew on collaborative approaches, which I explore in the following section.

5.2.1 Collaborative and design-based research

Collaborative approaches to research are characterised by those where teachers are a genuine part of the research process, balancing the kind of top-down/bottom-up approach as advocated for within educational linguistic research by Denham and Lobeck (2010: 4). They can help to avoid what van der Aalsvoort and Kroon (2015) call *transmission*, where the academic level is seen to hierarchically ‘outrank’ the school level, instead working towards a more mutual process of *cooperation* (ibid.); see also van Rijt et al 2018:16). Given these principles resonated with my own beliefs about applied linguistic research in education, I committed to engaging in participatory, collaborative research, whose aims are to

investigate and understand the processes underlying curriculum innovation, bridging the gap between academic research and teaching practice [...] and generally contribute to the emergence and development of reflective teaching. (Wach 2014: 123)

Collaboration was central to the philosophy of the research, and I would argue that a key consideration for any academic researcher working with teachers is to resist hegemonic practices of transmission and the simple ‘handing down’ of ideas. Criticisms of this so called ‘input-output’ model of teacher education (e.g. Ellis & Briggs 2011) point to researchers overlooking the complexities of local contexts and dismissing teachers’ professional attitudes, values and beliefs as abstract variables which have little bearing on the outcome of a study. Svalberg (2007: 301-302) suggest that educational linguists have sometimes failed to appreciate the political dimensions of the context they are trying to contribute towards, and I would argue that this is a particularly sensitive and important issue in relation to this thesis, given that teachers can be suspicious about the value of language work in schools (see for example, Watson 2015a and §3.7), and typically have limited knowledge of stylistics (Cushing 2018b). The latter was true for the current study - for example, in how teachers co-designed the principles of the pedagogy and the teaching materials, and were engaged in critical post-lesson reflections.

With these views in mind, I drew on a specific strand of collaborative methods: design-based research (DBR). DBR is a collaborative and pragmatic approach, commonly thought of as bridging the gap between research and practice in education (Anderson & Shattuck 2012; Barab 2014; DBRC 2003). In DBR, researchers and participants collaborate to address a particular issue, problem or question through the systematic design and study of intervention materials or strategies. In this sense, it shares similar properties to action research (e.g. Kuhn & Quigley 1997) but positions the teacher(s) as *co-researchers* who *co-constitute* knowledge (Barab & Squire 2004: 1). The goal is then to study how these interventions work in practice, reflect on their effectiveness and refine until satisfactory. Post-intervention, this feeds into the development and refinement of existing/new theories and pedagogical methods that can be applied to other educational contexts, and so a key facet of the approach is the knitting together of theory and practice (DBRC 2003). In other words, the design and iteration of the text-world pedagogy fed back into developments in (cognitive) pedagogical stylistics and to Text World Theory itself. Anderson and Shattuck’s (2012: 16-18) systematic review of DBR literature suggest it carries eight characteristics, which are shown in Table 5.1 along with how these featured in this study.

DBR characteristic (based on Anderson & Shattuck (2012: 16-18))	Consideration in this research
Being situated in a real educational context.	The research took place in a London secondary school (see §5.3.2) with practicing teachers delivering the materials in normal timetabled English lessons.
Focusing on the design and testing of a significant intervention.	The research focused on the design, delivery and evaluation of the intervention materials in the text-world pedagogy, the principles of which were outlined in §4.9, and the exact contents outlined in Table 5.2.

Using mixed-methods and/or data sources.	The research drew on different data sources: the classroom dataset (see §5.3.9) and the interview dataset (see §5.3.10).
Involving multiple iterations.	The research involved a pilot study (see §5.3.1), where initial materials were tested and then refined. In the main study, materials were delivered by two teachers and were refined after each delivery, for future use.
Involving a collaborative partnership between researchers and practitioners.	The research involved an academic linguist and a group of practicing English teachers collaborating on the pedagogical principles and materials (see §5.2.1). This is one of the main differences between DBR and action research, where practitioners <i>become</i> researchers through collaboration.
Evolution of design principles.	The text-world pedagogy was fully theorised (see §4.9), reflecting the conditions in which it was to be actualised. These principles evolved during the teacher training and the writing of the materials.
Comparison to action research.	The research shared some of the values and principles of action research (e.g. Burns 2009; Kuhn & Quigley 1997), such as being pragmatic, context sensitive and forging a connection between theory and practice. DBR adds an extra advantage to action research through its focus on collaboration, especially in the way that the teacher(s) are positioned as co-researchers. (see §5.2.1).
Practical impact on practice.	The research was committed to developing a pedagogy which had real bearing on classroom practice, evaluated discursively by exploring textual traces of the pedagogical principles in the classroom and interview dataset (see §5.3.9 and §5.3.10, respectively) and by connecting these issues to wider educational contexts.

Table 5.1. DBR characteristics and their consideration in this research

These characteristics were used to guide the research methods, which I outline in §5.3. Because DBR takes place in naturalistic contexts, it offers insights into both *why* and *how* a particular intervention works, and so was deemed to be an effective way of exploring the RQs. However, it goes beyond simply ‘taking place’ in such contexts, and instead, *transacts* with these settings in order to bring

about ‘meaningful change in contexts of educational practice’ (DBRC 2003: 6). In practical terms, this means that research participants – in this case, teachers – play a fundamental role in both shaping and benefiting from the research. I felt that DBR was in line with my own beliefs about what academic educational research should ‘do’: feed into schools, include practitioners as participants, and provide opportunities for self-reflection, in the hope that this informs future pedagogical practice. Other work in classroom-based grammar pedagogies (e.g. Clark 2019) has deployed the use of DBR with success, and participant teachers in the study reported that the approach resonated with their own beliefs about what constituted good classroom research, as well as appreciating the sensitivity and respect it granted to their own professional identities, contexts and ways of working.

5.2.2 Positionality and trust

As alluded to in §1.2, my own positionality and identity as an ex-English teacher turned academic researcher was an important aspect of the methodology. Positionality is the ‘stance or positioning’ of the researcher in relation to the socio-political context of the research site (Rowe 2014: 628). Given my history of being an English teacher combined with my current position as an academic linguist who regularly works with teachers, I blurred the boundary between ‘insider’ and ‘outsider’ (Rowe 2014: 628), meaning that I was able to take a position where I drew on my experience from both areas. My professional history as a teacher was fundamental in understanding the needs of English teachers, in terms of the complexities of day-to-day life in schools, as well as more subject specific concerns relating to literary linguistic study. This insider knowledge is an important principle of DBR (Anderson & Shattuck 2012: 18), and I have argued elsewhere of its importance to pedagogical stylistics (Cushing 2018b). I approached the study with an important distinction in mind: not to conduct research *on* teachers and students, but *with* teachers and students. To go further, I would strongly argue that the participant teachers *became* researchers themselves and feel that such a viewpoint is indicative of my commitment to collaborative and ‘human’ research design. As suggested by Liamkina et al (2012: 274), functional and cognitive pedagogical grammars are particularly well-suited to the ‘teacher as language researcher’ philosophy, given the way in which they foreground the human nature of language – an aspect also central to the principles of Text World Theory. Working with a small group of teachers was undoubtedly important here, as it allowed me to build close working relationships with them, and to better understand their ‘lived experiences’ (e.g. Garvis 2015) of the pedagogy.

Being reflective of my own position and identity also helped to me be sensitive to potential power imbalances, discussed further in §5.5 and one of the factors which led me towards a collaborative, DBR approach. This bore impact upon the building and maintain of *trust*, an essential aspect in qualitative work (Attia & Edge 2017: 38-39), especially in high-stake research sites where professional careers are involved. I built and maintained trust by making a series of visits to the school to talk to potential participants, being open and honest with them about the aims and logistics of the research, emphasising the values of DBR and the text-world pedagogy, and sharing all transcripts and

written analyses with them. Formal documents such as information sheets, ethics and consent forms (see §5.3.6, and Appendices B and C respectively) were also important in building trust.

5.3 Research methods

In this second broad section, I outline the step-by-step process of constructing the data. I use the term data ‘construction’ (rather than ‘collection’) in order to acknowledge that ‘data’ is a constructed phenomenon that does not exist outside of the research process (Denzin & Lincoln 2008). In line with the principles of DBR as outlined in the previous section, there were multiple datasets acquired, which provided a ‘layered’ (Dörnyei 2007: 40) and discursive understanding of the workings of the text-world pedagogy. The primary dataset consists of a set of classroom recordings from 19 lessons (the classroom dataset) and 6 semi-structured interviews with teachers (the interview dataset). A secondary dataset consists of students’ written work (the written dataset) and my own field notes. In the chapters that follow, these datasets are analysed in reference to current curriculum policy documents and pedagogical ideologies within contemporary English teaching, such as those discussed in previous chapters.

5.3.1 Trajectory of access

The following steps describe the ‘trajectory of access’ (Bruni 2006) that led to the data construction.

1. With other academic linguists and text-world researchers, I co-ran a series of workshops for teachers on Text World Theory and its pedagogical applications. These took place at the University of Sheffield in 2016 and 2017, at the 2016 *Integrating English* annual symposium and at the 2017 *National Association for the Teaching of English* (NATE) annual conference. At these workshops, I put forward a call for participants, garnering interest from practicing teachers to be involved in the study. This was an important starting point for the research because – for the first time – it brought academic stylisticians and school teachers together to explore the potential of a text-world pedagogy and hear the reflective voices of teachers (as reported in Cushing 2018a: 11). At a more practical level, it enabled me to establish contact with teachers and compile a list of potential participants.
2. In March 2017, I ran a pilot study with two teachers (henceforth Rosie and Poppy, both pseudonyms) in two London secondary schools, using text-world informed teaching materials. Rosie’s school, Green Tree School (a pseudonym), would later become the primary research site. Rosie had been a participant at a text-world workshop described in Step 1. Poppy was an ex-colleague of mine and had received no formal training in Text World Theory beyond a short conversation with me. The purpose of the pilot study was to trial a selection of lesson materials designed by myself and trial the audio-video data construction procedure. What emerged from this

pilot study was the need for much closer collaboration in the main study: the teaching materials were overly ambitious and at times, were misrepresented by teachers due to the fact that the text-world concepts had not been sufficiently explained or understood. For instance, although participants appeared to grasp the concept of the TEXT AS WORLD metaphor, terms such as ‘world-builders’ were inadequately described and failed to always serve a function in assisting students in their textual analyses. On reflection, I committed myself to a collaborative DBR approach for the main study, returning to the academic literature on such issues (e.g. Mulder 2010) to seek a more appropriate research design, as outlined in the previous sections. This process of self-reflexivity was important in ensuring a sense of critical distance from the project, interrogating key decisions in the research design which helped the study evolve in more meaningful ways (Berger 2015).

3. Following her involvement in the pilot study and our agreement that a more collaborative approach was required, Rosie committed to the main study, as did two other teachers in different schools, who had been participants at the text-world workshops described in Step 1. We communicated over email and in person, agreeing to proceed with the writing and delivery of the teaching materials in the 2017-18 academic year.
4. I sought and was approved ethical clearance for the data construction (see §5.3.6).
5. In late 2017, two of the three schools opted out of the study, due to change in circumstance and commitment reasons. For instance, one teacher reported that her Head of Department wouldn’t allow her to be involved in a research project, as it ‘interfered’ with the schools’ existing scheme of work. School employees are often wary of allowing research projects to happen in their place of work, and both participant recruitment and attrition is a common experience for those working in applied educational linguistics (Seals 2017). Around this time, Rosie told me that the rest of her department had taken an interest in the research, and so I was satisfied that by working with just this department would provide sufficient data for the project and allow me to answer the RQs.
6. Between January – May 2018, I made a number of site visits to Green Tree School to deliver formal training sessions on Text World Theory. During this time, participating teachers and I collaborated on the design of a series of intervention teaching materials. This process warrants a detailed discussion, and so is described in full in §5.3.7. I also discussed the logistics for filming and data construction, and distributed consent forms (see §5.3.8 for more discussion about the teacher training and Appendix A for the materials used). All teachers agreed to deliver the materials and to be involved in a ‘peripheral’ way to the project. Two teachers – Rosie and Daisy – agreed to have their lessons filmed.

7. Between May – July 2018 I recorded Rosie and Daisy delivering the intervention materials to their classes. During my visits to the school, I conducted formal and informal interviews with participant teachers and took photocopies of student work. This process is described in full in §5.3.9 – 5.3.10.
8. I transcribed and checked the recordings from the lessons and teacher interviews, during which all data was anonymised and stored securely in line with the ethical guidelines laid out in the British Educational Research Association (BERA 2018). This process is described in full in §5.3.11. Participating teachers were given copies for approval. This marked the end of the data construction, generating 19 recordings of classroom lessons, 6 recordings of teacher interviews, copies of all students' writing, and my own field notes.
9. Data was prepared and analysed using the methods outlined in §5.4.

5.3.2 Green Tree School

In this section, I provide contextual information about the research site, which can be thought of as *discourse-world* information and includes elements that have a major impact on the outcome of the study. In the analysis chapters that follow, I make close reference to these discourse-world conditions where necessary.

Green Tree School was a mixed 11-18 comprehensive school in north London. The school was amongst the 30% most deprived neighbourhoods in England (DfCLG 2015), and close to a relatively affluent area of the city. At the time of the study it had just under 1,500 registered students, placing it as above average in size (DfE 2011b). The latest OFSTED report for Green Tree School rated it as a 'good' school. Most teachers and pupils were of White British heritage, with a below average proportion of students who spoke English as an additional language (DfE 2018a: 10). It was then, a relatively culturally homogenous site and so caution must be taken when considering external validity and applying the findings from this research to other settings, particularly those that are more ethnically, culturally and linguistically diverse.

The English department consisted of 10 teachers, all of whom had degrees in English Literature. I 'tracked' two of these teachers, Rosie and Daisy (both pseudonyms), through their delivery of the materials, which took place over a six-week period. §5.3.3 and §5.3.4 present a 'teacher biography' for both these participants. The department offered GCSEs in English Language and English Literature, and A-level English Literature. All teachers were accommodating to me, showing an interest in the research, talking to me about their experiences of delivering the pedagogy and allowing me to work in the staffroom in between recording lessons. I made notes from these informal conversations in a fieldwork diary.

grammar teaching at LATE, and two on using Text World Theory in the classroom, at an *Integrating English* conference and a *Text Worlds for Teachers* conference. At the last one of these, Rosie expressed interest in being involved in some further research, and we discussed the logistics of this over email. We discussed stylistics and text-world orientated pedagogies in more detail, including where she had tried things out in her own teaching. I also shared introductory readings on Text World Theory with her (e.g. Cushing 2016; Gavins 2007; Giovanelli 2010; Giovanelli & Mason 2018: 82-89). In summer 2018, Rosie and I co-wrote and presented a talk at the British Association of Applied Linguistics *Knowledge About Language in Education* symposium, where we discussed the rationale for approaching poetry using a text-world pedagogy, discussed some data from lessons that Rosie had taught, and the affordances from a teachers' perspective. Part of this talk included Rosie providing numerous examples of where she had used Text World Theory in her own teaching outside the materials that we had been collaborating on. This showed that she was applying new knowledge to her own practice and demonstrating the wide applications of a text-world pedagogy beyond the materials discussed in this thesis, a desirable outcome of DBR approaches (Anderson & Shattuck 2012: 18). Given Rosie's long-term involvement in the project and her being the main contact at Green Tree School, she can be thought of as the 'primary participant' (Ogden 2008: 598).

5.3.4 Daisy

Daisy was a Newly Qualified Teacher (NQT) of English in her second year of teaching, following a degree in English Literature. She identified as White British and had spent her entire life living and working in the UK. Green Tree School had been one of the placement schools that she had trained in, and she reported feeling comfortable and settled in the environment. She saw herself as a 'literature specialist' but as someone who 'wanted to learn more about language', seeing the research as an opportunity to do so, and, like Rosie, broadly aligned herself with the personal growth model (DESWO 1989). Before her involvement in this research, she had no previous training in stylistics. As such, she was a prototypical member of the ENGLISH TEACHER category as defined in §3.3.1. She also expressed some uncertainties about her own metalinguistic knowledge. For instance:

221	Daisy:	and for me you know I didn't do an English language degree I did a
222		straight literature degree and didn't do any language and I do
223		sometimes have to learn a lot of the language subject knowledge and
224		have to go away and learn these things (.) and particularly with some
225		of the more technical language stuff I'm like woah

Extract 5.2: Daisy's teacher identity (D_i1)

Daisy joined the project later than Rosie, showing interest when I visited the school to provide training on Text World Theory (described in §5.3.1, Step 6). Her training in Text World Theory took place over 6 months. She remained enthusiastic about the project and the pedagogy throughout the intervention, and in a similar way to Rosie, talked about how she was using text-world principles and metalanguage with classes other than the one which took part in the study.

5.3.5 Students

Rosie and Daisy delivered the intervention materials to their own Year 8 classes. I will call Rosie's class 8A and Daisy's class 8B. Year 8 is the second year of secondary education in the UK, and the mid-point of Key Stage 3. There were various research-driven and practical reasons for choosing KS3 for the intervention. I was particularly interested in KS3 given the changes to NC 2014, especially in terms of grammar, primary-secondary transition and the issues around language study explored in Chapter 3, particularly §3.4.3 – 3.4.5. Early secondary education has been criticised for teachers' lack of attention to KS3 when compared to KS4, with English being one of the subjects where students can make 'slow progress' (DfE 2015b: 5). My own experiences as a teacher tell me that this *can* be true, but often because of the pressure teachers feel to focus their efforts on the high-stakes KS4 and KS5 classes (see Putwain 2009). An oppositional view to this is that KS3 is a prime opportunity for pedagogical innovation, where teachers and students enjoy the relative freedom of textual exploration, rather than being constrained by high-stakes assessments at KS4 or KS5 (e.g. Williams 2017). In my time as a teacher, KS3 work was one of the most enjoyable parts of the job, and so I felt strongly about conducting research at this level and working with students of this age. There were also more practical reasons for choosing KS3. For instance, the absence of national assessments at this level means that stakeholders are often more open to research projects (e.g. Watson 2019), which was the case for Green Tree School.

As outlined below, 8A and 8B were quite different groups. I argue that this contributes to the validity of the study, as it demonstrates the workings of the pedagogy with a range of abilities and attitudes. These are important discourse-world conditions and I make reference to these where necessary throughout the analysis chapters that follow.

There were 25 students in Rosie's class. They were a 'mixed ability' group (as defined by Green Tree School, and based on their attainment from the previous year) and all were fluent users of English. All of the students were deemed to be 'competent readers' by Rosie. I found the class to be pleasant and polite, and willing to engage when I spoke to them during the lessons. Generally, the class behaved well and remained on task for the duration of the lessons, but there were also occasions where Rosie had to manage poor behaviour. This ranged from low-level disruption such as talking out of turn, to more serious offences which resulted in students being asked to leave the room. 8A covered less content than 8B, mostly due to longer time spent doing administrative tasks such as them getting equipment ready, and low-level disruption. Many of the teachers in the department held a negative

schema for 8A, with them being described as ‘a nightmare’ and ‘difficult’ at various points through the fieldwork. Rosie managed the class well, but at times was visibly frustrated with the group, and felt the need to apologise to me on a number of occasions. Any lengthy disruptions are not transcribed in the dataset as filming was stopped during these times, out of respect for Rosie. At her request, the recording of one of Rosie’s lessons was not included in the dataset because of the high levels of disruption.

There were 34 students in Daisy’s class. This was above the average amount of students in one class for Green Tree School. They were a ‘high ability’ group, placed together because of their high attainment in the previous year. All were fluent users of English, and they were all deemed to be ‘competent readers’ by Daisy. As with 8A, I found the class to be pleasant and polite, and willing to engage with me. 8B were more explicitly intrigued by my presence, often asking me more about Text World Theory and the nature of the research. Although I was happy to respond to these genuine questions, I was careful to not lead the students into thinking I had a set of pre-determined outcomes and reiterated previous requests for them to ‘act normally’ during the lessons. 8B’s behaviour was excellent and there were no serious behaviour issues that I witnessed. Daisy had taught 8B for two years and enjoyed a good relationship with them, often talking about how sad she felt at the thought of not teaching them next year.

5.3.6 Ethics and responsibilities

Ethics was a major concern of the research, given the involvement of a large group of young people and the sensitivities concerning the construction of audio and video data (Alderson & Morrow 2011: 34-35). The research design was informed by the guidelines provided by the School of Languages and Social Sciences (LSS) at Aston University (LSS Ethics Committee 2011), and the British Educational Research Association (BERA) Ethical Guidelines for Educational Research (2011). I was granted an up-to-date Disclosure and Barring Service (DBS) certificate before conducting the fieldwork. Ethical approval was granted, and agreement of involvement was provided by the headteacher of Green Tree School via a memorandum of understanding.

All participants received a written information sheet (see Appendix B) which included details of the project, data protection, my contact details and information detailing how they could withdraw from the project at any point, with all relevant data to be destroyed. Attached to this was a consent form (see Appendix C), which all participants completed. No participants from Green Tree School withdrew. Participants’ anonymity and confidentiality was protected by using pseudonyms, known only to myself. No real names appear in any data files or transcripts. All data was kept in compliance with the requirements regarding storage and use of data specified by Aston University’s ethical guidelines and the Data Protection Act. This involved secure storage of the data, accessible only to me on a private, password-protected computer.

As principal investigator, my main ethical responsibilities were to present participant data in a transparent and fair manner, avoiding any personal bias or pre-emptive interpretations. This involved being critical of my own work and allowing myself to step back from any research agendas, much in the same way that Angen (2000) talks about ‘ethical validation’. Given the applied nature of the research, it was important to me that the findings are shared with a teacher and academic audience, which is why I have presented my research at conferences (including co-presenting with Rosie) and in publications that are likely to reach both. All transcripts of the datasets were sent to Rosie and Daisy for their approval and review, as were draft copies of publications and related work arising from this thesis (e.g. Cushing 2018a, 2018b, 2019a, 2019b).

5.3.7 Intervention materials

A scheme of work (SOW), informed by the text-world pedagogy principles outlined in Chapter 4, was designed by me in collaboration with participating teachers. This process is described in this section. The SOW included an overview of the lessons (Appendix F), and all students had a copy to refer to during the intervention, much in the same way that other SOW were used throughout Green Tree School. Students were also provided with a glossary of key text-world terms (Appendix G) that they could refer to.

The design of teaching materials being informed by a particular theory of grammar is standard practice within intervention studies (see Myhill et al 2013), which helps to foreground the ‘importance of articulating and enacting a principled rationale for grammar that can inform classroom practice’ (ibid. 110). Critical work within applied linguistics on the design and development of teaching materials has tended to focus on L2 pedagogies (e.g. Gray 2013; Tomlinson 2012), yet the broad focus of study rings true for this thesis:

‘Materials development’ refers to all the processes made use of by practitioners who produce and/or use materials for language learning, including materials evaluation, their adaption, design, production, exploitation and research. Ideally, all of these processes should be given consideration and should interact in the making of language learning material. (Tomlinson 2012: 143-144)

Tomlinson’s definition is particularly useful for this study in the way that it foregrounds the *process* of material development, important given that the research methods were informed by DBR, which insist on practices that are collaborative, iterative and critically reflective. I insisted on participating teachers having agency and resisted an ‘off the shelf’ model, where materials are simply passed to teachers without any discussion of pedagogical principles (Ellis & Briggs 2011).

Within pedagogical stylistics more specifically, there is a large body of work which discusses the principles of material design and teaching methods (e.g. Carter 2010; Carter & McRae 1996; Clark & Zyngier 2003; Cushing 2018b; Gavins & Hodson 2007; Giovanelli 2010, 2014a, 2016; McIntyre

2011; McIntyre & Jeffries 2017; Pope 1995; Short 1996; Stockwell 2007; Zyngier & Fialho 2016). Whilst not an exhaustive list, there is broad agreement across these works that the purpose of pedagogical materials is to draw students' attention to how linguistic structures have the capacity to create rich conceptual effects in their minds, and to provide them with a repertoire of metalinguistic concepts, skills and knowledge which can be applied to the interpretation of any text they might encounter. Principles include being 'systematic' in the description of texts (McIntyre & Jeffries 2017: 156), often employing the use of a 'checklist' or 'toolkit' (e.g. Carter 2010; Wales 2014), in considering how different language 'levels' (grammar, phonology, pragmatics etc.) interact. Of particular importance to the materials designed in this study was the response-led approach outlined in §4.9.4. As such, many of the materials began with broad, open-ended questions such as 'what does this poem make you think and feel?' or 'what does this text remind you of?', rather than the immediate use of linguistic terminology. Indeed, the 'toolkit' made use of Stockwell's augmentations to include a cognitive stylistic tool, in encouraging students to explore the 'textual evocations of experience', discourse-world knowledge and world-building (Stockwell 2010: 429).

These principles are embodied in the design of the text-world pedagogy materials. The idea behind the design of the materials was to implement cognitive pedagogical stylistics in the classroom, informed by aspects of Text World Theory and to 'focus on the language of the text and the relationship of that language of the possible meanings and interpretations generated by it' (Clark & Zyngier 2003: 340). The text-world aspects were chosen because they covered the main areas of Text World Theory (as presented in Gavins 2007 and in §4.2 - §4.6) and therefore provided a rich dataset which could be used to make a case for the text-world pedagogy as a whole. The lesson activities can be broadly classified as 'exploratory', in the sense that they provided opportunities for discovering how language works (Tomlinson 2012: 43), rather than prescriptive textbooks or 'manuals' which can often feature in the design of intervention teaching materials.

The design stage began with the development of a list of 'skills' and 'aims' that would underpin the SOW. *Skills* and *aims* were headings used in all SOW in Green Tree School. Participant teachers and I wrote the following skills for the text-world pedagogy:

- Interpret textual information and develop a personal response.
- Explore the experience of reading and how language constructs meaning.
- Explain, comment on and analyse how writers use language and structure to achieve conceptual effects in the minds of readers.
- Account for responses using linguistic terminology and concepts.
- Consider the relationship between text and context.

The language here is important, crafted carefully to be in line with the principles of the text-world pedagogy as outlined in §4.9, as well as the aims of pedagogical stylistics more broadly. Transitive verbs such as ‘interpret’, ‘explore’ and ‘consider’ profiled the pedagogy as an active and ‘hands on’ (Wales 2014: 32) pursuit, legitimising from the outset a student-centred and reader response driven pedagogy and helping to position students as ‘authentic’ readers (Giovanelli & Mason 2015). The foregrounding of metalinguistic terms (e.g. ‘structure’ and ‘terminology’) insisted on students anchoring these responses to the text. Lexis relating to cognition (‘e.g. the experience of reading’ and ‘conceptual effects’) foregrounded the cognitive stylistic principles of the pedagogy. The ‘aims’ of the SOW were given as follows:

- Develop an understanding, appreciation and sensitivity to the language of poetry.
- Maintain and build on KS2 grammatical knowledge.
- Understand more about the reading process itself, and consciously reflect on how language works in the mind.
- Consider how meanings are made through a combination of text, author and reader.
- Account for responses to literary texts using terminology from the linguistic framework of Text World Theory.

These aims also have clear links to the principles of the text-world pedagogy as outlined in §4.9, and situate the SOW in reference to existing KS2 knowledge.

In developing the skills and aims, the participants and I discussed the role and place of ‘assessment objectives’ (AOs). These are DfE produced subject-specific objectives used to standardise the assessment of school subjects in national examinations. For instance, GCSE English Literature has four AOs covering reader response, language analysis, socio-historical context and technical writing accuracy (DfE 2013c: 6). AOs in English have been widely discussed (e.g. Goddard and Beard 2007; Green 2005; Macrae et al 2018), often criticised for narrowing the focus of study, foregrounding formal assessments and exams, dictating pedagogical styles and leading to compartmentalised, reductive student responses (Green 2005: 34). Macrae et al (2018) use a STRAIT-JACKET metaphor to describe the implications of the dominance of AOs in relation to A-level English (ibid. 392), suggesting that AOs can inhibit creative pedagogies. Although KS3 has no national examinations and therefore no AOs, schools are increasingly encouraged to adopt the language of AOs at KS3 in order to familiarise and prepare students for GCSE study (e.g. AQA 2015). This has come under criticism from teachers in that it frames the study of English as being more to do with passing examinations than learning about how literature and language work (e.g. George 2018). As such, Rosie and Daisy were keen to avoid any mention of AOs or GCSE preparation in the intervention, and although the

language of the ‘skills’ and ‘aims’ resembles the typical style of AO language, this heading was not used.

At the end of the intervention, students wrote an independent text-world analysis of a poem they had not previously encountered. This kind of end of unit task was standard practice at Green Tree School, with each student receiving a mark for their work which would be used for monitoring progress. Rosie, Daisy and I spoke at length about what to call this, discussing how the word ‘assessment’ felt at odds with the critical principles of the pedagogy and the ‘politics of testing’ (Marshall 2017). We decided to re-frame this as a ‘reading exploration’, in that this more accurately represented the aims of the SOW and the encouragement of a personal, text-driven response that underpinned the materials. Although we would have liked the students not to have received a ‘mark’ for their work because this associated the activity with an ‘assessment’, meso-level department and school policy insisted on this.

Pitching the level of the materials at the right level – for both students and teachers – was a challenge that required numerous iterations and changes, an important part of the DBR process (see Table 5.1; DBRC 2003: 7). My role in this process required being considerate of teachers’ subject knowledge and the demands that teaching the materials placed on them, especially in learning new linguistic terms and having the confidence to teach them. It is natural then, that the training in text-world concepts continued during the materials design stage. For students, we had to consider the range of abilities in the classroom, wanting to ensure that the materials were accessible and usable. Participant teachers played a crucial role here, as they knew their respective classes well, and were able to craft the materials accordingly. The ownership that they took over the materials was a fundamental aspect of the research in that it enabled them to enact a sense of professional autonomy and served to embody the democratic process that typifies DBR and my own beliefs in applied linguistic research.

Poems were chosen by participating teachers and me. For ease of reference, the poems that are discussed in this thesis are available in Appendix E. We used Lazar’s (1993: 51-54) criteria of guidelines in selecting texts, a useful way of factoring in students’ cultural backgrounds, age, intellectual maturity, emotional understanding, linguistic proficiency and literary background. An additional criterion was added to this list, in considering to what extent each text illustrated the particular aspect of Text World Theory at hand, as per the principles for pedagogical stylistics more broadly (Clark & Zyngier 2003: 345). As a further level of validity and evaluation, I made use of some of the materials at workshops for teachers on stylistics, as part of my own teacher education responsibilities in my role at UCL (reported in Cushing 2018b). Having teachers discuss the materials in the ‘hands-on’ way (see Wales 2014: 32) was an invaluable privilege and led to me reflecting and tweaking the materials based on their feedback. For example, the early versions of the materials (including those used in the pilot study) were deemed to be too wide-ranging in scope, especially in

terms of the grammatical content per single lesson. As the materials evolved, this content became more focused, and in doing so, participant teachers felt more comfortable in terms of delivering them.

Each lesson had an accompanying PowerPoint file, which included annotations for teachers written initially by me and then added to by Rosie and Daisy. These annotations were designed to help teachers in the delivery of the lessons, and tended to focus on particular aspects of stylistics, grammar and Text World Theory, particularly where there was the use of metalinguistic terminology. The PowerPoint files for each individual lesson are available in Appendix E. An overview of the lessons is shown in Table 5.2. The final column, *label in data*, indicates the tag used for the corresponding transcript(s) of each lesson.

	Lesson title	Core poem	Core pedagogical activities	Label in data
1	Text-worlds and the reader	<i>A Jellyfish</i> by Marianna Moore	<ul style="list-style-type: none"> • An exploration of the concept of <i>text-world</i> and the readers' role in building a fictional world • Explore the significance of the second-person pronoun in creating a sense of reader immersion • Explore the role of noun phrases in building a text-world • Explore how verbs create a dynamic text-world 	R1
2	World-building	<i>The Kraken</i> by Alfred Tennyson	<ul style="list-style-type: none"> • Explore how a reader accesses memories and experiences when building a fictional world • Explore the role of modified noun phrases in building a text-world 	R2
3	Foregrounding: noticing patterns	<i>Funeral Blues</i> by WH Auden	<ul style="list-style-type: none"> • Explore the concept of foregrounding, patterns and attention and how they construct a text-world • Explore different levels of linguistic foregrounding and the significance of these patterns in constructing meaning 	D1
4	World-switches	<i>Spinning</i> by Kevin Griffith	<ul style="list-style-type: none"> • Explore how texts can be constructed of multiple text-worlds • Explore the texture of world-switches and an author's motivations for using these • Create a poem in response, applying the concept of world-switches into writing 	D2 R4
5	Text-worlds and war poetry (1)	<i>The Rear-Guard</i> by Siegfried Sassoon	<ul style="list-style-type: none"> • Explore the text-worlds of a dramatic event • Explore how world-builders can be marked with different levels of specificity 	R5
6	Text-worlds and war poetry (2)	<i>The Rear-Guard</i> by Siegfried	<ul style="list-style-type: none"> • Explore the concept of textual attractors and how they contribute to the construction of a text-world 	D7 R6

		Sassoon	<ul style="list-style-type: none"> Explore how different verb types contribute to a dynamic text-world, and consider why the writer might have chosen these verb types considering the topic and meaning of the poem 	
7	Energy transfer	<i>Dawn</i> by William Carlos Williams	<ul style="list-style-type: none"> Explore how clausal elements have the potential to carry/transfer energy across texts Explore how verb choices affect text-world construction Respond to a poem using movement 	D3 R9
8	Metaphor	<i>Nettles</i> by Vernon Scannell	<ul style="list-style-type: none"> Explore how metaphorical language is a common, everyday phenomenon, not just confined to literary language Explore the metaphors of a literary text and their significance in constructing a text-world 	R7
9	Creating worlds from words	<i>On Her Way To Recovery</i> by Grace Nichols	<ul style="list-style-type: none"> Think consciously about the grammatical choices a writer makes when creating a piece of language Consider the significance of their own grammatical choices in their own writing <p>Respond creatively to a poem</p>	R3
10	Negation	<i>Do Not Stand At My Grave And Weep</i> by Mary Elizabeth Frye	<ul style="list-style-type: none"> Explore the role of negation and how it contributes to the construction of a text-world Respond creatively to a poem 	R10
11	Attitudes and characters	<i>To My Nine-Year Old Self</i> by Helen Dunmore	<ul style="list-style-type: none"> Explore the representation of people in different text-worlds Explore how modal auxiliary verbs, modal adverbs and verbs can contribute to a speaker's attitude towards something Explore the use of pronouns and how these are used in developing an unusual poetic voice/narrative perspective 	D4 D5 R8
12	Empathy and world views	<i>Introduction to Poetry</i> by Billy Collins	<ul style="list-style-type: none"> Explore the nature of reading and writing poetry Explore the levels of empathy in reading a poem and how this contributes to the construction of a text-world Explore how an author's identity shapes a text-world 	D8 R11
13	Perspective	<i>Mirror</i> by Sylvia Plath	<ul style="list-style-type: none"> Explore the concept of narrative perspective Explore the lexical choices in constructing a text-world 	R12

			<ul style="list-style-type: none"> • Explore how an author's identity shapes a text-world 	
14	Reading exploration preparation	<i>The Schoolboy</i> by William Blake	<ul style="list-style-type: none"> • Check and develop understanding of meta-linguistic terminology • Develop analytical writing skills • Explore the nature of writing a personal response 	N/A
15	Reading exploration	<i>Red Running Shoes</i> by Jackie Kay	<ul style="list-style-type: none"> • Individual work, responding to an unseen poem based on the question: <i>How is the world of the poem created and what is the poet's message?</i> 	Data refers to written work labelled with student names

Table 5.2: Overview of the intervention lessons

5.3.8 Teacher training

Participant training was a fundamental aspect of building the text-world pedagogy. As explored in §3.8, one key reason for the success or failure of recontextualisation rests on teacher knowledge, willingness, involvement and teacher-researcher collaboration. Every participating teacher took part in a professional development (PD) programme, led by myself, to be trained in the text-world pedagogy outlined in §4.9. Whereas PD has long been shown to foster improvements and changes in teaching practice (e.g. Kennedy 2016), the most successful PD programs are deemed to be those that take place in short bursts over a period of time (ibid. 972). Following this, I designed a PD programme at Green Tree School which took place over a series of 6 months, beginning with an initial two-hour training session, where I provided a description of Text World Theory and examples of how it can be applied in the classroom, using materials from the SOW to illustrate this. Rosie's training in Text World Theory had started earlier, in attending the workshops outlined in §5.3.1. The materials used in the initial session are shown in Appendix A (File 1), and covered:

- The RQs and aims, and the contextual and professional motivations for undertaking the research.
- An overview and demonstration of Text World Theory, applying this to a short activity from the teaching materials. In this, key notions and concepts from Text World Theory were introduced, such the layered architecture shown in Figure 4.1.
- The guiding principles of a text-world pedagogy, as detailed in §4.9.
- Logistical issues concerning times, ethics and consent, data construction and dissemination of findings.

Following this, I held five further ‘workshop’ style sessions with teachers prior to the delivery of the pedagogy, and a handful of informal individual or small group meetings, typically requested by participants when they wished to clarify an aspect of Text World Theory or discuss a pedagogical issue. The workshop sessions were hands-on and interactive, framed around a core aspect of Text World Theory and illustrated using a poem from the SOW. The content engaged critically with some of the prevelant ideas discussed in the previous chapters, with opportunities given for teachers to share their thoughts, and broadly adopting a ‘person-centred’ model of teacher education (Ellis et al 2019), reflecting the principles of the text-world pedagogy itself. These materials are shown in Appendix A, Files 2-6. Teachers were positive about the training programme and in learning more about contemporary linguistics more generally. For instance, in an interview which took place shortly after the intervention had started, Daisy suggested that the training was important in that it

33 Daisy: [...] gave me the confidence in these things that I’d never previously
34 come across but also then because it just made me know that what I was
35 doing was based on research and I know now that text world theory is
36 such a popular and well-used idea in linguistics so it felt really really (.)
37 quite cool I guess (.) to be using that in the classroom (.) I think that’s
38 exciting

Extract 5.3: Daisy and teacher training (D_i1)

In addition, Rosie and Daisy both attended a course I ran for teachers on stylistics, held at UCL (see Cushing 2018b). In this, I argued for stylistics as a hands-on ‘process’ rather than an ‘object’ which can be easily passed from HE to schools, and the same rationale underpinned the text-world training, framing metalinguistic knowledge as a ‘craft’ to be honed and practised (Ellis & Briggs 2011: 278), rather than an accumulation of fragmented knowledge.

5.3.9 The classroom dataset

This section outlines the procedures involved for the construction of the classroom dataset. Acquiring this data was a challenging process, in terms of access to schools, ethical and consent issues and the general difficulties of construction data from classrooms. I observed and filmed 20 lessons (13 of Rosie’s class and 7 of Daisy’s class). It was logistically impossible to do this for all lessons in the SOW, mostly due to Rosie and Daisy teaching simultaneously. One recording was removed from the dataset at Rosie’s request.

The rationale for observing the lessons and recording classroom talk lies in the fact that post-hoc conversation analysis requires intricate study of interaction, involving repeated playbacks of the recordings which allows for the rich, ‘thick’ description of linguistic data (Geertz 1973) and captures

the ‘subtle reality of classroom life’ (Dörnyei 2007: 185). This data was required so that I could conduct stylistic analyses of classroom talk, textually tracing the principles of the pedagogy in doing so. I filmed the lessons with a handheld camera, which enabled me to move around the room and sit with different groups of students. This flexibility allowed me to capture a satisfactory range of students’ discussion and ensure that I spoke to all participating students during the process. A consequence of this is that not every student discussion was recorded. The only way of doing this would have been to have every student wearing a personal microphone, which was not feasible given the large body of data this would have generated. The recordings were of a high quality, although there is a small amount of unintelligible data (marked as <xxx> on the transcripts). Classroom discourse that was deemed irrelevant was not included in the transcripts (marked as <irrelevant> on the transcripts). This material includes parts of the lessons that were either disrupted due to poor student behaviour or interruptions such as students needing to leave the classroom for various reasons.

The ‘observer’s paradox’ is an issue for research of this nature, whereby the presence of the researcher can affect the way that participants behave and risk the data being ‘less authentic’ (Labov 1972). I mitigated against this by observing both classes three times prior to filming, which meant that participants started to become familiar with my presence. There is nothing to suggest in the dataset that suggests my presence affected the data in any way, and this was confirmed through conversations with the teachers. Both Rosie and Daisy took well to the filming and reported feeling comfortable with my presence in their classrooms.

In addition to the recordings, I took field notes for each lesson. These took a standardised form to ensure comparability across each lesson and were organised around key themes related to the research questions, such as the use of text-world concepts, students’ responses to texts and dialogic metalinguistic discourse. The field note guide I used is shown in Appendix J, and an example of a completed version shown in Appendix K.

In subsequent chapters, I indicate the source of any classroom data by using the convention of ‘INITIAL#’, for example, ‘R1’ stands for ‘Rosie lesson number 1’.

5.3.10 The interview dataset

During my visits to the school, I administered six semi-structured interviews with participating teachers, seeking to build on my observations from the classroom. These took place in addition to numerous informal conversations and discussions that I had with participating teachers. Discursive forms of data are recommended in design-based classroom research, as they allow the researcher to build a more complete picture of the study (e.g. Walsh 2011: 46), ‘triangulating’ data to determine whether the analysis is well-supported across a number of sources (see Burns 2009: 127 and DBRC 2003: 7). The interviews were especially useful in providing an insider perspective on the classroom discourse and the lived experience (e.g. Garvis 2015) of the teachers in delivering the text-world pedagogy.

My choices in designing the interview questions were underpinned by the approaches to interviewing advocated by Brinkmann and Kvale (2015), namely the INTERVIEW AS CRAFT metaphor, where interviews are construed as a form of knowledge-producing social interaction (ibid. 20-21). Semi-structured interviews have a long tradition in teacher cognition research, and offer a number of affordances, namely in allowing the researcher to develop a relationship with participants, flexibility, and encouraging participants to be an active part in the research (Borg 2006: 237-239). My aim was to use interview questions as ‘springboards’ to which participants could respond to, formulated via the four-step process suggested by Maykut and Morehouse (1994: 83-94). This process begins by compiling a broad list of topics the interviewer wishes to explore, which are then classified and categorised in order to build a list of questions and topics for discussion. The interview guide is provided in Appendix L. All interviews were audio recorded, for transcription purposes, and then the transcriptions were checked back against the recordings for any errors and to ensure consistency.

5.3.11 Data transcription

This section describes the transcription procedure for both datasets. All recordings were first viewed/listened back to, transcribed and then checked, adhering to the three-step process for data preparation as laid out in Rymes (2016). I transcribed all the recordings myself, taking this decision because I wanted to ensure consistency and accuracy, both of which can contribute to the validity of the study (Oliver et al 2005) and allowed me to become fully immersed and familiar with the data. I used a broad transcription, as this sufficed for the level of reality representation that was required for my analysis, adapting the system from Walsh (2011: 70). This included some of the more prototypical elements of spoken discourse such as pauses, overlapping, emphatic speech and rising intonation. All transcriptions were then checked back against the original recordings to ensure consistency and accuracy, and then sent to the respective teachers. These steps all contributed to the validity of the transcriptions, as well as maintaining my commitment to teacher involvement. The transcriptions amounted to 113,832 words for the classroom dataset, and 10,965 words for the interview dataset. It should also be noted that my transcriptions are limited, and that a more comprehensive understanding of classroom discourse would include all instances of body language, gestures and gazes. Unfortunately, such a complete description is beyond the capabilities of this thesis, but I do touch on the role of gesture as a pedagogic metaphor (Boyd 1993) in explaining text-world concepts in §7.5.1 and §8.5.2.

5.4 Analytical procedure

This section describes the procedure I took in analysing the datasets. As advocated for by Candela et al (2004: 697) in their principles for describing classroom events, I used a discursive approach, combining micro-level analyses of classroom discourse with macro-level considerations of how these classroom exchanges fit into the pedagogy as a whole, drawing on interview discourse and situating

this within current curriculum policy. Micro-exchanges from classrooms are analysed using concepts and metalanguage from cognitive stylistics and Text World Theory, reflecting my commitment to stylistics as both a pedagogy and an analytical framework. I begin by outlining the rationale, principles and steps taken in the thematic analysis and coding procedure.

5.4.1 Thematic analysis and coding

All transcriptions in both datasets were analysed thematically using NVivo software. The purpose of coding was to provide a way of indexing and organising the data, serving a useful practical endeavour in highlighting patterns across the datasets, and a way of ensuring analytical validity in ensuring that all data was considered. The process involved identifying ‘themes’ (recurring ideas, beliefs and statements) in the data, and assigning these themes ‘codes’ (precise, summative, descriptive labels). Codes existed in a hierarchical system, with superordinate ‘parent’ codes at the top-level, and subordinate ‘child’ codes at the bottom-level. Although the process of coding can ‘fracture’ the data, ultimately it can lead to the data being brought together to provide new insights (Creswell 2015: 156) and serves a practical purpose in beginning to make sense of large datasets.

In accordance with Elliot’s (2018) call for a contextually-sensitive, pragmatic, ‘decision-making’ approach to coding, I used a blend of deductive and inductive methods, starting with some broad *a priori* themes and allowing for the emergence of new themes as I coded. My presence during the lessons and interviews combined with my fieldnotes served as a starting point for the coding process, because I had broad themes in mind which I knew existed in the data. These themes were not materialised in a strict set of codes, as I wanted to avoid imposing a pre-determined framework on the data (Charmaz 2014: 150). During coding then, I allowed the data to drive the process and codes to emerge from the data but used my first-hand knowledge of being in the classrooms and the interviews in order to help guide this. I made use of cognitive linguistic concepts to inform my code labels (e.g. ‘discourse about world-building’), partly because these were precise and meaningful labels (Elliot 2018: 2855-2856), but also because this reflected my commitment to applied cognitive linguistics and the use of its associated metalanguage. Given that the teaching materials themselves were also theory-driven, it was inevitable that cognitive linguistic concepts were a large part of the classroom discourse. The thematic analysis is therefore a pragmatic combination of ‘top down’ deductive and ‘bottom up’ inductive approaches, which helped to enable a rich and highly descriptive analysis (Wellington 2015: 173). Two screenshots which represent the coding process on NVivo can be seen in Appendix M.

In line with the ‘rigorous, retrievable and replicable’ principle of stylistics (Simpson 2004: 4), I ensured that all codes in the classroom dataset were defined linguistically and had clear textual traces. This was done to maintain the commitment to text-driven, stylistic analyses in the research, and to provide a robust level of validity in the coding framework. Defining the codes stylistically was a useful operation for the analytical process that followed, because I was able to search the entire dataset for these textual traces and ensure consistency in coding across the entire dataset, something that

would have been difficult to achieve with a more impressionistic approach. For the majority of codes, the textual traces were clearly foregrounded in the text. For example, the code ‘memories and past experiences’ typically featured the use of proximal person deixis such as ‘I’, ‘my’ and ‘me’, past tense verbs of cognition such as ‘reminded’ and ‘thought’, and lexis indexing people, places and objects such as ‘sister’ and ‘house’. Because each code had defined linguistic characteristics, it is feasible other researchers could replicate the coding using the same or a different dataset, and I offer this as an original methodological contribution. The coding framework itself then, is a useful tool for other researchers who wish to conduct text-world analyses of classroom discourse (or other multi-participant discourse) using inductive coding methods. This was also important given previous criticisms of DBR, namely that because the researcher is so ‘intimately’ involved in the conceptualisation and design of a pedagogy, it can lead to overtly-subjective analyses (Barab & Squire 2004). I argue that the close, stylistic attention to coding helped to address this concern, because the analysis that follows is driven by language, rather than being over-reliant on my own decisions of what counts as important.

Codes and their textual traces were developed in an iterative cycle over a number of months, as per Saldaña’s (2009) suggestion that coding should involve at least two stages, each of which include a number of sub-stages (ibid. 46). For this research, the main stages were the ‘initial coding frame’ and the ‘final coding frame’, processes which I now describe. I developed an initial coding frame, using the transcripts of four lessons (D1, D3, R4 and R9). These four transcripts were chosen because they provided a reliable coverage of the dataset: both teachers taught the materials that generated these transcripts (*World-switches* and *Energy transfer*), and they were not the first lessons to be taught by either teacher, meaning that they had a chance to become comfortable with the pedagogy and the presence of me and the recording equipment. Initial coding was carried out in a high level of detail, refining code labels and the tagged content as I coded, and presenting me with strongly emerging themes. Coding was axial in nature (Saldaña 2009: 159-163), whereby individual codes are organised in terms of superordinate and subordinate categories into a ‘tree’ system (Gibbs 2002), allowing for greater nuance and accuracy. For example, the parent node of ‘text-world discourse’ was organised into a series of child nodes, such as ‘world-building discourse’ and ‘world-switching discourse’. At the end of the initial coding stage, I paused to re-evaluate all codes and their textual characteristics, and to re-engage with relevant literature, such as Elliot (2018). Codes which did not have a prototypical set of textual characteristics were either removed or merged with other codes which were more linguistically well-defined. For example, a child node of ‘aesthetic response’ (in the parent node ‘reader response’) was originally included to try and capture Rosenblatt’s original conception of aesthetic reading (Rosenblatt 1978), whereby students ‘live the experience’ of reading. On reflection, this code was linguistically ill-defined and discourse tagged as this code had a high amount of linguistic variation. It should be noted that ‘aesthetic reading’ is never defined linguistically in Rosenblatt’s work. At this stage then, I reviewed all discourse tagged as ‘aesthetic response’ and re-

coded these items into codes that had been more satisfactorily defined. The majority of this reallocation involved moving items to the ‘cognitive I-statement’ code, the ‘intertextual references’ code and the ‘memories and past experiences’ code.

The second and final coding stage involved refining existing codes by applying the initial coding framework to the remainder of the dataset. In this stage, codes are ‘sharpened to achieve [their] best fit’ (Glaser 1978: 62). This involved checking each code against each transcript for conceptual and stylistic consistency. I made use of NVivo’s various query functions at this point, such as looking at individual code labels and their tagged data and running text searches. For instance, searching for the phrase ‘text-world’ enabled me to look at every single occurrence of this, checking code consistency and making any necessary changes. I also used this function to check the stylistic characteristics of each code, running searches for particular words and constructions and checking that these were associated with a particular code or set of codes. The final coding frame for the classroom and interview datasets are provided in Appendices H and I, respectively.

5.4.2 Data selection

Following the data construction stage as outlined in the previous section, I now explain the process of data selection for analysis. Given the large dataset, it was unfeasible to discuss all lessons or codes in detail. The data selection process was therefore driven by my intimate knowledge of the context of data construction, the nature of the data, patterns in the coding process and the research questions. Codes were used to support and validate my own thoughts and reflections on the data and should not be taken as things which equate to analytical sections. The chapters that follow are then, driven by key text-world concepts (e.g. discourse-worlds; world-building) rather than by code labels.

To help me answer RQ1, I focused on codes derived from the interview dataset featuring teacher reflections (such as ‘general evaluation of the text-world pedagogy’) and combined these with codes from the classroom dataset which were geared around specific principles from the text-world pedagogy (such as ‘personal response prompt’). To help me answer RQ2, I focused on codes derived from the classroom dataset which were based on the idiosyncrasies of the classroom space (such as ‘physical environment’) and different types of interactional language (such as ‘exploratory talk’). To help me answer RQ3, I focused on a broad range of codes related to text-world discourse from the classroom dataset (such as ‘world-building discourse’ and ‘metalinguistic explanation’). It is important to note here that codes should not be treated as isolated entities, but rather as themes which merge and interact. Running various code queries on NVivo helped me to understand some of these interactions – for instance, discourse tagged under both ‘world-building discourse’ and ‘grammatical analysis’ revealed ways in which students were using text-world concepts as a facilitative tool for their explorations of clause-discourse grammar. In the analysis chapters that follow, I specify the codes used to select the data.

5.4.3 Data analysis

Throughout this thesis so far, I have made a commitment to cognitive stylistics as a way of conceptualising education policy, teacher identity, and as a pedagogy. I retain this commitment in the analytical stages of this research, where I employ methods from Text World Theory and cognitive stylistics in order to explore and interpret the data. Once again, this follows Simpson's (2004: 4) insistence of stylistics being rigorous, retrievable and replicable in paying close attention to textual detail. In particular, I practice a form of 'situated stylistics' (Gibbons & Whiteley 2018: 326-327). This approach advocates that stylistic analysis is situated within and shaped by a socio-cultural context and discourse, which is particular to the data at hand. In the case of this data, the immediate context is the classroom space itself, which includes physical aspects of the classroom and its participants, but also less tangible aspects such as discourse-world participants' subject knowledge, beliefs, identity motivation and attitudes. These exist within the parameters of current policy, and so I further situate my analyses with reference to the current climate of English teaching in the UK, drawing on discourse from curriculum policy. Taken together, this discursive approach to the data provides a rich, layered way of textual exploration, offers criticism and validation of cognitive stylistic concepts, and ensures that analyses are situated within a wider context. Discursive approaches are particularly powerful and important in the evaluation of pedagogies, because they acknowledge that practises do not exist in a 'vacuum' (Ball 1993: 11) but triangulate them within a pluralistic and complex assemblage of policies, politics, beliefs and meanings.

The majority of the data that I deal with derives from empirically-driven methods of reader response discourse. However, the only genuine access I have to this data is through my own conscious retrospective analysis, because I only have access to my own mental representations of other people's discourse. This ontological concern is dealt with in detail in §6.2. The data I deal with is naturalistic 'data in the wild' (e.g. Hall 2009; Steen 1991) when compared with other methods of observing reading (such as questionnaires or fMRI readings), and so my analysis draws heavily on what readers say about reading. Although I was a discourse-world participant in the classroom, I was not always able to ask students about the text-worlds that they had created. Following principles from research within contemporary cognitive stylistics then, I adopt a pluralistic approach, combining reader response data from the classroom with my own introspective analyses of texts (e.g. Miall 2005, 2006a; Nuttall 2017; Peplow & Carter 2014; Peplow et al 2011; Whiteley 2010, 2011, 2016b).

5.5 Critical reflections

At this point in the thesis, I take a moment to critically reflect on the methodological choices and principles I have outlined in this chapter. I began by stating my commitment to qualitative and collaborative approaches, rationalising these in terms of my own positionality as an ex-English teacher turned academic researcher. The similarities between myself, Rosie and Daisy was, I believe, a fundamental aspect of the 'success' of the research, as I was able to empathise with them in terms of

being a teacher, as well as us sharing collective views about the nature of English teaching and its aims. I formed a close working relationship with participant teachers, something which Creswell (2007) claims adds a further aspect of validity, but more importantly, resonates with my own beliefs about the nature of applied linguistic research in education.

In practical terms, the collaborative approach that I insisted on was sometimes difficult to achieve, which I believe to be a result of a complex interplay of power relationships and privileges. Despite Rosie and Daisy being supportive of the research, the project was ‘mine’ in the sense that I decided on the RQs, the use of Text World Theory, and was largely responsible for the principles of the text-world pedagogy. I had to repeatedly stress to Rosie and Daisy that I wanted them to be ‘part’ of the project, yet ultimately this thesis is written from my own first-person perspective, and I have had the final say in how I choose to construe the events of their classrooms. I have attempted to reduce this sense of subjectivity in a number of ways: by taking a self-critical stance to the research, by using a stylistic, textually anchored method of coding and data analysis, by combining classroom discourse data with interview data and my own field notes, and by sharing and discussing my interpretations with Rosie and Daisy. In addition, I know the data intimately, having been involved in the design of the teaching materials, a participant in the original discourse-world and having read, transcribed, checked and coded the data. These measures strengthen the validity or trustworthiness of the study (e.g. Lincoln & Guba 1985) and provide analysts with a ‘richer knowledge of the discourse-world situation of the original situation’ (Peplow et al 2016: 38).

5.6 Review

This chapter outlined the research principles and methods used in the intervention study in this thesis. I set out and rationalised the research design, site and participants, describing the logistics of the research and the participants involved. Central to this was the principles of design-based research, chosen as a ‘democratic’ method for the collaborative design of teaching materials, the content of which was rationalised and outlined. I described the ethical considerations and steps taken to ensure the study had ethical validity, including my own responsibilities as a researcher. Finally, I described the methods taken to both capture and analyse the two datasets. The latter of these informs the discussion that follows in the forthcoming chapters.

6 Text World Theory and classroom discourse

6.1 Overview

In this chapter, I outline the way that Text World Theory can be applied as an analytical method for interpreting the classroom space and classroom discourse, addressing RQ1 and RQ2 in particular. In doing so, I engage in situated cognitive stylistics, a method I committed to in the previous chapter, by considering the complex nature of the classroom discourse-world and the kind of text-worlds which were built in this environment. I employ concepts from cognitive stylistics such as text-worlds and textual attractors in order to frame the classroom space as a complex, multimodal array of world-builders and argue for a conceptualisation of the discourse-world which has gradient edges. I show how teachers' instructions are characterised by world-switches and proximal deixis. Following this, I then turn my attention to classroom discourse in terms of reading literature, beginning to trace the principles of the text-world pedagogy as outlined in §4.9. Throughout this chapter then, there is an emphasis on the testing of Text World Theory to see how its capabilities handle a classroom context. In doing so, I provide validation of text-world and cognitive stylistic concepts through a text-focused analysis of reader response data and begin to assess the nature and mechanics of the text-world pedagogy as manifested in classroom discourse.

6.2 Discourse-world ontology

There is a growing interest in applying Text World Theory to interactional spoken discourse (e.g. Giovanelli 2019; Jackson 2019; Peplow et al 2016; van der Bom 2015, 2016; Whiteley 2011; Zacharias 2018). Spoken discourse has been neglected in cognitive linguistics more broadly (Schmid 2016; Zima & Brône 2015) and so this chapter is an attempt to contribute to this gap in knowledge from a text-world perspective. Text World Theory is well suited to handle spoken discourse in the way that it allows analysts to track speakers' utterances as they talk about reading, to map out the conceptual spaces built by these utterances and the types of discourse-world knowledge which appear to be activated, and to account for the ways in which others respond.

Using Text World Theory to analyse 'revisited' discourse presents a challenge to the researcher, because of the complex ontological layering of discourse- and text-worlds, and so is an important consideration in analysing classroom data. As Gavins (2007: 60) states:

It is also important to stress that, as analysts of discourse, our involvement in a text's originating discourse-world is of a different nature from the involvement of the other participants. The easiest way to think of this is as a difference between two people having a private conversation and an eavesdropper on that situation. Although the eavesdropper is present in the discourse-world, can identify the contextual elements it contains, and can hear the language the participants produce, he or she has no direct involvement in the negotiated component of the discourse. (Gavins 2007: 60)

Other conversation analysis frameworks often bypass such ontological challenges simply by treating the analyst as a ‘member’ of the discourse (e.g. Stokoe & Smithson 2001: 226-229). However, because the discourse- and text-world divide is so important in Text World Theory, it requires some careful consideration if the framework is to be used in understanding classroom discourse. Engaging with this challenge, Figure 6.1 is a template for post-hoc text-world analyses of multiple participant book talk. As noted by van der Bom (2015: 118), Text World Theory has, to date, paid relatively little attention to the discourse-world and few conventions exist for diagramming its ontological complexities. The template in Figure 6.1 can be applied to the ontological make-up of classroom discourse analysis (as well as other social reading environments such as book groups or online discussions). I follow this with a discussion of the diagram and its relevance to this research.

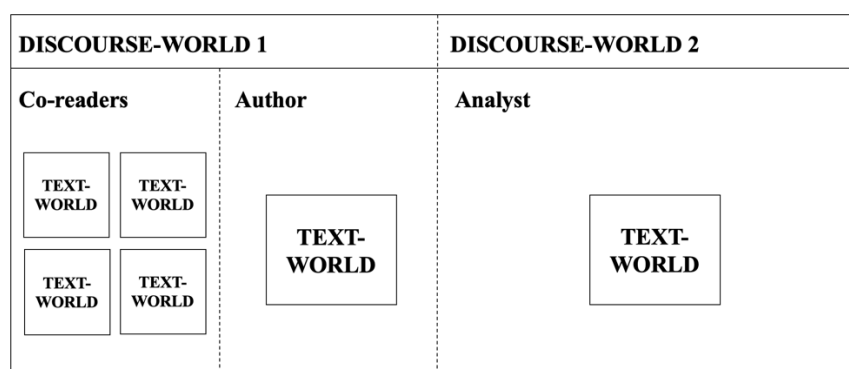


Figure 6.1: A template for post-hoc text-world analyses of multiple participant book talk

Discourse-world 1 (DW1) came into being during the classroom teaching and is shown on the left of the diagram. All discourse in the classroom was conceptualised in the form of text-worlds (Gavins 2007: 35; Werth 1999: 180), conceptual spaces which were co-constructed by all present participants – myself, teachers and the students, who collectively are ‘co-readers’ to engage in social reading (Peplow et al 2016: 91-119). Jackson (2019: 204) describes these situations as ‘double-reader’ discourse-worlds, but this is used where one or more reader has ‘privileged access’ (ibid. 208) as a result of their literate status (e.g. an adult reader). Given that in this study, the discourse-world participants are *all* literate, I use ‘co-readers’ as a preferable term. However, it must be noted that teachers had a sense of privilege in the fact that they had been involved with the lesson design, and because they had read the texts to be studied, had pre-existing text-worlds of these texts. I return to a discussion of the implications of this privilege in §7.3.4.

The text-worlds constructed during the lessons included discourse about reading (defined as *literary* text-worlds in Chapter 4), discourse about text-worlds themselves (defined here as *meta* text-worlds) and discourse about anything else (defined as *non-literary* text-worlds in Chapter 4). These are represented by the embedded boxes in the left side of DW1. There are multiple text-worlds because there are multiple readers and minds. Given the idiosyncrasies of human experience, each

participant draws on slightly different stores of discourse-world knowledge, and so the content of each of these text-worlds varies across each co-reader. Text-world construction began at the moment of the first utterance, however, this moment is difficult to define in classroom discourse, given that the classroom space and the corridor space often blend into each other, with the beginnings of lessons being *transitional events* as students begin entering the classroom and teachers begin the start of the lesson (e.g. Saloviita 2016). A text-world account of this transitional event is explored further below.

Participants in the classroom share the discourse-world since they all occupy the same time and space. During the lessons, participants read literary texts, the authors of which were temporally and spatially remote and so existed in a split-discourse world (Gavins 2007: 26). This is shown in the right-hand portion of DW1. The text-world(s) in this side of DW1 then, are the ones that the author conceptualised upon creating the text. Because of the split discourse-world, participants have no direct access to the author's minds and so the text-worlds they formed upon engagement with these texts was based upon shared knowledge (Werth 1999: 96). As later chapters will show, this split between readers-author is important, especially when looking at reported discourse on text-world construction and participants' attempts to 'model the mind' of a writer or text-world enactor (Stockwell 2009a: 140).

DW1 also includes perceptible objects which were prototypical of a classroom environment, such as chairs, desks, a whiteboard and the classroom's 'linguistic landscape' (Van Mensel et al 2017), defined as a 'visible display of written language [...] as well as people's interactions with these signs' (ibid. 423). §6.3 examines this further, in a discussion on multimodality.

Also included in DW1 are all of the conceptual resources, imaginative abilities and background knowledge that the participants bring with them, including cultural specific knowledge of the SCHOOL and ENGLISH TEACHING/LEARNING frame or 'situational scripts' (Stockwell 2002a: 76-78). These, similar to Werth's notion of 'discourse principles' (1999: 49-50) are conceptual structures for a set of behavioural routines for specific situations or events, acquired and established over time and through experience. Because the text-world lessons followed many of the established conventions and routines for a prototypical English lesson in a UK secondary school (e.g. class discussion; teacher standing at the front; students sitting on chairs, etc.), participants interpreted and negotiated the experience in terms of the scripts, schemas and frames that had been built up over time (Werth 1995: 50, 1999: 362). For Rosie and Daisy, this also included subject specific cultural knowledge (ibid. 97) about Text World Theory that they had acquired during the training, as well as all of their other knowledge about English teaching. Rosie and Daisy reported an increase in knowledge and confidence in Text World Theory as they taught the scheme of work, and so experienced a process of 'schema accretion' and 'schema tuning' (Stockwell 2002a: 79) as they updated their understanding of text-world concepts such as WORLD-BUILDER and integrated these into their practice. Students, of course, also experienced this, but their knowledge was incremented to them by Rosie and Daisy rather than by me. This entails that the parameters of DW1 (and all discourse-worlds) are not static but are in a 'state

of flux' (Gavins 2007: 45) which reflect the 'shifts and changes of the discourses they represent (ibid. 45).

Video recordings and my own field notes created a material trace of the classroom discourse, which was then converted into transcripts for post-hoc analysis purposes. When I later analysed the transcripts of the lessons, another discourse-world (DW2) was created, which included me as a researcher 'peering in' or 'eavesdropping' (Gavins 2007: 60) to the events of DW1. DW2 is shown on the extreme right of Figure 6.1. From my position in DW2, DW1 was no longer fully accessible, given that I no longer occupied the original discourse-world despite my presence there at its conception, and so DW1 and DW2 are split. The 'split' concept is important here because it acknowledges the potential of researcher subjectivity in analysing data that they no longer have immediate cognitive access to. Thus, a certain amount of introspection is required, despite the analysis being based on reader response data from other people's minds, which is in turn partially derived from the analysis of an author's mind. I brought all of my own knowledge and memories to DW2, activating only those areas which were relevant for the analytical task at hand.

Van der Bom (2015: 119) discusses how in post-hoc text-world analyses, each separate instance of engaging with the data forms a new discourse-world because the temporal and spatial parameters of each analytical instance are different. In strict text-world terms then, this would result in hundreds, if not thousands of discourse-worlds at the analyst's level, yet this is an impractical solution which would quickly turn unwieldy. Instead, it makes sound practical and cognitive sense to construe each instance DW2 as a single gestalt, given that each instance of this only ever included a single participant (myself), focusing on the same set of RQs and data. Of course, my knowledge of the data developed over time, and so DW2 and the text-worlds within it are highly dynamic and constantly evolving (Gavins 2007: 20). The cognitive linguistic understanding of this is 'compression' (Turner 2006: 18), a cognitive process which involves the 'packaging together' of separate conceptual spaces into one composite whole so that they are more cognitively manageable. To a lesser extent, compression can also be applied to all instances of DW1 – i.e. the 19 individual lessons that were filmed to form the dataset. Even though the content of these lessons was different, compressing these 19 instantiations of DW1 has a practical advantage because it allows me to talk about the lessons in general as a DW1 composite, and talk about individual instances of DW1 (i.e. an individual lesson) when required. Caution must be taken in doing this: the students and the teachers are of course different people with different professional identities. I acknowledge this by indicating the source of the data and names of participants when extracts are shown, linking my analysis where necessary to discourse-world conditions such as background knowledge and beliefs. In addition, as outlined in Chapter 5, 8A and 8B differed significantly in their behaviour and attitudes, and I consider this to be an important aspect of DW1 in the way that this had the potential to impinge upon text-world construction. To 'fully' compress DW1 would be somewhat hypocritical, given the text-world commitment to the subtleties of context and situated stylistics.

6.3 Establishing DW1 as a multimodal space

Discourse-worlds are a ‘complex blend of language and context’ (Gavins 2007: 59). This section explores the way that DW1, a particularly complex discourse-world, was first established. I consider how physical objects in the classroom can function as world-builders and explore the ‘transition points’ between corridor space and the beginnings of lessons, arguing for a more *gradient* view of discourse-world edges.

Before any language happens in the classroom, an aspect of meaning is already in existence: the classroom space (Kress et al 2005). Including the classroom space in my analysis adopts a multimodal approach to understanding how meaning is made and acknowledges the *physical* parameters of the discourse-world, i.e. the perceptual knowledge available to participants (Gavins 2007: 22; Werth 1999: 99). Defined as the ‘coexistence of more than one semiotic mode within a given context’ (Gibbons 2012: 8), multimodality and its associated analyses recognises the role that immediate physical surroundings have in how discourse unfolds. Multimodality in text-world research has received limited attention beyond Gavins (2007: 22-25) and Gibbons (2012). A multimodal approach is

one where attention is given to all the culturally shaped resources that are available for making meaning: image, for instance, or gesture, or the layout – whether of the wall-display, or the furniture of classrooms – and of course writing and speech as talk. Mode is the name we give to these culturally shaped resources for making meaning. Multi refers to the fact that modes never occur by themselves, but always with others in ensembles. Multimodality is characterised therefore by the presence and use of a multiplicity of modes. (Kress et al 2005: 2)

In Kress et al’s visual grammar, the classroom becomes a site of multimodal meaning, with table layout, images and visual displays, teacher and student movement/gesture/posture – and language – contributing to how meaning is made. The ‘grammar of the classroom’ in this model is a useful way of thinking about context, because it resonates with Text World Theory – most obviously, perhaps in Werth’s claim that Text World Theory deals with ‘no less than “all the furniture of the earth and heavens”’ (Werth 1999: 17). Meaning, then, is distributed beyond human language to include physical elements of the classroom and the body which have the potential to impinge on text-world construction. Physical objects have world-building potential, bringing text-world research towards a post-humanist approach to applied linguistics (e.g. Pennycook 2018) which draws on brains, bodies and surroundings in how meaning comes to be constructed, in a ‘semiotic assemblage’ (ibid. 64). In both classrooms that filming took place in, these physical world-builders included a teacher’s desk and computer, a whiteboard at the front of the room, student tables and chairs, various wall posters, a window looking out into the courtyard of the school, and of course the bodies of the teacher(s) and students. Seating arrangements were ‘traditional’, with the students sat at desks in rows all facing the teacher who stood at the front, adopting a position which foregrounded them in students’ attention.

The linguistic landscape of Rosie's classroom in particular featured a large number of posters and signs related to school English, such as word banks and grammar posters with definitions of grammatical terms. Most of these images promoted the idea of English as a 'skills-based' subject, such as a template structure for analytical writing and suggested discourse markers for use in essay writing.

In addition to the more prototypical objects in the classroom, there were a number of other extralinguistic, physical elements which had the potential to impinge upon text-world construction and the readings of literary texts. These things – train noises from the nearby mainline track, the UK heatwave of May-July 2018, knocks on the door, messages played over the school communication system and so on, all vied for student attention. Werth (1999: 192) touches on the idea that discourse-world elements can impinge upon text-world construction in this way, writing for example how the 'telephone can ring when I am telling you a story', but does not expand on this in any great detail. I suggest here then, that environmental factors such as heat, sound and light operate in the same way as textual attractors (Stockwell 2009a: 20; 2009b), with the ability to push and pull a reader's attention across ontological boundaries, out of one conceptual space (e.g. a literary text-world) into another physical space (e.g. a classroom discourse-world). Typically applied to shifts in attention and movements across deictic spaces *within* literary readings, a cognitive stylistic understanding of the classroom extends the notion of textual attractors to the way that readers enter and exit literary worlds as a whole. In Stockwell's model, attractors are *correlates* of bodily experience and sensory input, whereas here, they are *actual* inputs.

There were times when Rosie and Daisy made explicit reference to these bodily experiences and inputs, which often diverted away from discussions of literary text-worlds. These instances were captured by the 'physical environment' code. For instance, both teachers made a number of references to the warm summer weather, which they judged to be working as an attractor in the discourse-world. Daisy's turn below in Extract 6.1 interrupts Leo's discussion of a literary text, and so has the potential to pull readers out of a literary text-world by pointing to and foregrounding the conditions of the discourse-world (in this case, the heat of the room):

- | | | |
|-----|--------|--|
| 190 | Leo: | [...] I think it's about a sunrise so then all of a sudden it's like there's |
| 191 | | an orange sky and loads of lights |
| 192 | Daisy: | really nice (.) ok just before we continue it is a bit hot in here so please |
| 193 | | do take your blazers off if you want to (.) it's a small room and there |
| 194 | | are a lot of you (2) ok now lots of you touched on this and this question |
| 195 | | so it will be really interesting to hear what you have to say |

Extract 6.1: Leo and Daisy (D3)

A similar example points to the textual attractiveness of the time of day and year in which the lessons took place:

- 39 Rosie: Tim what happened right at the end?
 40 Tim: he leaves the tunnel and gets out
 41 Rosie: yes and he goes back up out into the battlefield and out into the fresh
 42 air (.) ok (2) we might not be in our usual classroom that doesn't mean
 43 we shouldn't be focused (.) I know it's period six (.) I know it's hot (.) I
 44 know it's nearly half term (.) and everyone is tired but the harder we
 45 work the more you will enjoy the lesson (.) right what I'd like to do is
 46 to go back and have another look at this poem

Extract 6.2: Rosie and Tim (R6)

What this contextually-sensitive analysis demonstrates is that participants were explicitly aware of how physical and environmental elements had the potential to function as attractors and impinge upon the construction of text-worlds, and so has pedagogical implications when considering the teaching of literature. Rosie and Daisy use language to shift students' attention away from the literary text-worlds being discussed to the current physical conditions of the discourse-world, movements which can be textually traced. Both teachers make a reference to the physical classroom ('it's a small room and there are a lot of you', 'we might not be in our usual classroom'), suggesting that teachers were accessing existing procedural discourse-world knowledge of how classroom environments can affect student behaviour and using this knowledge to process the current discourse space. Rosie's temporal deictic references to 'period six' (the final lesson of the day at Green Tree School) and 'nearly half-term' also indicate her accessing discourse-world knowledge of how time of day/year affects behaviour. Although I have no quantifiable evidence that this was indeed true, my field notes often refer to how classes were more focused during lessons that took place in the morning⁵. Variable discourse-world elements such as time and temperature also serve as a reminder as to why the 'compression' concept discussed in §6.2 must be used with caution, in the sense that it is often important to examine individual instances rather than a single gestalt.

In §8.5.1, I extend my discussion of the physical space and multimodal meaning in looking at how bodies worked as world-builders, exploring this from a pedagogical perspective. §8.3.3 looks at textual attractors as a tool for facilitating cognitive pedagogical stylistics.

6.4 Discourse-worlds and edgework

⁵ See Ammons (1995) for evidence of how time of day is an important variable in teacher/student attention, performance and motivation.

Students entered the classroom from social spaces such as corridors and outside areas. This movement involved a shift in the perceptual deictic field, accompanied by a change in physical objects (from corridor space to classroom furniture), a shift in register (from ‘social talk’ to ‘classroom talk’) and a shift in linguistic landscape (from generic ‘school’ landscapes to subject specific ‘English’ landscapes). As mentioned briefly above, the beginning of a lesson is a major transitional event (Saloviita 2016), defined as ‘steps from one activity structure or one place to another’ (ibid. 61), where teachers attempt to assert their institutional power and establish the focus of the lesson.

The beginning of a lesson is often not marked in a delineated way, but is blurry and transitional, in what can be understood as an instance of ‘edgework’ (Giovanelli 2013; Segal 1995; Stockwell 2002a; Young 1987). Typically used in the analysis of literary discourse, edgework is a concept used to describe the world-switching processes triggered by the ‘textual indicators of boundary edges’ (Giovanelli 2013: 95). Applying edgework to describe changes in physical boundaries requires it to be scaled up to discourse-world level, in accounting for physical as well as conceptual movement across worlds. As Stockwell (2002a: 49; 2009a: 131) argues, instances of edgework must be defined textually. Following this, it is clear that edgework at discourse-world level can be traced not *just* textually but marked in every sensory perceptible medium. Textually, there is a shift in register, as discourse-world participants move from ‘social’ repertoires to ‘subject’ repertoires. The discourse-world edges are also marked audibly, with the school bell marking the official start and end points of lessons and the lowering/increase of volume between corridor and classroom. Visual shifts occur in the transitions between corridor linguistic landscapes (such as signs with reminders about behaviour and whole-school notices) to classroom linguistic landscapes (such as subject specific posters and images). Physically, students move from standing to being seated at desks, in seating arrangements designed by the teacher. Taken collectively, these shifts constitute the institutional and physically marked behaviours of edgework.

These shifts across discourse-world edges were gradient. As students and teachers leave staffrooms, corridors and other social spaces and enter the classroom space, there is often a ‘resonance’ or ‘leakage’ of the previous discourse-worlds that have been in existence. For instance, physical shifts often began outside the classroom, with students lining up before they entered and standing still. Rosie’s class in particular would often challenge the expected behavioural routines of the classroom, often taking a long time to adjust to classroom routines, and further blurring the prototypical boundaries of corridor and classroom discourse-world. Across the audio plane, gradience was marked by students often remaining talking about ‘non-English’ related things, as they waited for the ‘official’ start of the lesson, which is when I began my filming. Figure 6.2 models the gradient nature of discourse-world shifts, where the gradient nature of the shift is represented by the double-headed line, and the grey space represents moments where DWa (e.g. a corridor space) and DWb (e.g. a classroom space) appear to leak and blur together:

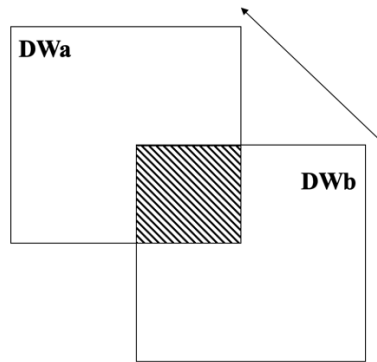


Figure 6.2: Gradient discourse-worlds

I also state here that edgework at discourse-world level might be seen as a pedagogical affordance, with students being *encouraged* to access knowledge gleaned from non-classroom discourse-world experiences into the classroom, in their interpretations of literary texts. Indeed, this is a principle of the text-world pedagogy, attempting to legitimise students' experiences and memories from the 'real world' as resources which were relevant to the classroom. §6.7.1 discusses this in greater detail.

6.5 Lesson beginnings

Teachers' attempts to fully establish DW1 and mark the 'official' beginning of a lesson were typically marked linguistically, with an exclamation such as 'OK' or 'right', which served as further LESSON schema activators for students. Following this, teachers typically provided more specific instructions about the initial activities – for example, two instances taken from the 'instruction for activity' code:

- | | | |
|---|--------|---|
| 1 | Daisy: | ok so first thing is first just to start you don't need to write anything |
| 2 | | down for it I want you to look at this picture |
| | | |
| 1 | Rosie: | ok we are thinking about older people and the sorts of things (.) what |
| 2 | | sorts of things do you think an older person might say if they have the |
| 3 | | chance to talk to a younger version of themselves? |

Extract 6.3: Lesson beginnings (D2; R8)

The use of person deixis and pronouns ('we', 'you', 'I') establish a social and shared discourse-world between participants, and proximal spatial deixis (e.g. 'this picture') asks students to focus their attention on the immediate physical environment. Teachers would sometimes begin by referencing a future or previous lesson and so triggered immediate world-switches. For example, taken from the 'references to previous or future lessons' code:

- 1 Daisy: ok so just as a reminder let's start ourselves with thinking about a
2 couple of the terms we've learnt in the last couple of lessons because I
3 think we need to have them in our head for the lesson (.) so who can
4 remind me what a text-world is? what happens in a text-world?

Extract 6.4: World-switches in instructions (1) (D1)

A broad text-world analysis of these instructions reveals the world structures which students must build and track as they process discourse. A text-world (TW1) is built the moment that Daisy starts speaking, and self-references DW1 participants through first-person plural pronouns ('us', 'ourselves'). Function-advancers in the form of verb phrases ('let's start') ask participants to construct a text-world that is rapidly unfolding. The present perfect verb construction ('have learnt') and preposition phrase ('in the last couple of lessons') triggers a world-switch (TW2) to the near past, but the tense and aspect combination implies that the contents of this has current relevance for the immediate discourse-world. The contents of TW2 have a wide scope, including all of the events of the 'last couple of lessons' but the 'couple of the terms' at a more specific level, and so students must attenuate their focus to something smaller. The world-switch serves a pedagogical purpose here then, in asking students to retrieve existing metalinguistic knowledge that was incremented in the past but is relevant for the current discourse-world, and so establishes a conceptual chain across individual lessons. The subordinate clause ('because I think we need to have them in our head for the lesson') switches back to TW1 and includes a metaphor of THE MIND IS A CONTAINER, with knowledge (in this case, metalinguistic text-world knowledge) being objects that can be placed inside and taken out of these containers. Students' schema of TEXT-WORLD becomes activated as Daisy introduces metalanguage into the discourse ('terms', 'text-world') and they are invited to construct meta text-worlds through the use of the interrogative ('who can remind me what a text-world is?'). Even from the very beginnings of lessons then, students must engage in a complex process of world-building, shifting across temporally proximal and distant text-worlds.

6.6 Teacher instructions

Teachers made frequent use of instructions, in setting out tasks for students to complete (coded using 'instruction for activity'). For example, in Extract 6.5, Daisy instructs pupils about the reading of a poem, which is their first encounter with this particular text:

- 31 Daisy: [...] we're reading today's poem (5) ok so we are going to read the
32 poem out loud and then another person will read it out loud as well and
33 then you're going to read it once to yourselves (.) it's not long (.) and

34 then after that write down some thoughts and some ideas about the
 35 poem so this is just in your book so just some first things that come into
 36 your mind and you can think about your text-world and what the poem
 37 conjures up in your mind for you

Extract 6.5: World-switches in instructions (2) (D2)

Here, Daisy's instructions take place in a rapid succession of world-switches all which take place one after the other in the near-future and result in a complex embedded world structure. Daisy's turn includes at least five separate world-switches, which are represented in Figure 6.3:

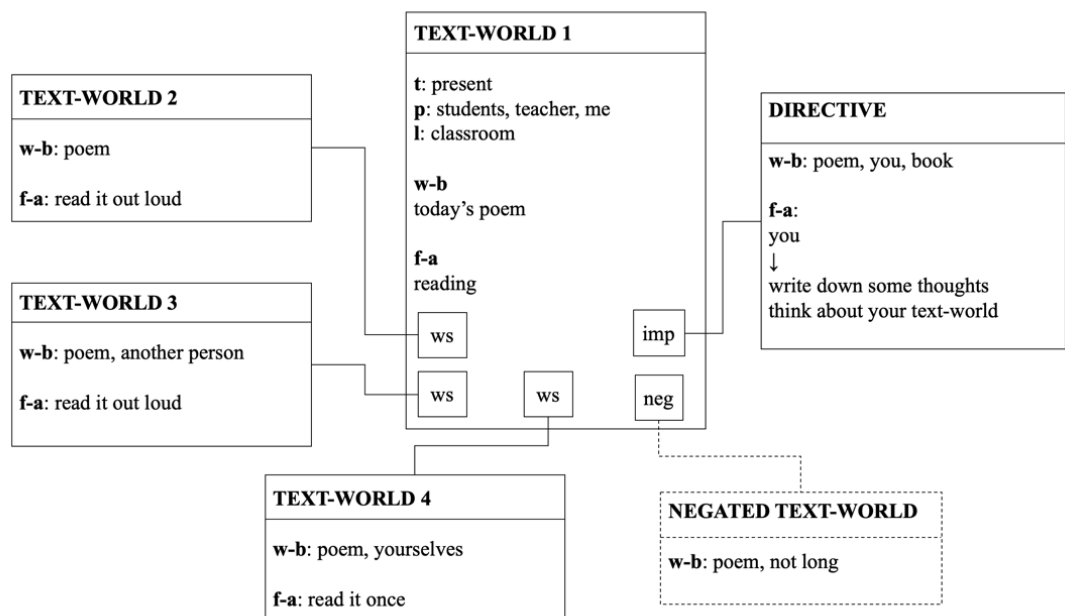


Figure 6.3: World-switches in teacher instructions

TW1 begins when Daisy announces that 'we're reading today's poem'. The deictic parameters of this text-world index proximity across time, people and space: a present progressive construction ('are reading') and the noun 'today' indexes immediate time; the pronoun 'we' indexes the immediate discourse-world participants, and the noun 'poem' indexes an object which is spatially present as a perceptual world-builder, it existing as a handout which all students have in front of them as well as being visually foregrounded in Daisy's hands. A succession of temporal world-switches then occur, all which contain the tasks Daisy is asking the students to do. These all take place in the immediate future. TW2 is triggered by the BE+going to+infinitive construction 'are going to read', TW3 is triggered by the temporal adverb 'then', and TW4 is triggered by another use of 'then' and the same BE+going to+infinitive construction again. A fleeting negated text-world is triggered by 'it's not long', before the final world-switch which is triggered by an imperative ('write down some thoughts...') and

so results in a directive-world (Gavins 2007: 100). Throughout these text-worlds, ‘the poem’ exists as a world-builder, referenced seven times either as a noun phrase or the anaphoric reference of ‘it’ and so remains foregrounded in each of these worlds.

This dense clustering of world-switches is typical of spoken discourse in general (van der Bom 2015), but also of classroom discourse (Giovannelli 2019). It requires students to make a number of conceptual leaps into a succession of different text-worlds, finally threading them together to form some kind of coherent sense – all of which happens in a number of seconds. Although these world-switches only involve a small temporal shift forward, keeping track of them is vital if students are to complete the tasks set. Because of the density of world-switches in a short space of time, it is not unfeasible to assume that some students may lose track of the chain. Indeed, Rosie and Daisy would often acknowledge this, either by repeating instructions themselves or nominating a student to repeat them, to check that they had been fully understood.

Following this discussion of Text World Theory and teacher instructions, the following section begins to explore a text-world account of student responses to literature.

6.7 Text-worlds and reader response

In the second half of this chapter, I turn my attention to reader response discourse from the classroom, applying Text World Theory as an analytical tool and building on previous research as discussed in §4.7.2. I examine the ways in which literary text-worlds were established in the classroom, defined as text-worlds which were formed as a result of engaging with a literary text within a shared social space. I draw primarily on data tagged under the ‘reader response’ and ‘co-reading’ codes. My initial analysis of reader response discourse is based on data constructed during the initial reported text-worlds which participants formed as a result of reading *To My Nine-Year-Old Self* (Dunmore 2007) (see Appendix E, lesson 11, *Attitudes*). The full poem is provided in Appendix E1. I begin by presenting my own brief text-world analysis of the poem, an important step in analysing reader responses to literary texts as it provides an introspective level of analysis and is characteristic of many recent cognitive stylistic approaches to researching the reading experience (e.g. Whiteley 2016b).

The poem involves two versions of the same text-world enactor, which exist in two separate text-worlds. TW1 features an older, adult version, who serves as the focalised narrator and holds nostalgic memories about her younger self, who exists in TW2. The older enactor addresses her younger self directly via the second-person ‘you’, with the pronoun functioning as a kind of communicative conduit across the two text-worlds, and ‘we’ used to mark instances of where the enactors share the same memories and thoughts. The use of generic personal letter conventions in the title – a preposition phrase headed by ‘to’ with an embedded noun phrase instantly marks out the strangeness of the ontological dimensions and indicates the text as an epistolary form. The poem has a complex world-structure, with modal-worlds and world-switches used to represent the dreams and memories expressed by the older enactor. Numerous modal-worlds take place between TW1 and

TW2, triggered by modal verbs (e.g. ‘you must forgive me’; ‘you would rather run than walk’) and temporal world-shifts via the use of the past tense (e.g. ‘that dream we had’). The narrator’s focus is on sensual and tactile details of her childhood, with noun phrase world-builders such as ‘this body’; ‘a bruised foot’ and ‘a ripe scab from your knee’ constructing a richly defined text-world which foreground the narrator’s nostalgic self-beliefs and attitudes.

Before examining some of the reader response data in response to the poem, I first outline the discourse-world conditions in which these text-worlds were formed, framing the responses in a wider pedagogical context and pointing to the kind of experiential knowledge that students were prompted to access. The lesson began with students discussing a set of questions about the sort of advice that adults might say to a child-version of themselves, if they were given the chance. The pedagogical purpose of this pre-reading task was to establish the ‘fields of reference and relevance’ (Yandell 2014b: 72), which, in text-world terms, operate as filters for the kind of discourse-world knowledge which students activate before engaging with the language of a text in detail. Yandell suggests that

the first part of the lesson creates the parameters, the fields of reference and of relevance, for the reading of the text. It announces that students’ views, experiences, knowledge of the world outside and of the social relations within and beyond the classroom, are implicated in their reading. (ibid. 72)

The task made use of open questions, carefully chosen in order to maintain a broad field of reference and relevance (‘e.g. ‘what advice might you give to a younger version of yourself?’), and wanting to avoid any sense of ‘cued elicitation’ (Mercer 1995) or ‘pre-figuring’ (Giovannelli & Mason 2015: 46). In these processes, teachers – as authoritative readers – can run the risk of foregrounding their own interpretations over the ideas of less-authoritative readers (e.g. students), before they have had chance to respond on their own terms.

To engage with the task, students had to form hypothetical text-worlds, triggered by hypothetical reported discourse (e.g. Myers 1999; Peplow 2016; Whiteley 2011) whereby participants imagine what other participants or enactors might have thought or said. To form these conceptually distant hypothetical text-worlds, readers must mind-model (Stockwell 2009a: 140) a hypothetical person’s perspective; psychologically projecting themselves into a new deictic centre and mind (see Whiteley 2011: 35). Mind-modelling is a way of interpreting the way that individuals attribute beliefs, imagined desires and physical needs to other (fictional) minds. Many of the other lessons in the pedagogy required this kind of projection, such as *Empathy and World-views* and *Perspective*, used as a way of encouraging empathetic and emotive responses to literary worlds (see for example Whiteley 2016a). A successful completion of the task then, required students to make a large conceptual leap or ‘perceptual deictic shift’ (Stockwell 2002a: 53-54), forming a world structure with two versions of the same enactor (themselves and a younger version) which are able to communicate with each other across world-edges. Mind-modelling is a potentially difficult task, especially where the discourse-

world knowledge of the mind-modeller differs significantly to the profile of the modelled mind. For instance, students here had no first-hand discourse-world knowledge of being an adult, and so had to mind-model an imaginary adult based on their discourse-world knowledge and schemas of ADULTHOOD and the kind of advice they might expect to receive from adults. Students who were able to respond did so in a variety of ways, ranging from materialistic responses such as ‘you could tell them who was going to win the world cup so they could make money out of betting’ (Max, R8, lines 18-19), to ones more geared towards self-reflection and personal change such as ‘have a bit more confidence’ (Tara, D4, line 31). Following the pre-reading activity, teachers made explicit links between student responses to this and the poem to be read – Daisy asked her class to ‘think of the advice that you’ve been giving yourself as we go ahead’ (lines 56-57), asking students to hold the non-literary text-worlds of their discussions in short-term memory, and use it as discourse-world knowledge to help interpret the literary text-worlds triggered by the poem.

As soon as a literary text was read, it can be assumed that all participants started to build a literary text-world, represented by the embedded boxes on the left-hand side of Figure 6.1. These text-worlds were triggered by the linguistic content of the text itself and fleshed out by each participant’s own discourse-world knowledge, including the immediately proximal knowledge gleaned from the pre-reading activity. Students were invited to describe the literary text-worlds that the poem had constructed for them, and in doing so, incremented this information into the discourse-world for others to assess and evaluate against the contents of their own text-worlds. In pedagogical stylistics, initial responses are important because they can be an important ‘first step’ (Riddle Harding 2014: 78) in ‘considering how the text informs, interests, controls, decentres, reinforces, misleads, challenges, upsets, and/or convinces them in their role as readers’ (ibid. 78). Indeed, Rosie and Daisy both commented on the usefulness of these initial, open responses to texts, suggesting that they served to legitimise the student voice and downplay the perception of the ‘authoritative’ voice of the teacher. As evidenced by the following example in Extract 6.6, students were in broad agreement that the poem featured an adult addressing a younger version of themselves, with the adult experiencing some kind of emotional response to this. There was some variation in ideas in discussing the motivations that the adult speaker had, and their state of mind. For example, Louisa’s idea was geared around the adult having made bad choices in their life and regretting those decisions:

- | | | |
|-----|---------|---|
| 154 | Louisa: | I think it’s a person looking back on their life like back to when they |
| 155 | | were nine and saying why? why did you do that? why did we make that |
| 156 | | decision? why did we end up hurting ourselves when we could have not |
| 157 | | done that? |
| 158 | Daisy: | right a kind of questioning attitude? |

- 159 Louisa: yeah and I think that has resulted in some kind of problem later which
 160 the narrator is experiencing at the moment of the poem and is blaming
 161 her younger self
 162 Daisy: right almost like a warning?
 163 Louisa: yeah

Extract 6.6: Louisa and Daisy (D4)

Here, Daisy chooses to use open questions to encourage Louisa to share the contents of her literary text-world, something she is able to do because they share the same discourse-world and so text-worlds are participant-accessible (Gavins 2007: 77). As a contrasting response, Oliver suggests that the adult in TW1 was looking back on their childhood with fondness rather than regret, framed with a negated verb ('disagree'). This triggers a negated world-switch (e.g. Gavins 2007: 102) in which the contents of Louisa's text-world are first conceptualised and assessed, and then removed:

- 164 Oliver: I kind of disagree (.) because I think it (.) especially in the fourth stanza
 165 it starts speaking about *dreams* and *summer* and more positive things
 166 there like (.) *creating an ice lolly from a factory* doesn't really sound
 167 negative to me and also that word *ambition* (.) well *ambition* has got
 168 really positive connotations
 169

Extract 6.7: Oliver (D4)

Whereas both responses are of course 'valid', Oliver's response appears to be much more driven by the text itself. He points to specific parts of the poem ('the fourth stanza') and lists a number of nouns ('dreams', 'summer', 'ambition') to help qualify his ideas about the text having a positive meaning. Participants were willing to accept that there might be multiple interpretations of the poem, which was encouraged by teachers and a key principle of the text-world pedagogy approach in general, as outlined in §4.9. Of note in Extract 6.7 – and in the classroom dataset as a whole – is the foregrounding of what Gee (2014) calls 'I-statements', whereby different predicate types follow 'I' (ibid. 173). One predicate type, 'cognitive I-statements', such as 'I think', 'I disagree' and 'I remember' are characterised by discourse about thinking and knowing, and trigger an epistemic modal-world of which the contents are then 'conceptualised by the hearer or reader as existing at some distance from its creator's reality' (Gavins 2007: 96). Cognitive I-statements formed their own code, of which there were 290 references throughout the classroom dataset. The use of these cognitive I-statements and modal-worlds indicates students building a socially-situated reading identity for themselves, where the classroom discourse-world becomes a reading space where their own voices,

lives and identities are foregrounded as valid. In doing this, students place their interpretations in a position to be evaluated by other discourse-world participants, which potentially runs a ‘risk’ – a risk of their ideas being dismissed or assigned a ‘wrong’ answer by their teacher or peers (see for example, Cliff Hodges 2010). As demonstrated here then, the principle of shared and collaborative reading as outlined in §4.9.2 has clear textual traces.

6.7.1 Discourse-world knowledge and response

In their reported text-worlds, students made regular and explicit links to discourse-world knowledge, mostly in the form of personal memories. This was encouraged as part of the pedagogical principles because it foregrounded the fact that reading is a highly personal activity, and that text-worlds are idiosyncratic. These links were captured by the ‘memories and past experiences’ code, of which there were 172 references to across the classroom dataset. For example, again from the *Attitudes* lesson, but this time from Rosie’s class:

- 189 Jonathon: well I create a text-world where like where I live I’ve been out on
 190 adventures with Chris and there’s like a lake running down from where
 191 I live and there is like two sides with a road running through the middle
 192 (.) which you can swing across and it is quite fun and Chris once swung
 193 across and he slid across the bottom and then landed on all of these
 194 trees and stones in the river and that’s what I can remember all of the
 195 cuts on him and loads of scabs and the rope as well was all frayed
 [...]
- 210 Eli: it sort of reminds me of one of my friends that went to my old school
 211 and he was basically exactly like this person he was always jumping
 212 around he would always have at least one scab on him and he’s always
 213 got cuts on him and yeah

Extract 6.8: Discourse-worlds (1) (R8)

There are textual traces of the poem in Jonathon’s and Eli’s responses (‘the rope’; ‘scabs’), but of particular interest here is the way in which the poem reminds them of a particular location (‘a lake’, ‘my old school’), people (‘one of my friends’, ‘Chris’), and events (‘slid across the bottom’, ‘always jumping around’) from their lives, and how they use this discourse-world knowledge as a way of experiencing the poem. In addition to the way that world-builders and function-advancers establish the deictic parameters and events in text-worlds, they also activate aspects of discourse-world knowledge in the minds of readers. This personal, experiential and cultural discourse-world knowledge is

different for each reader, and so the resulting text-worlds will vary across readers (Gavins 2007: 22). For example, upon reading this poem all readers are likely to activate discourse-world knowledge related to CHILDHOOD ('nine-year old') and OUTSIDE PLAY ('a rope that swings', 'a den', 'the water') to construct a text-world for the poem. My own discourse-world knowledge of growing up close to a small wood in the north of England leads me to construct a mental representation which is based on this, although readers with different sets of discourse-world knowledge are likely to do so in quite different ways, drawing on their own knowledge as well as intertextual connections such as films and other literature. For example, Alex reported struggling to form a discourse-world connection with the poem, citing the fact that he had never 'done any of those things', but still had some relevant fields of reference ('a tree in my park') which he used in an attempt to construct a text-world:

199	Alex:	um well I can't really relate it to anything I've never done any of those
200		things that (.) I mean I can remember a tree in my park which has loads
201		and loads of branches around it so I used to climb up the tree but now
202		the gaps are a bit small for me to climb up so it's a bit harder but yeah
203		that's kind of what it reminds me of

Extract 6.9: Discourse-worlds (2) (R8)

The above discussion illustrates how discourse-world knowledge is a varied phenomenon across participants, which has particular relevance for the way that literary texts are studied in classrooms. Whilst the pre-reading activity did indeed serve as a 'reference point' (Yandell 2014b: 72), this can never replicate or replace experiential discourse-world knowledge that is acquired from outside the classroom. Cultural heterogeneity and subsequent discourse-world knowledge in classrooms is something that is highly likely to impinge on the way that literary text-worlds are constructed (e.g. Ahmed 2018). I argue that such heterogeneity should be seen as a pedagogical affordance rather than a constraint, in teachers seeing students' own personal lives and backgrounds as a valuable resource in the 'semiotic assemblage' (Pennycook 2018: 64) of the classroom. I develop this discussion in §7.4, where I examine how discourse-world knowledge was used explicitly as a pedagogical tool.

6.8 Collaborative world-building and interthinking

So far, this chapter has demonstrated that readers draw on a range of sociocultural resources and types of discourse-world knowledge when reading in social spaces, including knowledge gleaned from other participants. Textual markers of social reading have been explored in great detail (e.g. Allington & Swann 2009; Peplow 2011, 2016; Peplow et al 2016; Swann & Allington 2009), where language is used to indexically reference attitudes or a particular stance towards a literary text – for example, the use of prosodic emphasis, humour, hesitation, modal constructions, negation, interruptions, reported

discourse and adopting the voice of another participant or literary character. The purpose of this section is to consider some of these indexes from a text-world perspective.

Previous work has conceptualised social reading in various ways: for instance, Peplow et al (2016) use the term ‘co-reading’ to explain how multi-participant interpretations are a ‘collaborative achievement’ in the way that that speakers support each other and build on each other’s ideas to create responses that are ‘more than the sum of individual readings’ (Peplow et al 2016: 99). In his work on reading in classrooms, Giovanelli (2019: 193-194) offers the term ‘divergent resourcing’, whereby readers engaging in social reading access a range of personal feelings, intuitions and emotions in building text-worlds. Taking these concepts and applying them to this study, I use the term *collaborative world-building* as a way of foregrounding the dialogic principles of the pedagogy and maintaining a commitment to text-world concepts in the description of classroom talk (§4.9.6).

Classroom interactional activity is highly dynamic, and text-worlds are subject to a constant process of renegotiation. One source of this renegotiation is the passing of information between discourse-world and text-world levels - variably referred to as ‘bi-directionality’ (Canning 2017: 174; Giovanelli 2016: 7) and a ‘feedback loop’ (Lahey 2019; Stockwell 2009a: 95). I will adopt the former term here, given that it arose out of reader response research, which is more closely related to the discussion here. Text World Theory has typically focused on how discourse-world knowledge feeds into the construction of text-worlds, however Lahey (2014) argues that future directions in Text World Theory might consider the reverse:

while we know a great deal about the kinds of text- and sub-worlds that result from certain types of discourse, we know comparatively little about the nature of the discourse-worlds which surround them and how these too might be influenced by our engagements in discourse. How might participant knowledge be not only activated in world-building, but also accreted through it, for instance? In what other ways might the cognitive resources of participants be modified via the upward influence of text- and sub-worlds on the discourse world cognitive environments that give rise to them? (Lahey 2014: 293)

In line with this and the concept of bi-directionality then, in social reading situations text-worlds can be incremented back into the discourse-world as available knowledge for people to draw on. This cyclical, bi-directional passing of information between discourse-world and text-world levels can be of varying degrees, from small changes to existing world-structures, to large-scale instances of world-repair/replacement (Gavins 2000: 31; 2007: 142; see also Cushing 2018a: 14). In text-world accounts of co-reading, researchers have often drawn on Mercer’s notion of ‘interthinking’, as first described in §4.7.2 and as discussed in Giovanelli (2019) and Peplow et al (2016: 174-187). I follow this lead in the remainder of this chapter, showing how collaborative world-building can be defined in terms of ‘degrees’ of collaboration, with disputational talk as the ‘least collaborative’ and ‘exploratory talk’ as the ‘most collaborative’. Interestingly, Mercer (2004) suggests that

the three types of talk were not devised to be used as the basis for a coding scheme [...] Rather, the typology offers a useful *frame of reference* for making sense of the variety of talk in relation to our research questions. (Mercer 2004: 146, my emphasis)

Although I used such a ‘frame of reference’ as a starting point, I did use the talk type labels as codes, in line with the stylistically geared way of defining my codes as outlined in §5.4.1 and as a way of indexing the data. Mercer does provide some indication of the textual traces of each talk type (Mercer 2000: 154-155), using corpus analysis in order to compile the linguistic qualities of exploratory talk, especially in the use of subordinators, conditional *if*-clauses, cognition verbs and interrogative adverbs. I build on this in the following sections, providing various textual indicators of each talk type. I devote most of the discussion to exploratory talk, given that this is a key characteristic of dialogic learning (Vrikki et al 2019) and forms a key principle of the text-world pedagogy as outlined in §4.9.6.

6.8.1 Disputational talk

Disputational talk was defined in §4.7.2 as ‘an unwillingness to take on another person’s point of view and the constant reassertion of one’s own’ (Mercer 2000: 97), and there were just 11 coded references in the classroom dataset. One of the reasons for this low number may be that participants were aware of politeness expectations in the classroom and wanted to respect each other’s ideas, with disputational talk being ‘competitive’ and ‘defensive’ (Mercer 1995: 105). This way of talking about reading is discouraged in the text-world pedagogy. One of the instances of disputational talk is shown in Extract 6.10. This exchange took place in Daisy’s *Attitudes* lesson, where students were discussing the relationship and interpersonal attitudes between the younger and older enactors in the two main text-worlds of the poem, as first discussed in §6.7:

177	Miles:	when it says these scars to me that’s really negative because I think it’s
178		about suicide and how she is just so depressed
179	Ss:	no no <xxx>
180	Aravinda:	no that is (.) no way (.) where does it say suicide? where do you get
181		suicide from? it just isn’t that at all

Extract 6.10: Miles and Aravinda (D4)

Miles builds a text-world in which the enactor is suicidal, an idea that he supports with a single reference to the text (‘scars’), and he mind-models the enactor in ascribing her a mental state (‘she is just so depressed’). His turn is framed with proximal personal deixis (‘to me’; ‘I think’), foregrounding the fact that this is a personal response. As he speaks, his ideas are incremented into the discourse-world and through the process of bi-directionality, become available world-building

information for others to draw on in the formation of their own text-worlds. These may be similar or different to the pre-existing text-worlds that they had built before Miles spoke. If the contents of the new text-world are radically different from their own pre-existing mental representations, then building the new text-world will require a world-repair/replacement operation. The resulting conceptual structures are then evaluated against the contents of Miles's original text-world, which involves comparing multiple text-worlds against each other. One way of thinking about the idea of multiple text-worlds existing in a discourse-world is through the notion of 'trans-world mapping', originally conceived to account for empathetic responses to literature whereby readers map themselves as discourse-world participants against a text-world enactor (Stockwell 2009a: 93). In the case of the data above, discourse-world participants map their own text-worlds against text-worlds originally conceived by another discourse-world participant.

For many other students, the contents of Miles's text-world were rejected (e.g. 'no no'), with Aravinda expressing a particularly strong rejection, marked most obviously through the use of negation ('no', 'no way', 'it just isn't that at all'). In response to Miles's idea of the enactor being suicidal, Aravinda's turn is not particularly collaborative or constructive, in the sense that 'being constructive' in a collaborative world-building context involves moving towards a shared understanding of a literary text which is sympathetic to varied reader responses (Peplow et al 2016). Aravinda's unwillingness to consider Miles's idea, and subsequent disputational response, is characterised by negation, with each separate instance of negation triggering a negated world-switch (Gavins 2007: 102; Hidalgo-Downing 2000a, 2000b; Werth 1999: 249-57). This chain of negated worlds is represented in Figure 6.4. In diagramming multi-participant discourse, Peplow et al (2016: 184-187) use shaded colours to represent discourse from different participants, and I adopt that convention here to represent the exchange between Miles (no shading), a group of unnamed readers (grey shading) and Aravinda (black shading) here:

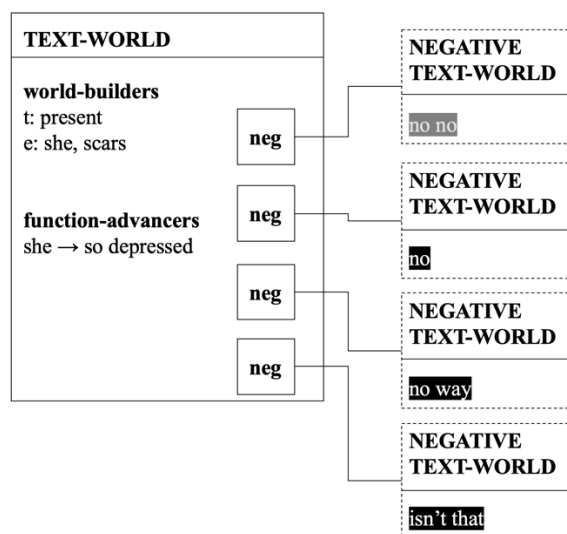


Figure 6.4: The text-worlds of disputational talk

In order to process negation, a discourse-world participant must first bring into focus the contents of the matrix text-world, before negating this to construct the negated text-world (Gavins 2007: 103). The contents of Aravinda's negated text-worlds then, include a negated version of the proposition first expressed by Miles: a suicidal version of the text-world enactor. Aravinda's subsequent questions interrogate Miles's idea at text level ('where does it say suicide?', 'where do you get suicide from?'), placing a demand on Miles to justify his ideas by providing further textual evidence. His turn might be construed as a 'face-threatening act' (Brown & Levinson 1987) in that it challenges Miles's positive face needs through disapproval and negative evaluation. I suggest that in the literature classroom, this type of discourse can be particularly damaging in the maintenance of social relationships, because it potentially imposes restrictions on people's desires to engage in collaborative world-building, and can negatively evaluate other readers' responses.

6.8.2 Cumulative talk

'Cumulative talk' is where participants build on each other's turns in an uncritical way, largely in agreement with each other (Mercer 2000: 31). There were 188 coded references to this talk type in the classroom dataset. For instance, the following exchange is taken from Rosie's *Empathy and world-views* lesson, where students were discussing a series of questions about Billy Collins's *Introduction to Poetry* (Collins 2001: 16; see Appendix E2). The poem features a number of metaphors whereby the target domain STUDYING POETRY is mapped with a variety of source domains such as WATERSKIING, VIEWING A COLOUR SLIDE and TORTURE, and is generally taken to be a critical comment on the way that poetry is often taught in schools (see Xerri 2013).

Georgie and Alex's initial response is shown below, where they come to an agreement on what the poem is 'about' and how it achieves this through the use of metaphor:

- | | | |
|-----|----------|---|
| 201 | Georgie: | I guess it's just about poetry itself |
| 202 | Alex: | I think the poem is about how you interpret poetry it's about poetry |
| 203 | Georgie: | yeah it's just about interpreting poems and how you (.) it's (.) it's like a |
| 204 | | metaphor |
| 205 | Alex: | yeah I think it is a metaphor |
| 206 | Georgie: | ok yeah I think it is a metaphor (.) it's a metaphor about different |
| 207 | | poems and different ways of reading poems (.) so when it says like |
| 208 | | <i>walk inside the poem's room and feel the walls for a light switch</i> it's |
| 209 | | like it's saying the poem is something else |
| 210 | Alex: | yeah I suppose he's just comparing the things in the poem to other |
| 211 | | things (.) saying poetry is like those things |

Extract 6.11: Georgie and Alex (R11)

Georgie begins by constructing a text-world framed by an evaluative cognitive I-statement ('I guess'), a construction which is then repeated four times (e.g. 'I think', 'I suppose'). Each of these triggers an epistemic modal-world whereby the contents of the predicate are assessed by other discourse-world participants. These assessments are largely positive: Georgie and Alex are in clear agreement with each other about the poem being metaphorical and being 'about poetry itself'. Exclamations (e.g. 'yeah') and a repetition of a metalinguistic term ('metaphor') indicate the two speakers supporting each other in their ideas and building a collaborative literary text-world which is stable and unthreatened, especially when considered in contrast to the disputational text-worlds as discussed in the previous section. Throughout the space of six turns, there is little development in terms of the participants moving beyond the idea that the poem is a metaphor for reading poetry. There is nothing wrong with this – here, cumulative talk serves a pedagogical purpose in establishing initial responses and building text-worlds that remain in the discourse for a sustained period of time. Georgie and Alex were not particularly 'confident' students of English, confirmed in post-lesson discussions with Rosie, and so the instance of cumulative talk was important in allowing them to manage their responses in non-competitive ways and helping them to preserve each other's identities as valid readers.

6.8.3 Exploratory talk

This section examines 'exploratory talk', whereby participants critically evaluate and respond to each other's ideas (Mercer 2000). Mercer makes the argument that in classroom contexts, exploratory talk is something to be encouraged as it 'embodies a valuable form of co-reasoning' (ibid. 153) and provides an 'effective way of using language to think collectively' (ibid. 153). There were 273 coded references to exploratory talk in the classroom dataset. The fact that this was the highest talk type coded is, I argue, a result of the fact that dialogic learning is a key principle of the text-world pedagogy (§4.9.6), and something that both Rosie and Daisy reported to be an important characteristic of their own pedagogical principles. I also suggest that exploratory talk and pedagogical stylistics are close 'allies' in the sense that they tend to share principles of interactive, investigative, student-centred learning, where the focus is on exploring *possibilities* of textual meaning (e.g. Clark & Zyngier 2003: 349). To illustrate some of the textual characteristics of exploratory talk and its role in collaborative world-building, I focus on an extract from Daisy's *Attitudes* lesson where students were discussing the contents of their literary text-worlds:

- | | | |
|-----|-----------|--|
| 391 | Millie: | so I think the narrator person is pregnant at the moment |
| 392 | Sara: | really? (.) why? (.) if that's true then I read this poem so |
| 393 | | differently |
| 394 | Aravinda: | well maybe (.) to like (.) why do you think that? |

- 395 Millie: because she says um she says she *spoiled the body we once shared* and
 396 (1) it's like she looks at her body in the mirror and regrets the way it's
 397 changing
 398 Sara: what and she's regretting having a baby? normally people don't think
 399 of babies like that but I guess she might
 400 Millie: no I don't mean that
 401 Sara: I don't think it means that she regretted it (.) because it says *I have*
 402 *spoiled this body we once shared* to me it says she's (.) she's talking
 403 about how they have nothing in common anymore and (.) like they're
 404 different people
 405 Millie: yeah but it says *look at the scars* she probably has stretch marks *we*
 406 *once shared* and it says *look at the way I move* like she can't really
 407 move that much and she's probably quite heavily pregnant
 408 Sara: no no *watch the way I move* what the surgery went wrong?
 409 Millie: just listen just listen *careful of a bad back* because you have to
 410 be careful because there's like a lot of weight on you and *bruised foot*
 411 your feet get like swollen and stuff
 412 Lexi: I see your idea but I think it's just because she's old that's why she has
 413 *scars* and things

Extract 6.12: Millie, Sara, Aravinda and Lexi (D4)

This extract was chosen because it illustrates well the texture of exploratory talk, starting from the fact that there are the textual traces of this talk type suggested by Mercer (2000: 154-155): subordinators (e.g. 'because'), conditional clauses (e.g. 'if that's true...'), cognition verbs ('I think') and interrogative adverbs ('why?'). I now examine a series of additional features, using text-world concepts to do so.

The discussion is geared around different interpretations of the narrator and the reason for her attitudes towards her younger self. Rather than the dismissals and negated world-switches which characterised the disputational talk explored in §6.8.1, in this exchange students build critically on others' ideas, giving reasons for alternative ideas. Each participant anchors their responses to the text, often using subordinate clauses to help clarify, redefine and justify their own ideas (e.g. 'because she says um she says she *spoiled the body we once shared*'), and focusing on world-building detail related to body parts and physical appearance. It would make logical sense that exploratory talk in stylistic analyses should make such close references to the text, and I argue that this is a result of the stylistic principles that underpin the text-world pedagogy (see §4.9.3).

When Millie reports her text-world to include the enactor being pregnant, Sara's response is to request for more information ('why?') so that she can fully assess the contents of this text-world. Her use of the conditional on line 458 ('if that's true...') triggers an epistemic modal-world (see Gavins 2007: 120) in which the contents are unrealised possibilities, but in which she considers them ('...then I read this poem so differently'). These types of modal-worlds allow co-readers to evaluate the text-worlds put forward by each other, rather than simply dismissing them in negated text-worlds (as in disputational talk) or simply agreeing with them (as in cumulative talk). Aravinda's turn in line 459 performs a similar function by using an open interrogative ('why do you think that?'), encouraging Millie to increment further world-builders in order to help Aravinda co-build a text-world. Millie responds by providing textual evidence in the form of world-builders ('a bad back') and function-advancers ('watch the way I move'). She supplements these by introducing extra-textual world-builders ('the mirror') and function-advancers (e.g. 'looks at her body'), which have a multiple function: to share the contents of her own unique text-world with others and help justify her own ideas about the way she has interpreted the poem. As she increments these into the discourse, they become updated foregrounded elements in the text-worlds of each of the other participants. The clause on line 461 'she [...] regrets the way it's changing' is an instance of hypothetical reported discourse (HRD) (Myers 1999), whereby participants imagine and report on things that text-world enactors have thought or said. HRD creates a world-switch where speakers and hearers must psychologically project themselves into the perspective of either a text-world enactor or a discourse-world participant (Whiteley 2011: 35). Sara's later turn on line 466 ('she's talking about how they have nothing in common anymore') serves as a similar example of HRD. Reported discourse in this way can provide an alternative 'route into a text-world' (Gavins 2007: 132), a way of readers sharing their perspectives with other readers. Sara's response to Millie's idea on line 462 shows that she is not yet convinced, but she frames these concerns in a supportive way through the use of adverbs ('normally') and modalised cognitive I-statements ('I guess she might').

What this analysis has so far shown is that exploratory talk – even across just 5 participant turns – has a rich world texture, characterised by world-switches and modal-worlds which are largely epistemic and hypothetical in nature, allowing others to build and then evaluate the contents of a range of text-worlds. Participants engaging in collaborative world-building use language to trigger a series of rapid conceptual deictic shifts and displacements, using knowledge incremented into the discourse-world by other participants as world-building elements in their own text-worlds. Exploratory talk is knitted together through a series of deictically cohesive reference points, such as pronouns pointing to text-world enactors ('she') and discourse-world participants ('I', 'you', 'your idea'); the use of the present tense, and a close attention to the language of the text itself.

Rather than risk saturation through continuing this micro-level analysis, I instead end this section by briefly considering how the macro-level conditions of the classroom gave rise to such a richly textured discussion. First of all, it should be pointed out that Extract 6.12 occurred without any

classroom dataset, focusing on the classroom space as a multimodal site of meaning, lesson beginnings and teacher instructions. Scaling up the concept of edgework to discourse-world level, I argued for a more gradient view of the discourse-world than is currently conceptualised within Text World Theory. Following this, I used Text World Theory to analyse reader response data, showing how students drew on discourse-world knowledge in order to build literary text-worlds. Drawing on Mercer's interthinking concept and interpreting this with tools from Text World Theory, I discussed some of the textual traces of different talk-types. I argued in particular that the principles of the text-world pedagogy and the nature of the teaching materials led to a high frequency of exploratory talk, used as a pedagogical strategy by teachers to facilitate collaborative world-building and encourage investigative approaches to textual exploration.

7 Text World Theory as a pedagogical tool

7.1 Overview

This chapter discusses and evaluates the application of the text-world pedagogy as outlined in §4.9, where teachers and students used text-world concepts to engage in cognitive pedagogical stylistics in the classroom. It addresses RQ1 and RQ3 in particular. Drawing on a range of examples from the classroom and interview dataset, I argue that the text-world pedagogy offers an accessible and intuitive way for teachers and students to explore how literary texts construct meaning. I show how the pedagogy invited students to explicitly access their discourse-world knowledge and consider how this played a role in the construction of a text-world, arguing for a more nuanced understanding of this in education studies. I show how text-world concepts such as ‘world-builder’ and ‘world-switch’ provided accessible metalinguistic labels through which to explore the texture of literary readings and consider the ways in which teachers reported these concepts to be of benefit. Using reader response data from the classroom, I suggest some modifications to the way that world-switches are currently conceptualised in Text World Theory. This chapter builds on the analytical findings from the previous chapter in the way that it employs the use of Text World Theory as a tool for exploring multi-participant classroom discourse, as well as building on related work in actualising a text-world pedagogy in schools (Cushing 2018a, 2020a, 2020b; Cushing & Giovanelli 2019; Giovanelli 2010, 2016a, 2017; Giovanelli & Mason 2015).

7.2 An overview of the pedagogy and its applications

As outlined in Chapter 5, the pedagogy was an ambitious set of lessons that covered key concepts from Text World Theory, designed in collaboration between participating teachers and me. Although the precise content of the lessons was clearly important, the theorisation and principles of the text-world pedagogy as outlined in §4.9 and ‘way of thinking’ about literary language underlying these materials was vital to the ‘success’ of the intervention, as was the attitudes and beliefs of participants and their willingness to engage with the ideas. In this chapter, I measure this ‘success’ by examining classroom and interview discourse in detail. This discursive analysis is situated within my own first-hand discourse-world knowledge of working with the participants, being in the classrooms as the materials were delivered, and immersing myself in post-hoc data preparation and analysis. Interview data from teachers provides a further level of validity to the discussion of the classroom data (e.g. Walsh 2011: 46), as do my own fieldnotes and the introspective analyses of literary texts under discussion.

Throughout the intervention, I was struck by two things in particular. The first was the students’ willingness to engage with the texts and offer their suggestions. They seemed liberated by the fact that teachers were inviting them to talk openly about the contents of their own minds and were

keen to offer ways in which text-world construction was being shaped by their own background knowledge and memories. The second was how teachers used text-world concepts and metalanguage with ease, seamlessly integrating these into classroom discourse and using them to provide students with a productive way of describing how literary language and the reading experience works.

Given the size of the dataset and the limitations of a thesis, it has been necessary to be selective with the data that I draw on. As outlined in §5.4.1, all data was thematically coded, and this steered me towards selecting appropriate data to demonstrate the workings of the pedagogy in a representative way. In the discussion that follows, I indicate the codes used to source the data, with sections organised around the three layers of Text World Theory as outlined in §4.3-§4.6.

7.3 Knowledge

In this section I explore how Werth's taxonomy of discourse-world knowledge (1999: 96-101, see §4.4.1-§4.4.5) forms part of the text-world pedagogy and materialised in classroom discourse. Text World Theory is a 'knowledge-rich' framework in the way that it foregrounds the role of participants' individual knowledge built up and negotiated through personal experience and interaction. In the text-world pedagogy, students' knowledge was championed and placed at the front-end of classroom activities as a powerful resource for responding to texts. Knowledge here then, is used in contrast to the increasingly ubiquitous 'knowledge-rich' ideologies in current educational discourse which are largely concerned with the transmission of knowledge as a result of a teacher-centred pedagogy (see Manyukhina & Wyse 2019; Young & Lambert 2014) and given legitimacy and support from the government (e.g. DfE & Gibb 2017). Even this brief consideration of what constitutes valuable 'knowledge' in the classroom further underlines the critical nature of the text-world pedagogy in disrupting and questioning some of the current mainstream discourses within education.

7.3.1 Cultural knowledge

§4.4.2 outlined how cultural knowledge in Text World Theory is relevant to the work in this thesis, and I now explore this in relation to teachers' perceptions of the pedagogy and to what extent this resonated with or challenged existing frames.

Participating teachers talked positively about the pedagogy and their experiences of delivering it (there were 31 references to the 'positive evaluation' code in the interview dataset). Research has consistently demonstrated that English teachers' beliefs about pedagogy and curriculum content play a fundamental role in classroom practice, particularly in language-based work (e.g. Bell 2016; Giovanelli 2015; Watson 2015a, and so this is an important consideration in framing the relative success and merits of the text-world pedagogy. As well as cultural knowledge, participating teachers drew on existing 'pedagogical content knowledge' (Ellis 2007; Myhill et al 2013; Shulman 1987), using their skills and expertise as practitioners within the text-world pedagogy, something which respected their professional autonomy and helped to position them as co-arbiters of the intervention

itself. The kind of knowledge that *was* new to teachers was metalinguistic knowledge, specifically text-world concepts. Metalinguistic knowledge is discussed throughout this chapter, in particular §7.5, in showing how text-world metalanguage was used by teachers and students in their stylistic analyses.

A particularly useful way of thinking about teacher knowledge is the taxonomy proposed by Ellis (2007: 59-61), which provides a more nuanced way of thinking about Werth's 'cultural knowledge'. In Ellis's system, 'subject knowledge' is taken to be a producer and a product of three interacting categories: (1) *culture* (top-down curriculum policy; subject politics; governmental expectations and standards); (2) *activity* (collective knowledge across local and global communities of practice; subject paradigms and pedagogies), and (3) *agent* (individual epistemological stances and professional biographies). One of the reasons that Ellis proposes for the usefulness of this system is that it avoids making generalisations at the individual level, and about the subject of English as a whole, whilst still acknowledging that English teaching is shaped by macro-level policy and curriculum contexts (ibid. 60-61). As an illustration of how Ellis's system might be mapped onto discourse about cultural knowledge from the interview dataset, Extract 7.1 is taken from my final interview with Rosie after I asked her to talk about her overall impressions of the pedagogy. This extract captures well some of the more pertinent themes which emerged from these interviews, such as positive evaluations of text-world concepts, personal belief systems, and how these translated to pedagogical practices in terms of positive change:

16	Rosie:	[...] the very essence of it (.) the way that the students have picked it up
17		(.) things like world-builders are just such a valuable way of talking
18		about language (.) I've just been like oh my god (1) it's just (.) the
19		understanding there (.) it's just (.) I've been <u>really</u> pleased I was <u>really</u>
20		pleased and students who don't normally do as well have just (.) <u>run</u>
21		with it they've just taken it and they've <u>got</u> it [...] what I love is that
22		we've moved away from just talking about the effect on the reader [...]
23		and now we're saying what does it make you <u>think</u> and <u>feel</u> and
24		<u>imagine</u> (.) and the idea of a text-world has just made that more
25		tangible for them and we're getting better responses that are from <u>them</u>
26		and they're doing it naturally and with confidence (.) it's what I feel I
27		should be doing as an English teacher (.) it feels like the right thing to
28		be doing

Extract 7.1: Rosie's evaluation (R_i3)

There are a number of points worth considering here, in how Rosie talks about her own felt experience, or the 'texture' of the pedagogy. She situates her evaluations of the pedagogy within her

own professional identity and beliefs about classroom practice, as part of the *agent* and *activity* categories of Ellis's taxonomy. For her, the pedagogy invoked a feeling of doing what she 'should be doing as an English teacher', triggering a modal-world in which she is able to conceptualise her teaching in opposition to a growing feeling of increased curriculum control and pedagogical standardisation, and the ways in which teachers might feel compelled to 'manufacture' reader responses with their own 'expert' readings (e.g. Giovanelli & Mason 2015). These views then, index the *culture* strand of the taxonomy in relating her own thoughts within a wider context of curriculum change. Rosie sees the text-world pedagogy as an opportunity to resist this, or to teach English as she would have 'liked' rather than what she felt was 'necessary' or felt compelled to do given meso- and macro-level policy pressures (Marshall et al 2019: 80). Her views reflect the pedagogical aims of the intervention, highlighting aspects that she ascribes value to, such as student-centred personal responses ('e.g. now we're saying what does it make you think and feel and imagine', 'responses that are from them') and the affordances of text-world metalanguage ('things like world-builders are just such a valuable way of talking about language'). In short, the pedagogy was *familiar* enough that it resonated with the types of attributes from the prototypical ENGLISH TEACHER category, yet radical enough to warrant a transformative experience of change. I argue that one of the reasons for teachers' positive evaluations was the text-world informed methodological approach taken in the research design and the way that this was sensitive to participants' existing cultural knowledge. The sense of teacher-researcher collaboration, my own position as an ex-teacher, the teacher training and the way that participant teachers were positioned as mutual benefactors of the research all contributed to participants' ideological beliefs about the pedagogy, which formed part of their cultural knowledge.

7.3.2 Linguistic knowledge

Rather than explore this strand of knowledge in detail here, I provide a more contextual discussion of how teachers and students used text-world metalanguage in their readings of literary texts throughout this chapter (e.g. §7.5) and the following chapter, which looks at the relationship between text-world metalanguage and grammar teaching. The argument I make is that text-world metalanguage offers a way of interpreting literary language and the reading experience in conceptually sound ways, building on participants' existing explicit linguistic knowledge rather than replacing it.

7.3.3 Perceptual knowledge

Perceptual knowledge relates to things in the immediate environment and physical surroundings which have the potential to impinge upon discourse (Werth 1999: 99). In §6.3, I showed how the classroom discourse-world is a multimodal site constructed from various aspects of perceptual knowledge (such as temperature, time of day, sounds and movement), and discussed how these factors might affect literary readings in the classroom.

7.3.4 Experiential knowledge

As first touched on in Chapter 6, there was a high degree of experiential knowledge variation in the classroom, which contributes to the heterogeneity of textual meaning (Stockwell 2002a: 135-136). This section discusses a particularly explicit manifestation of this, exploring incongruities in knowledge between teachers and students and how this impacted upon the construction of text-worlds. I draw on data here from Daisy's *Attitudes* lessons, where students were studying *To My Nine-Year-Old Self* (Dunmore 2007: 35). A text-world analysis of this poem was provided in §6.7.

Rosie, Daisy and I had discussed the poem before the lesson, in a discourse-world environment where only teachers are present: the English staffroom. The fact that teachers have an ability to do this positions them as privileged and powerful discourse-world participants in the classroom, having chosen the text and having had access to it before a lesson takes place. As such, teachers had a richer 'narrative schema' (Mason 2016a, 2016b, 2019) of a text, defined as 'an individual's version of a text in the mind' (Mason 2016b: 165). A narrative schema is accreted over time, and includes a reader's working knowledge of a text, as well as their experiences *surrounding* that text, such as discussions of a pedagogical nature. For students, their reading of a text in the classroom is often their first encounter with the text, and so their narrative schema is non-existent. One possible consequence of these narrative schema discrepancies is that teachers' readings might 'pre-figure' students' readings (Giovanelli & Mason 2015: 46), where teachers' ideas and interpretations take hold over or influence students' interpretations, often because teachers have already decided what is important about the text, and deem this to be important knowledge to be imparted to students. For instance, in our staffroom discussions, we agreed that the poetic voice was an older person looking back on their memories of childhood, directly addressing a nine-year old version of themselves. In our co-constructed literary text-world, the adult enactor did this with a sense of innocent regret, longing for the days when they held more carefree attitudes about the world. We also agreed that the grammatically interesting things about the poem were the pronouns and modality, and we discussed how Text World Theory conceptualised these in terms of enactors and modal-worlds. Because the lesson activities arose out of what teachers noticed and considered to be important, this has important consequences for what happened in the lessons.

Students, especially in Daisy's class, read the poem in rather different ways to the ideas that we as pre-readers had, developing radically different text-worlds and narrative schemas. Many of them constructed a text-world where the enactor was suicidal, self-harming or pregnant – interpretations that, up until the students vocalised this, had not been world-building information in Rosie and Daisy's text-worlds. For instance:

177	Miles:	when it says <i>these scars</i> to me that's really negative because I think it's
178		about suicide and how she is just so depressed

related to suicide, self-harm or pregnancy, and so this was not something that featured in our design of the lesson, because the text did not ‘call up’ this area of experiential knowledge (Werth 1999: 152). Yet for many students, the discourse-world knowledge they were drawing on appeared to be foregrounded over the linguistic patterns of the text itself. In this case, it could be argued that students were making ‘global’ inferences related to discourse-world conditions, rather than ‘local’ inferences related to textual world-building content (Clark 2014: 168). Moments such as these illustrate the principle of text-drivenness and how this operates as a ‘control valve’ (Gavins 2007: 29) for the body of highly idiosyncratic discourse-world knowledge that is activated upon encountering language. As Werth argues:

the text also determines which areas of knowledge [...] have to be evoked in order to understand it [...] *each individual varies greatly in the amount and precise content of his or her own personal knowledge-base.* (Werth 1999: 151, my emphasis)

It is important to state that at no point in the classroom were students’ ideas or intertextual world-builders labelled ‘wrong’ by teachers. For example, Extract 7.3 is Daisy’s response to the suggestions that the poem was about suicide:

184	Daisy:	[...] ok Miles really fascinating idea (.) I think most of us didn’t
185		interpret it as suicide but more just running and jumping over hills and
186		that kind of thing you know like kind of a child does (.) but I see what
187		you’re getting at

Extract 7.3: Responding to response (D4)

Whereas Daisy does suggest to Miles that his interpretation was not a prototypical one when compared against other readings that ‘most of us’ had arrived at, this is mitigated through a negated epistemic modal-world (‘I think most of us didn’t interpret it as suicide’) and a metaphor of UNDERSTANDING IS SEEING/GRASPING (‘I see what you’re getting at’). Collectively, Daisy’s language serves the function of legitimising Miles’s response and downplaying her own position as an ‘authoritative’ reader through a series of remote modal-worlds which indicate she is willing to conceptualise his ideas.

The above discussion raises a challenging issue for English teachers and pedagogical stylistics, in how reader responses are positioned along a cline from ‘the text provides a definitive meaning’ to ‘the text can mean whatever the reader wants it to mean’ (see Stockwell 2013). In responding to students’ ideas, both teachers made choices in terms of where they steered these in either direction along the cline – insisting that students provided rigorous textual evidence for their claims, or ‘allowing’ any interpretation as valid. This pedagogical challenge is noted by Riddle

Albeit with an isolated example, this section has nevertheless demonstrated the significant potentiality of experiential knowledge that can impinge upon the interpretation and construing of literary texts. This is especially true of complex, multi-participant discourse-world conditions such as classrooms, which typically feature a ‘pre/re-reader’ (a teacher) and a group of first-time readers (students), each who hold different types of discourse-world knowledge. Such variation bears important consequences for the way that teachers approach lesson design and in-lesson discourse, especially during discussions of literary texts. I suggest that a text-world approach to lesson design is useful because of the consideration it gives to discourse-world knowledge and how this impinges upon text-world construction.

7.4 The discourse-world as a pedagogical tool

In this section, I explore how the text-world pedagogy explicitly invites students to draw on their own unique discourse-world knowledge in the classroom, as a way of understanding language and describing their personal responses to literature. Here, ‘discourse-world knowledge’ relates to all types of knowledge: cultural, linguistic, perceptual and experiential, and ‘personal responses’ relates to student responses to literature that were deemed to draw on individual experiences of the world. Data in this section comes largely from discourse tagged under the codes of ‘memories and past experiences’, ‘intertextual reference’ and ‘personal response prompt’. The term ‘discourse-world’ was never explicitly used by either Rosie or Daisy in the classroom, and so does not appear in the classroom dataset. However, it was a term used in the training materials (see Appendix A, various files) and so both teachers were familiar with the concept and its function within text-world architecture. It follows from this that the *concept* of the discourse-world, rather than the metalinguistic term itself, was important in providing teachers and students with a way of thinking about how reader responses to literary language can work. For teachers, the term ‘discourse-world’ existed as an explicit part of their metalinguistic knowledge, and as was first foregrounded in §1.2, used by teachers as a ‘way of thinking’ about the nature of the reading experience, how to approach the design of pedagogical materials, and how to talk about text-world construction in the classroom. The following section explores how teachers used the discourse-world concept in this way.

7.4.1 Personal responses

Following calls for a renewed attention to aesthetics in poetry pedagogy (e.g. Stibbs 2000: 40-41), an important principle of the text-world pedagogy is the encouragement of a ‘personal’ or ‘authentic’ response (Giovanelli & Mason 2015; see §4.9.2), which I suggest is broadly in keeping with the literary critical approach advocated in Text World Theory (Gavins 2015: 446) and sociocultural models of reading (e.g. Maine 2013). This was designed to build a ‘democratic’ classroom atmosphere orientated towards students and their voices as active creators of textual meaning, rather than a ‘transmissive’ teacher-led pedagogy (Miller & Sellar 1990: 5-6) whereby the teacher is positioned as

14 Lexi: it reminds me of when I play fight with my dad and he like lifts me up
15 and I feel really young and like light (.) I remember that happening

And

127 Oliver: so my text-world is (.) it takes place in the woods outside my house
128 there are a row of birds and then a train comes past and then the sun
129 rises

And

119 Ben: well I (1) just imagine me going to like in the middle of nowhere really
120 (.) like somewhere quite relaxing like a cottage because I do that every
121 Christmas

Extract 7.7: Personal responses (D2; D3; R1)

All of the above are instances of responses which are grounded in readers' previous experiences. Figure 7.1 is a slide used in the pedagogy used to concretise this idea, a schematic text-world diagram structure showing how text-worlds exist within discourse-worlds (recontextualised here as 'my world'). The diagram is accompanied with an instruction for students to explore how their memories combined with specific world-building elements to construct a text-world that was unique to them:

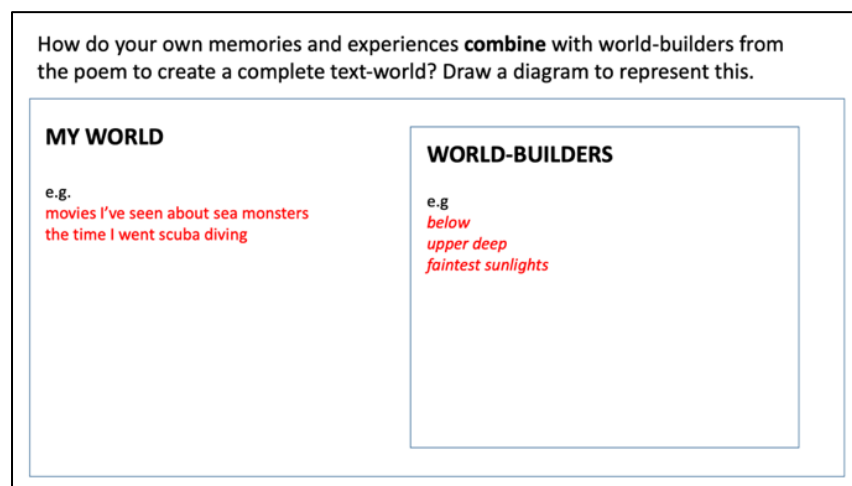


Figure 7.1: Discourse-worlds and response

The importance of personal memories in shaping responses to literature is well-noted in work beyond Text World Theory (e.g. Rosenblatt 1938; 1978) but has particular importance when applied to educational contexts given that these spaces are generally *assumed* to be equitable sites for personal

growth and development, although this is often not the reality (Davidge 2017). Miall, for example, argues that

a literary text is more likely to speak to [an] individual through its resonances with [an] individual's autobiographical experience. (Miall 2006b: 29)

This seems a timely point to acknowledge a number of recent studies which are critical of the culturally conservative, Anglocentric English literature curriculum (DfE 2013c) and the problems of this in relation to culturally diverse classrooms (e.g. Ahmed 2018; Shah 2013; Mansworth 2016; Yandell & Brady 2016). A text-world perspective would argue that a culturally homogeneous curriculum is limiting and reductive in the opportunities it provides for students to draw on cultural and experiential discourse-world knowledge. A key principle of the pedagogy was to *celebrate*, rather than *dismiss* differences, seeing students' knowledge as an affordance or 'fund' (e.g. Moll et al 1992). Personal responses were highly valued by participant teachers. For instance:

197	Daisy:	[...] I was looking at their written assessments and they are so different
198		to some of the stuff I normally see (.) like I can actually hear their own
199		voices (.) and that's just so lovely to see (.) it makes it genuinely
200		interesting to read because I know that it's coming from them as
201		readers

Extract 7.8: Daisy's evaluation (1) (D_i1)

Daisy's evaluation of personal responses indicates that this is something that she values as a professional, much in line with existing work on what the English teaching community believes and values about their discipline (e.g. Goodwyn 2002). Rosie's evaluation of the pedagogy was an interesting take on how personal responses in the classroom can require students to have 'a lot of guts', especially given the presence of other discourse-world participants and the 'risk' that this could carry in terms of face-saving:

79	Rosie:	[...] you know to be able to speak like that in front of your peers and
80		your teacher sometimes quite personal feelings about texts you know
81		when you're in a class full of twenty-six other students and three adults
82		sometimes it takes a lot of guts sometimes

Extract 7.9: Rosie's evaluation (2) (R_i3)

7.5 Building text-worlds

This section explores the key concepts of text-worlds and world-building and their place within the pedagogy. I begin by discussing teachers' conceptualisations of these and how they were actualised as pedagogical tools, before examining ways in which students used these terms in their analyses of literary texts.

7.5.1 Teachers' conceptualisations and uses

The concept of a text-world was a fundamental aspect of the training, the teaching materials and the resulting classroom discourse. The term 'text-world' appeared 237 times in the classroom dataset, but in reality, would have been much higher, given that not all lessons or student discussions were recorded. In total, there were 721 references coded as 'world-building discourse', the most frequently occurring code in the dataset (see Appendix M for an example of the coding as used on NVivo). The high frequency of this term indicates that the concept was popular and a pertinent part of the pedagogy.

During the interviews and training sessions I ran, teachers were particularly enthusiastic about the concept of world-building and the pedagogical value of the CONSTRUCTION metaphor in the way that it highlighted the 'craft' and 'design' of writing and the creative nature of reading (Myhill 2009, 2010, 2011b; Myhill et al 2013b; see also §4.9.3). Participating teachers suggested that the concept simplified the complex process of language production/reception into ways that could be easily interpreted by young learners and provided a neat way of interpreting grammatical form in conceptual ways (see also Cushing 2018a). Various teachers analogised the concept with *Minecraft* (Persson 2009), an 'open-world' computer game whereby players construct the interactive world of their environment, using block-like structures which can be populated by people, animals and fictional creatures. The game was popular amongst many of their students, and scholars working in digital literacies have argued for the benefit of such games in developing imaginative and affective skills (e.g. Abrams 2017; Burnett & Merchant 2014). For teachers, this was a useful analogy because it immediately situated the text-world pedagogy as something relevant and recognisable to the students, building on existing experiential knowledge about fictional worlds.

Given that world-building is a metaphorical concept, Rosie and Daisy made extensive use of the CONSTRUCTION metaphor in explaining and talking about this during the lessons. The metaphor served a pedagogic function (Boyd 1993) in that it played a role in the teaching or explanation of theories. It was realised in different modalities, as a linguistic metaphor, a visual metaphor and a gestural metaphor, which were often combined together as a multimodal metaphor (see Forceville & Urios-Aparisi 2009). For example, Rosie used the terms 'building blocks' and 'bricks' as a linguistic metaphor:

120 Rosie: ok so world-builders are key words that are important in creating
121 mental images and text-worlds (.) they're like the building blocks or the
122 bricks to help us picture these scenes

Extract 7.11: Metalinguistic metaphor (R2)

This, and other discourse of a similar nature, was often accompanied with the use of a gestural metaphor (e.g. Cienki & Müller 2008; Harrison 2018), which represent abstract ideas in the form of physical movement or regions of bounded space. For instance, Figure 7.2 shows the accompanying gesture that Rosie made with the linguistic metaphor in Extract 7.11:



Figure 7.2: Gestural metaphor for world-building

Here, Rosie moves her hands along the vertical plane in a way that represents bricks being built up into a structure. Gestural metaphors such as these provided students with a concrete, visual way of interpreting the world-building concept. A further metaphor type for world-building, visual metaphor, occurred when students created sketches to represent their text-worlds (see Cushing 2018a: 14-15, Giovanelli 2016a: 118-119; 2017: 28-29 for the uses of images in a text-world pedagogy). The combination of linguistic, gestural and visual metaphors formed a multimodal metaphor (Forceville & Urios-Aparisi 2009), becoming a conventionalised way of framing and thinking about a concept across a discourse community (Cameron 2008: 202; Littlemore 2016: 283; Semino 2008).

The concepts of text-worlds and world-builders were also seen by teachers as a way of promoting personal responses to literature and facilitating close stylistic analyses. Discourse tagged under the code of 'metalinguistic explanation' revealed some of the various ways in which teachers did this:

88 Rosie: a text-world is (.) and that's what we're looking at (.) is the images in
89 our mind that are created by a combination of language so the words
90 that we are reading and our own personal experiences

And

- 11 Daisy: so they're the type of words that help to make a picture in your head (.)
 12 made from the words on the page and your own memories and
 13 experiences of the world

Extract 7.12: Metalinguistic explanation (1) (R1; D1)

Rosie and Daisy use a combination of explicit text-world metalanguage ('text-world') and implicit ways of talking about the discourse-world ('our own personal experiences', 'your own memories and experiences of the world'), in explaining how these two levels of Text World Theory combine to create 'images in our mind or 'a picture in your head'. This framed a text-world as something comparable to a mental image, which appeared to be a successful point of comparison for both teachers and students, given the ease in which they grasped the concept and the near-universality of mental image formation during reading (Kuzmičová 2014). Moulton and Kosslyn (2009) argue that mental imagery during language processing is a form of simulation, based on episodic scenarios built up over time, and previous research has advocated for reading pedagogies which incorporate meta-reflection on mental imagery and their role in constructing meaning (e.g. Benton 1992: 29–32; Gambrell & Jawitz 1993; Wilhelm 1995, 2004). Much of the classroom discourse around world-building made use of words from the IMAGE domain (e.g. 'helps me picture', 'forms an image in my mind', 'in my head I see'), implying that the 'text-world as mental image' analogy was a useful and accessible concept for both teachers and students. Although a text-world is not strictly defined as a 'mental image' per se, both Gavins (2007: 1-2) and Werth (1999: 8) discuss the comparison and note the similarities between the two. The comparison served a practical, pedagogical purpose that was appropriate for the ages of the students in the study, especially in early lessons when the concept was still relatively new, and as a point of reference for teachers during early stages of the training.

7.5.2 Students' conceptualisations and uses

I now turn my attention to the ways that students used the world-building concept as a way of developing their interpretations of literary texts. In this section, I base my discussion on the *World-switches* lesson, taught by both Rosie (R4) and Daisy (D2), and drawing on discourse coded under the 'discourse about world-building' codes (50 references in D2 and 25 references in R4). The poem under discussion in both of these lessons was *Spinning* (Griffith 2006). The lesson content is provided in Appendix E, lesson 4, and the poem in Appendix E3. I provide a brief text-world analysis of this, before returning to a discussion of students' critical responses (see Cushing 2020b, for a discussion of creative responses to this text).

Spinning is told from an adult’s perspective, who is recalling memories of time spent with their son. There was fairly unanimous agreement amongst myself, teachers and students that themes of the poem included time, memories, nostalgia and parent-child relationships. The establishing text-world (TW1) features two enactors (‘I’, ‘two-year old son’) in an unspecified time, but with a present tense time signature, marked through simple present tense verbs such as ‘hold’ and ‘sway’. The preposition phrase ‘into space’ in line 5 triggers a world-switch to a different temporal setting (TW2), with noun phrase world-builders such as ‘yard toys’, ‘sandbox’ and ‘tools’ gradually becoming backgrounded as TW1 gets ever more remote. TW2 becomes fully realised in line 9 and features older versions of the enactors from TW1, realised through function-advancers such as ‘[we] stagger back’ and world-builders such as ‘[I am] very old’. The poem ends with a brief epistemic modal-world back to ‘the good old days’ of TW1, represented by the connecting ‘loop’ on Figure 7.3:

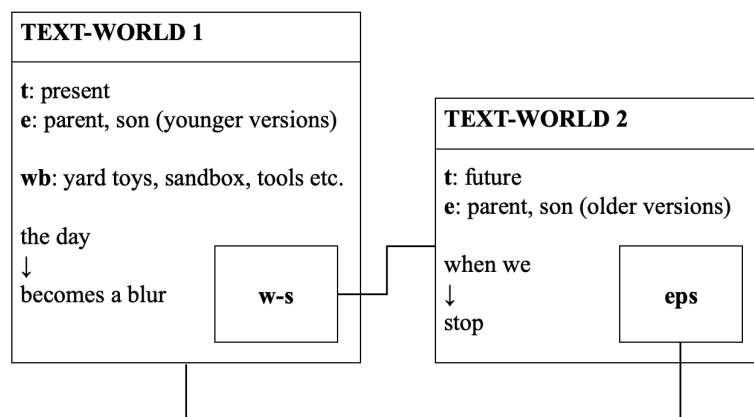


Figure 7.3. Broad text-world diagram for *Spinning*

I am an adult reader whose experiential knowledge and memories of childhood include events similar to those depicted in the poem, discourse-world knowledge which I access when reading the text. Although I am not a parent, I nevertheless am able to mind-model (Stockwell 2009a: 140) the narrator and conceptually project myself into the text-world of the poem, focalising the events through the adult narrator. Projection involves a reader conceptually ‘moving’ towards a different perspective or position within a text-world and is a fundamental cognitive operation in understanding discourse which has a different spatio-temporal setting to the discourse-world (Gavins 2007: 40). It is also important in experiencing emotional responses to literature (Gerrig 1993; Peplow 2016: 131-137; Whiteley 2016a), as projection enables discourse-world participants to treat text-world enactors, objects and events as if they were discourse-world entities. Projection was encouraged as part of the pedagogy as a whole, with students often asked to monitor the blurring of ontological world-boundaries in their reading experiences and consider the viewpoints of different participants and enactors. Interestingly, many of the students projected or ‘mind-casted’ (Stockwell 2019: 21-22)

194 a flashback of his life in a hospital bed because he's old and ill with his
195 *son* next to him and they're in each other's arms

And

188 Megan: well I think the thing that stands out to me are the words *his feet sway*
189 *away from me* and *the day becomes a blur* because his feet are going
190 away from him and then it's turning into the memory and it's not
191 actually there anymore because I think it's not actually there he's just
192 imagining it and then it comes back later

Extract 7.14: Initial responses (D2; R4)

Although the responses above do not explicitly use text-world terminology, students appear to be using the concepts of 'text-world' and 'world-building' in order to think about and explain the kinds of mental representations that the poem created for them. Some of the responses (combinations of discourse coded at 'world-building discourse' and 'discourse-world discourse') showed how students were drawing on their knowledge of how text-worlds are constructed from both language and discourse-world knowledge. For instance:

204 Lydia: the final image I'm left with is like two (1) a man and another man (.)
205 an older man hugging and they walk off and I think the reader reads it
206 so you can think about in a way that's um (.) it's because everyone has
207 personal memories with their parents so some people might have a
208 different interpretation of it or a more personal one

Extract 7.15: Text-worlds and discourse-worlds (D2)

Whilst examples such as these demonstrate world-building discourse in the classroom, they are limited in that they are isolated examples taken from stretches of talk. Considering longer exchanges then, is important for studies on collaborative world-building because literary text-world construction takes place diachronically and interactionally rather than at specific, private moments (Peplow et al 2016: 105-108). Extract 7.16 provides an example of how discourse about world-building unfolds over a stretch of multi-participant conversation which is facilitated by the teacher:

120 Daisy: ok (.) so I want to hear some suggestions from some of your interesting
121 feedback (.) so let's start at the beginning (.) what are some of the

- 122 things that are foregrounded in your text-world for you and building
 123 that world? Ruksana?
- 124 Ruksana: when it says *the day becomes a blur* because it's always like time is
 125 passing (.) time can only go one way and it's getting really blurry (.) I
 126 think that is a really important moment
- 127 Daisy: right so it doesn't give you the chance to sort of focus on the finer
 128 detail (.) lovely (.) Sara what about you?
- 129 Sara: yeah I had something similar to Ruksana's text-world (.) I looked at *the*
 130 *day becomes a blur* as well and it's almost like they're in a giant yard
 131 filled with loads of things from the house like the nouns that are world-
 132 builders like the *toys* and the *tools* and things and he's spinning around
 133 and *the day becomes a blur* and the son suddenly grows older and he's
 134 still there with all of those things
- 135 Daisy: right so there's kind of two meanings about it being a blur because
 136 you're spinning and it's making you dizzy but then also about time
 137 going past and how we become older (.) that is really nice (.) Oliver?
- 138 Oliver: also the things he says that are *flying into space* (.) the text-world is
 139 built out of nouns like *toys* and a *sandbox* so they are things that a
 140 toddler would have and then when the text-world changes into
 141 everything that an adult would have like a *garage* and a *house* and then
 142 I'm guessing that's like when he's an old man those things have gone
 143 away (.) those world-builders don't exist for him anymore

Extract 7.16: Daisy, Ruksana, Sara and Oliver (D2)

In the exchange above, text-worlds are being built collaboratively over a series of turns, with each turn incrementing information into the discourse-world, which then becomes available conceptual resources for other students to draw on in their own text-world construction. This can be traced textually, especially through the presence of language illustrative of exploratory talk (see §6.8.3), such as subordinators ('because'), cognitive I-statements ('I think'), agreements and evaluations ('yeah', 'I had something similar'), epistemic modal-worlds ('I'm guessing') and *wh*-questions encouraging a personal response ('what about you?'). World-building here is not 'one-way traffic' as such, but takes place over a series of turns, reversals and shifts. Important to note here is the 'teacher-student-teacher' turn-taking pattern, common throughout the dataset and typical of classroom discourse exchange sequences (e.g. Walsh 2011: 4-6), and indeed of any institutional discourse featuring powerful and less-powerful participants (Fairclough 2014). The consequence of this structure is that teachers talk more and tend to 'orchestrate the interaction' (Breen 1998: 119), a

pattern which might seem to sit awkwardly within the student-centered aims of the pedagogy. However, I suggest that the textual characteristics of this ‘orchestration’ were often the encouragement of collaborative world-building and authentic reading rather than pre-figuring literary responses. It should not be presupposed that asymmetric teacher-student exchange structures are inherently problematic, but that the *language* of these exchanges is what is important, rather than overall frequency of turns.

Keeping the focus on Extract 7.16, students take up the CONSTRUCTION metaphor and the concept of world-building in order to help them make sense of the poem. Oliver’s turn focuses specifically on how nouns function as world-builders, an area explored further in §8.3.1. Importantly, students discuss these world-builder choices in reference to how they make meaning, drawing correlates between textual patterns and readerly experiences rather than simply ‘feature-spotting’ (see Carter 1990a: 105 and Cushing 2019a for a criticism of this pedagogy). For example, on line 123 Ruksana suggests that the clause ‘the day becomes a blur’ indicates the perception of time moving quickly in a linear way. Both Oliver and Sara suggest that world-builders from the domain of DOMESTIC ENVIRONMENT (‘toys’, ‘sandbox’, ‘garage’, ‘house’) foreground the importance of place and the family home, and the relationship between people and domestic items. Oliver’s turn also indicates that he is thinking about the way that the poem includes multiple text-worlds and world-switches, which I return to in §7.6. The concept of foregrounding (e.g. Simpson 2004: 50-52), used by Daisy in line 121, had been introduced in a previous lesson, and was used throughout the lessons to talk about world-builders that stand out in a text-world. Later lessons (*Text-worlds and war poetry*) used the concept of textual attractors (Stockwell 2009a: 20) as way of thinking about text-world elements that were particularly foregrounded, and I return to a discussion of this in relation to grammar teaching in §8.3.3.

7.6 Switching worlds

World-switches are deictic changes in textual structure which result in new text-worlds (Gavins 2007: 45). Interview data with teachers confirmed the usefulness of the world-switch term and its conceptual basis, with Rosie using a KEY metaphor to do so:

28	Rosie:	I think it’s opened up new ways of thinking about structure (.) and
29		previously I’ve found that a really difficult thing to teach (.) you know
30		the ways in which texts move and shift about and the world-switch
31		concept just captures those feelings of movement so accurately I think
32		(.) and they just get it

Extract 7.17: Rosie’s perceptions of world-switches (R_i2)

diagrammatic convention. Such diagrams provided a visual rendering of the metaphor, showing how conceptual spaces can be framed in physical ways (see also Giovanelli 2014a: 85 for an extended discussion on the use of diagrams in a text-world pedagogy):

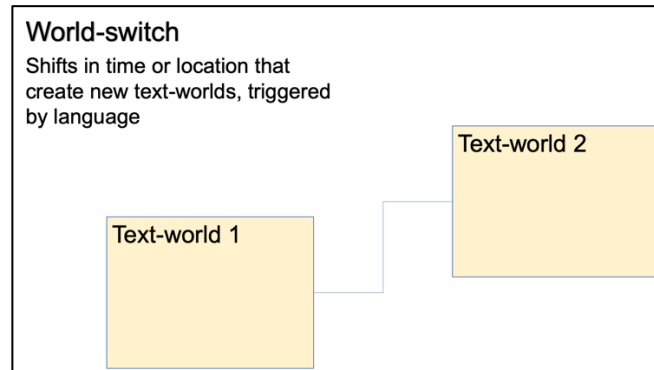


Figure 7.4: Visual metaphor for world-switches

I now turn to specific instances of classroom discourse where participants were using the concept of world-switches in order to conduct stylistic analyses of texts. This discussion is based on data from the *World-switches* lesson, where the poem under discussion, *Spinning*, features at least three world-switches (see §7.5.2; Figure 7.3). As part of their exploratory discussions, students in both groups arrived at the conclusion that the poem included multiple text-worlds, despite the world-switch concept not having been introduced at this point in the lesson. For example, from Rosie's lesson:

- 138 Jasper: well for some reason I'm not sure why but towards the beginning and
139 then towards the end the settings seems to change for me (.) at the
140 beginning I feel like the relationship is taking place in a park they're in
141 the park together and like the sun setting and they're having fun and
142 stuff and then towards the end I don't know why but the setting
143 changes to an old man's house that's really old fashioned and then the
144 garden is all sparse and empty and there's nothing there (.) they're two
145 really different text-worlds
- 146 Rosie: why do you think it's changed?
- 147 Jasper: because it's a change in time it's a long time away and everything has
148 gone into the future (.) it shows the change in their relationship
- 149 Rosie: right so you've identified two different text-worlds here Jasper
- 150 Jasper: yeah

Extract 7.19: Jasper and Rosie (R4)

Jasper identifies the world-switch without explicitly using literary linguistic terms to do so. His ideas are framed with hedging, in two instances of a negated epistemic modal-world ('I'm not sure why'; 'I don't know why'). Here then, Jasper uses these modal-worlds to signal weak epistemic commitment to his response, to position them at a distance from the matrix text-world and to suggest that he has doubts about his own reading. His idea about the poem having two spatial settings ('a park' and 'an old man's house') and multiple temporal settings ('everything has gone into the future', 'a change in time') are valid responses, yet somewhat impressionistic, using no evidence from the text or use of literary linguistic terminology to qualify his ideas. Accordingly, Jasper's conceptual structure of the poem would seem to match up with, at least in part, with the structure described in Figure 7.3. Following teachers' introduction of the term, students continued their discussions but using the text-world metalanguage in order to help qualify their responses and ideas. Other students identified the amount and nature of switches, including the final world-switch back to TW1 triggered by the reported thought ('remembering the good old days'):

163 Oscar: so there's the one where they are starting to spin that's when they're
164 really young and then the one when they are spinning I feel that that
165 could be a completely different place where everything is just in the air
166 (.) and then I think there's the end one where they are saying goodbye
167 to each other where it says *remembering the good old days* it's like it
168 goes back to where it started (.) and they're kind of embracing one
169 another for the last time

Extract 7.20: World-switches (1) (R4)

Upon identifying the world-switches in *Spinning*, students were asked to compare the contents of the resulting text-worlds, thinking about the nature of the overall fictional world that this created. Zach, a student in 8B, focused on contrast in the choice of verbs ('sway' and 'twirl' in TW1 and 'stagger' in TW2), noun phrases ('two-year old son' in TW1 and 'grown man' in TW2) and the way that their relationship had changed ('parent and son' in TW1 and 'two lost friends' in TW2). For Zach, having mapped out the emerging world structure of the poem enabled him to consider the significance of the world-building elements, provided a way of arriving at a personal response that was grounded in precise linguistic detail which made use of cognitive stylistic concepts:

494 Zach: I think (.) the world-switches are there because (.) well it shows how
495 quickly time goes and if you don't stop then it will just disappear in an
496 instant like use of certain words like the verbs for example like *twirl*
497 and *sway* they require lots of energy and then it swiftly moves on to

represents moments whereby two text-worlds are competing for attention, which can be fully exemplified by returning to Gabby’s idea as shown above. For her it was not the switch but the ‘spaces in between’ the two text-worlds that she found interesting in terms of her own reading experience. Her use of the adverb ‘fully’ suggests that the world-switch had been transitional rather than immediate. As one text-world begins to, as she states, blur ‘out of focus’, this marks the transition between the text-worlds. Gabby’s response to the texture of the poem was largely felt by the world-transition, the defocalising and blurring of TW1 and the moment when TW2 finally comes into focus. What she seems to be responding to is what Stockwell (2009a) describes as the ‘feeling of texture’ and world edges, a kind of figure-ground realignment which involves worlds and their contents slipping against each other:

Texture is felt when the mind is aware of the body moving from one medium to another (sand to water, grass to gravel, novel to newspaper, sans serif to italics), or from one quality of ground to another (smooth to fractured, granulated to liquid, narrator’s voice to character’s voice) or *when the ground changes its reference points* (ascending in a lift, sliding down ice, jumping in a flashback, unmasking the monster as the villain). (Stockwell 2009a: 107, my emphasis)

In this case, the transitioning changes to reference points of text-worlds provided a ‘felt experience’ of reading literary texts. The resulting conceptual structure of the poem and its world-transitions is represented, at least in part, by Figure 7.6:

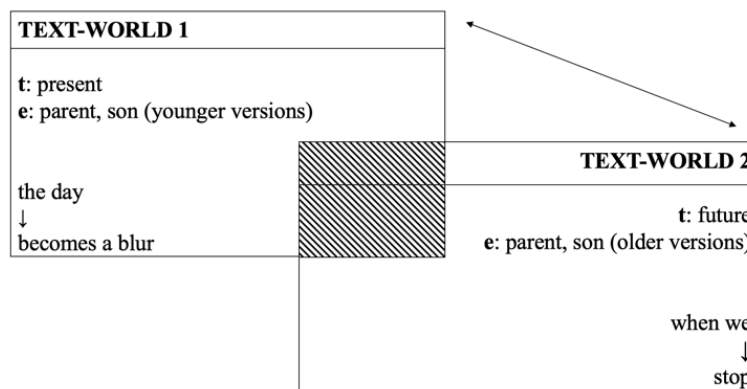


Figure 7.6: World-transitions in *Spinning*

The world-transition concept differs from Stockwell’s (2016b: 464-466) discussion of ‘transitioning world-boundaries’. In this, he makes the case that a series of rapid, fleeting world-switches creates the ‘gradual’ feeling of slipping between different text-worlds, as the reader moves quickly between them. In this account of the texture of world boundaries, each distinct world-switch has a specific textual trigger, whereas *world-transitions* have their own kinds of textual cues. These cues – which I outline below – are accompanied by the reader response data as outline above.

The two clauses which triggered a world-transition were: ‘the day becomes a blur’ and ‘everything I own is flying into space’. ‘The day becomes a blur’ triggered a world-transition. In traditional grammars, this clause has a subject-verb-complement structure, with subject and complement realised by noun phrases with their respective heads (‘day’ and ‘blur’). In Text World Theory terms, both ‘the day’ and ‘a blur’ are world-builders linked by a function-advancer (‘becomes’). ‘Becomes’ is a material event process, which has the conceptual function of a change in state, ‘modifying the established relationships between text-world elements in some way’ (Gavins 2007: 57). Given that the verb itself has a change in state function, it is reasonable to assume that it also has world-switching/transitioning potential, as validated by the reader response data above. The change from ‘the day’ to ‘a blur’ also indicates a change in granularity, from count noun to mass noun. This is marked by a change from the definite article, which references a highly specific text-world entity (see Gavins 2007: 58; Semino 1997: 13-30) to the indefinite article which references a more granular entity, contributing to the ‘loss of focus’ indicated by Gabby.

‘Everything I own is flying into space’ also triggered a world-transition. Traditional grammars would parse this as a subject-verb-complement structure, with a clause functioning as the subject (‘everything I own’), a prepositional verb (‘flying’) and a preposition phrase functioning as the complement (‘into space’). The complement tells us about the spatial location of the verb’s action, and so in text-world terms functions as a deictic world-builder. ‘Everything I own’ is a cataphoric reference for the world-builders which appear immediately after it: ‘yard toys’, ‘garage’, ‘the years of my life’, and so on. It is also a referent for the frames of FAMILY and PARENT-CHILD RELATIONSHIPS, with the information captured in these frames being construed as something that is undergoing a change in state. Given that these abstract frames cannot physically ‘fly into space’, the clause is metaphorical, captured by the conceptual metaphor of TIME IS MOTION. This invokes the idea that time can have the conceptual feeling of moving forwards or backwards. As argued by Sara at a later point in the lesson:

452	Sara:	no it was written when he’s really old and about to die it’s like he’s
453		remembering his life he’s thinking time flies when you’re having fun
454		(.) that’s the whole point of the poem

Extract 7.25: Sara’s interpretation (D2)

In the poem, the present progressive verb construction ‘is flying’ indicates an action that is ongoing at the moment of speaking, suggesting a text-world that is highly dynamic. Indeed, Thom’s description of this change later in the lesson (line 268) also used the present progressive construction (‘it’s like when you read it the world is changing’), suggesting that he is able to project himself into the text-world of the poem and share the deictic centre or time-signature that is marked by the verb (see also

Gavins 2007: 40-41). Further validation of this comes from the concept of ‘immediate scope’ in Cognitive Grammar, which argues that one of the conceptual effects of the progressive aspect is that the events depicted by the verb can feel conceptually proximal because it ‘singles out just an arbitrary portion of that event’ (Langacker (2008a: 68).

Through the combination of reader response data with my own introspective cognitive stylistic analyses, I have demonstrated that the nature of world-switches can be more gradient and transitional than previously accounted for in Text World Theory. Furthermore, this finding has arisen out of the first exploration of world-switches actualised as a pedagogical tool with secondary school teachers and students.

7.7 Review

In this chapter I described the way that the text-world pedagogy was actualised in classrooms as a discourse-level grammar, triangulating data from the classroom and interview datasets. I explored how discourse-world knowledge types in Text World Theory manifest themselves in educational settings and have the potential to impinge upon discourse, arguing for a more nuanced view of what constitutes ‘knowledge’ in English education, orientated towards what students bring to the classroom with them. Following this, I explored how teachers and students used and applied text-world concepts as a way of reflecting on the reading experience and thinking about how literary language constructs meaning. I focused on world-building and how this concept provided ways of talking about mental images in a more systematic and text-driven way, and how world-switches enabled students to explore the structures of texts and the potential significance of these. Within this, I argued for the place of gradience within how world-switches are currently conceptualised in Text World Theory, suggesting the term ‘world-transition’ to account for world-switches which take place over a felt duration and have clear textual correlates.

8 Text World Theory as a pedagogical grammar

8.1 Overview

This chapter explores a text-world approach to teaching grammar, addressing RQ1 and RQ3 in particular. As in previous chapters, I draw on a range of examples taken from different lessons in the classroom dataset, providing a holistic account of the kind of grammar teaching that occurred as part of the pedagogy. Given that Text World Theory is a discourse-level grammar, I show how the text-world pedagogy was augmented with clause-level concepts from Cognitive Grammar, providing a cohesive pedagogical framework which enabled teachers and students to interpret grammatical form in conceptual ways. Ultimately, this chapter makes the case for a grammar pedagogy which is geared around the experience of reading.

8.2 A clause and discourse grammar

The previous chapter argued that Text World Theory – as a discourse-level grammar – is particularly powerful as a pedagogy which enables students to talk about how fictional worlds are built conceptually, and how these world structures might change. One limitation of this discussion was that it overlooked the more micro, clause-level work which happened during the intervention, and so this chapter considers how the text-world pedagogy integrated clause-level components of grammar, drawing on other areas of cognitive stylistics.

Attempts to explore clause-level grammar as part of text-world pedagogies have argued that text-world concepts offer conceptual interpretations of grammatical form (Cushing 2018a; see §4.9.3), integrating clause-level NC grammar into Text World Theory. Although this work is valuable in light of the current research, there are limitations in over-relying on NC grammar, namely that it is confined exclusively to the clause (see Table 3.1), makes unjustified use of ‘traditional’ metalanguage (DfE 2013a: 7-25; van Rijt 2018), and not presented as part of a well-defined theoretical or pedagogical framework (Harris & Helks 2018: 176. As a starting point then, text-world concepts provide a set of terms to be ‘mapped with’, not replace, NC grammar, to move towards a pedagogical grammar which is concerned with both clause and discourse. Rosie and Daisy reported that their students had a good understanding of NC grammar given changes to the curriculum (see §3.4.3 – 3.4.5), yet little experience of applying this knowledge to the exploration of texts (as found in Cushing 2019a), and so the text-world pedagogy seeks to address this.

Outside of pedagogical contexts, work augmenting Text World Theory with clause-level grammars has tended to do so with other cognitively-orientated models, such as Cognitive Grammar (e.g. Browse 2018a, 2018b; Giovanelli 2018a, 2018b; Harrison 2017a, 2017b; Harrison & Nuttall 2019; Nuttall 2014, 2018) and textual attractors (e.g. Giovanelli 2013; Stockwell 2009a), bringing text-world research ‘fully into the modern, cognitive linguistic landscape’ (Gavins 2019: 220). Across

this research, it is argued that cognitive clause-level grammars and Text World Theory have various ‘points of contact’ (Nuttall 2018: 5) and ‘points of merit’ (ibid. 60), offering complementary frameworks in capturing the depth and texture of literary style and reading experiences that are grounded in cognition. Following this, I adopt these clause-level frameworks into the text-world pedagogy and provide a brief description of them here.

CG is a clause-level grammar which offers a number of affordances to teachers. Firstly, it is a grammar built around meaning, which interprets grammatical form in conceptual ways (e.g. THING for noun; PROCESS for verb; ACTION CHAIN for clause). The focus on meaning renders CG as an attractive framework for English teachers, given that the perceived ‘rules’ and ‘technicalities’ of grammar are the things that can make grammar appear intimidating (Cushing 2018c; Langacker 2008b). Clauses can be one of the more difficult aspects of grammar for teachers (Myhill 2000, 2018), with teachers and students often over-relying on schematic or proxy definitions which do little in the way of exploring textual meaning and linking clause to discourse. As an alternative, CG offers an experientially-based description of grammar that is motivated and grounded by ‘real-world’ correlations, with correlations between grammatical form and embodiment (see Langacker 2008b for a theoretical discussion of CG as a pedagogy). The pedagogical motivation of incorporating CG into the text-world pedagogy then, was to develop students’ ability to ‘account for the experiential effects of specific stylistic choices during text-world construction’ (Nuttall 2018: 55). In particular, the pedagogy drew on the CG concept of action chains (Langacker 2008a: 355-357), which I return to in §8.4.

The text-world pedagogy includes Stockwell’s model of textual attractors (2009a, 2009b; see also Cushing 2019c) as a way of considering how lexical and clause-level patterns created dynamic reading experiences. Based on Talmy’s taxonomy for spatial figure-ground relations (Talmy 1983: 230-31; 2000: 315-16), textual attractors are features of a text that attract a reader’s attention. They are textual correlates and metaphorical extensions of bodily experiences and perceptual senses, and so provide a clear link between ‘feature’ and ‘effect’, and the idea that conceptual space is modelled on physical space. They are listed as follows:

newness, agency, topicality, empathetic recognisability, definiteness, activeness, brightness, fullness, largeness, height, noisiness and aesthetic distance from the norm. (adapted from Stockwell 2009a: 25)

Stockwell (2009a: 26) points out that the inventory ‘cuts across’ the traditional boundaries of grammar, experience, clause and discourse, but that a cognitive linguistic perspective treats these within the same category, and so in this way the model was appropriate to the pedagogical and grammatical principles of the text-world pedagogy. As textual attractors are conceptual effects rather than specific linguistic features, only those attractors towards the beginning of the list are defined in terms of grammatical characteristics, whereas those towards the end are defined in terms of their

semantic properties. Finally, attractors are dynamic in two ways – the first being their clinal nature in that they can move into the foreground or fade into the background, and the second being that texts typically consist of multiple attractors. As Stockwell says:

attention is moved around either by being shifted—this involves distraction from one figural attractor to another—or zoomed—that is, focused inward with a greater granularity or intensity. (Stockwell 2009b: 34)

I return to a discussion of textual attractors as applied within the pedagogy in §8.3.3, but end this section by presenting Table 8.1, which summarises the ‘mappings’ between the traditional grammar of the NC (see Table 3.1) and the cognitive stylistic concepts used in the pedagogy. Note that there is typically no one-to-one mapping between items in the left and the right-hand column, highlighting the idea that individual grammatical constructions can trigger a range of conceptual effects. The content of Table 8.1 does not necessarily represent the body of knowledge which students were taught, but the information which teachers had at their disposal in being able to conceptualise how grammar was deemed to be working across clause-discourse.

Traditional NC grammar	Cognitive stylistic concept
Word	Bundle of schematic knowledge
Adjective; adjective phrase; demonstratives; noun phrase; preposition phrase	World-builder; <i>definiteness</i> attractor; <i>agency</i> attractor; spatial world-switch trigger
Noun phrase; pronoun (denoting animate entities)	Enactor; <i>empathetic recognisability</i> attractor
Lexical verb	Function-advancer; process (action, thought, speech, relation); <i>activeness</i> attractor
Modal auxiliary verb; modal lexical verb	Modal-world trigger
Changes in tense	Temporal world-switch trigger
Clause structure	Potential for energy transfer
Subject	Energy source; <i>topicality</i> attractor
Object	Energy sink; <i>topicality</i> attractor
Progressive/perfect aspect	Immediate/maximal scope

Table 8.1: Mappings between NC grammar and cognitive stylistic grammar

The remainder of this chapter uses classroom data to examine how a range of these mappings were used by teachers and students, in what I frame as an argument for curriculum policy to be more sensitive to the relationship between clause and discourse grammars, as well as a further critical evaluation of the ‘feature plus effect’ model of grammar teaching, first discussed in §4.9.4.

8.3 Text-worlds and grammar teaching

Data in these sections is taken from a range of lessons, given that discourse about grammar occurred across the classroom dataset. Data was initially selected by searching this dataset for terms related to clause-level grammar on NVivo (e.g. ‘verb’, ‘subject’) and examining discourse tagged under the code of ‘grammatical analysis’, to which there was a total of 224 references. The following sections are loosely organised around the grammatical form-cognitive stylistic concept mappings as shown in Table 8.1.

8.3.1 World-builders

In §7.5 I showed how the concept of world-building was actualised in the pedagogy as an enabling way of talking about how text-worlds were formed. In this section, I return to a discussion of world-builders looking at discourse tagged under combinations of two codes (‘grammatical analyses’ and ‘world-building discourse’) in order to explore how world-builders provided conceptual interpretations of grammatical form and to illustrate the nature of a response-led pedagogy (§4.9.4). The grammatical form that I focus on is noun phrases and their prototypical components (determiners, nouns, adjectives). Students were familiar with these given their inclusion on the KS2 and KS3 curriculum (DfE 2013a, 2013d), and Rosie and Daisy reported feeling confident in their own knowledge of these.

The idea that world-builders could be realised as nouns and noun phrases featured at an early stage in the pedagogy. Importantly, in line with the response-led approach to grammar teaching, this was only made explicit once students were comfortable with the idea of a text-world and world-builders, and so the pedagogy was at first concerned with the kinds of conceptual structures that students constructed, before relating this back to the clause-level curriculum grammar they were familiar with. For instance, the exchange below took place in Rosie’s second lesson following a group discussion about the kinds of text-worlds that the poem under discussion had created (*The Kraken*, Tennyson 1830; see Appendix E4), and particularly important world-builders which did this:

- | | | |
|-----|----------|--|
| 302 | Rosie: | ok so let’s hear (.) Georgie what were some of the important world- |
| 303 | | builders for you? |
| 304 | Georgie: | so I highlighted <i>thunder</i> (.) <i>Kraken</i> (.) <i>sea</i> (.) <i>the sickly light</i> |
| 305 | Rosie: | ok and why those words? |
| 306 | Georgie: | yeah I think those words they’re important because they help you |
| 307 | | picture it (.) without those words there would be nothing there you |
| 308 | | wouldn’t be able to picture it |
| 309 | Rosie: | ok and what category of words are they? like thunder and sea? so |
| 310 | | what I mean by category is are they adjectives or verbs or |
| 311 | Georgie: | oh they are nouns |

- 312 Rosie: nouns yeah (.) so what do you think about nouns and how they make a
 313 text-world? do you think they are particularly important words?
- 314 Georgie: yeah because they kind of help to build the world (.) they kind of
 315 describe it (.) well they don't describe it they just (.) I don't know how
 316 to say it (.) it's like well they have to be there for you to build a world
 317 but if they're not there then there's no world
- 318 Darcie: they're like the physical things in a text-world (.) like they make it
 319 what it is
- 320 Georgie: yeah they make it more physical like (.) like it's a real world
- 321 Rosie: like they kind of populate it?
- 322 Georgie: yeah

Extract 8.1: Rosie, Georgie and Darcie (R2)

This discussion illustrates a number of important aspects in the text-world pedagogy and is worth examining in closer detail. First of all, Georgie's ideas are grounded in precise linguistic detail, listing three world-builders that she deemed to be important. Being nouns and noun phrases, her chosen world-builders all serve the function of identifying and establishing entities within a text-world, one of the 'basic acts of text world building' (Werth 1999: 158). In lines 306-307, she justifies these ideas by reflecting on the function of world-builders more generally in creating mental imagery ('because they help you picture it (.) without those words there would be nothing there'). From this, it is clear that Georgie has a relatively stable schema for WORLD-BUILDER and has understood the conceptual basis of how world-builders operate and how text-worlds are populated with various entities. Rosie's subsequent turns shift the discourse towards 'National Curriculum' grammar, in first asking Georgie to map on her metalinguistic knowledge of grammatical form onto the concept of world-builders (lines 309-310), and then asking her to think about *why* nouns often function in this way (lines 312-313). This makes an explicit link between clause-discourse, in relating aspects of grammatical form to different conceptual realisations and ensuring that metalinguistic discourse is concerned with meaning and experience, rather than just identification and metalanguage. The next three turns by Georgie and Darcie build on this, by describing how nouns are an obligatory aspect of a literary text-world, functioning as world-builders which 'have to be there for you to build a world' and 'make [a text-world] like it's a real world'. Rosie's idea of world-builders 'populating' a text-world is an echo of the training sessions and how they were defined in the glossary (Appendix G), which itself is an echo of how world-builders are described in Werth's model (1999: 180-182), and a clear illustration of Rosie using what she knows about Text World Theory in her classroom discourse.

Although the discussion is limited to concrete nouns, Rosie allows the world-building concept and the experience of reading to steer the discussion, rather than asking students to first identify nouns

and then re-trace their steps in thinking about their conceptual function. What this means – or at least reduces the risk of – is that the pedagogy is driven by responses and conceptual effects rather than grammatical terms, with the use of metalanguage as a facilitative tool rather than something which hinders interpretation. In his arguments for a concept-led grammar pedagogy, Giovanelli (2014a) argues much of the same thing, criticising pedagogies that have grammatical terms at their ‘front-end’ and subsequently foreground metalanguage over reading experiences:

an over-reliance on the importance of terminology at the front-end of teaching has often promoted substantial barriers to learning about language for students and teachers. In these instances, terms are often ‘learnt’ with little understanding of the concepts they define. (Giovanelli 2014a: 7)

This is not to say that ‘feature-spotting’ did not occur in the dataset, and at times, students picked out grammatical features without little reference to the kinds of meanings they conveyed. Albeit an isolated example, but taken from a pool of other similar examples, the discussion in Extract 8.1 was illustrative of teachers and students making clear links between metalanguage (‘nouns’) and *conceptual* effects (‘world-building’). I have italicised ‘conceptual’ here in order to distinguish between the kind of ill-defined ‘effects’ that appears on curriculum policy (e.g. DfE, 2013a), and the more thorough definition of ‘conceptual effects’ as described in the text-world pedagogy (§4.9.4). Rosie’s confidence in using her linguistic subject knowledge, combined with the intuitive and conceptually sound way of thinking about language that Text World Theory offers, is, I suggest, a clear instance of how a text-world pedagogy might offer a re-calibrating of the link between metalanguage and the experience of reading. Although this discussion might seem simplistic compared to how world-builders are defined and applied in Text World Theory literature, it is nevertheless an illustration of redeploying cognitive stylistics to suit a different context from the one in which it was originally conceived, with young students engaged in a meaningful and contextualised grammar pedagogy. The high amount of discourse tagged under the combination of ‘world-building’ and ‘grammatical analysis’ (90 references) indicates that this was prevalent throughout the dataset.

As an additional example, the following exchange between Rosie and Jasper shows how students used world-building as a way of discussing the conceptual function of adjectives. In Text World Theory, adjectives typically function as modifiers to world-building elements which have already been nominated in a text-world (Werth 1999: 189). The following exchange took place shortly after Extract 8.1:

335	Rosie:	[...] are there particular types of words in the Kraken that you think
336		are particularly helpful in helping us to build a text-world? and if there
337		are what are they? (20) ok Jasper you can start (.) are there types of

- 338 words in there that you think are particularly effective world-builders?
 339 and if so what are they?
- 340 Jasper: I think definitely the adjectives in the poem all together really help me
 341 to understand what is going on (.) like they make the text-world feel
 342 really realistic (.) such as *dreamless* and *uninvaded* (.) it really
 343 describes how the Kraken has been asleep for such a long time
 344 because it says *ancient dreamless uninvaded sleep* so it means that he
 345 has been asleep for a very long time
- 346 Rosie: ok good so adjectives are important then (.) give those noun phrases
 347 more information (.) do they help you to picture the text-world to
 348 describe what the Kraken looks like?
- 349 Jasper: yeah because it describes it in more detail and I think that's important
 350 because it's like the writer wants you to imagine it he wants you to see
 351 it (.) so for example *far away into the sickly light* (.) if it just said far
 352 away into the light it could be a nice light such as the sun or like
 353 heaven or something like that whereas an adjective (.) *sickly* (.) it
 354 means more like murky or dangerous or something like that

Extract 8.2: Rosie and Jasper (R2)

Again, this shows evidence of a contextualised grammar pedagogy, where discourse around grammatical patterns occurs in reference to the construction and events of a fictional world (e.g. 'it really describes how the Kraken has been asleep for such a long time') and how the reading experience is a partial product of authorial intention (e.g. 'it's like the writer wants you to imagine it he wants you to see it'). In a similar way to the discussion of noun phrases above, Rosie allows stylistic concepts to steer the discourse, asking students to consider world-builders and text-world construction rather than directing them towards specific aspects of grammatical form. Jasper's ideas around the significance of adjectives are justified with a number of references to the text, looking at how they serve a modifying function within noun phrases. In his final turn, Jasper evaluates the conceptual function of the world-builder 'sickly light' through a conditional *if*-clause ('if it just said far away into the light it could be a nice light'), suggesting he has a sensitive awareness of textual granularity and how this affects the construction of a text-world.

The value of a response-led pedagogy that I have illustrated here was commented on by teachers, such as the following extract taken from an interview with Daisy (tagged under the 'positive evaluation' and 'language and grammar' codes):

In extracts 8.5 – 8.7, Daisy’s metalinguistic explanations reveal that she is thinking and talking about foregrounding as a *dynamic* concept, rather than a binary distinction between figure and ground, which has been the trend in ‘traditional’ stylistics (Stockwell 2009a: 22). Contemporary cognitive stylistics has reconceptualised foregrounding in scalar terms, with the most notable work being in Stockwell’s attention-resonance model and his taxonomy of textual attractors (Stockwell 2009a, 2009b).

These concepts formed part of the pedagogy and were new to participating teachers. They formed part of the training (see Appendix A, File 6) with teachers being provided with a copy of the taxonomy from Stockwell (2009a: 25; see §8.2). Teachers reported that the inventory provided a nuanced way of thinking about foregrounded text-world elements and as a way of describing the dynamic nature of the reading experience. We felt that the model could be applied to any of the texts in the SOW and beyond, in a similar way to Stockwell, who suggests that a huge range of texts achieve conceptual effects by the ‘aligned co-ordination and rich iconic texture of these features’ (Stockwell 2009b: 31). As such, it allowed an access point to discussing a wide range of clause-level grammatical concepts and how these related to discourse-level phenomena such as experience, response and meaning. I illustrate this with reference to data taken from the *Text-worlds and war* lessons, where the poem under discussion was *The Rear-Guard* (Sassoon 1918; see Appendix E6). I draw primarily on data tagged under combinations of two codes (‘grammatical analyses’ and ‘world-building discourse’). I combine my own brief cognitive stylistic analysis of the poem with reader response data.

The poem features an unnamed male soldier moving with difficulty through a hellish first world war trench, encountering dead bodies and various other objects which obstruct his dimly lit path. One of the ways in which the poem achieves its texture of a nightmarish, dark and claustrophobic world is through the alignment and rapid shifting of a range of textual attractors across several dimensions. The trench acts as the main location in the text-worlds of the poem, providing the deictic backdrop for an array of function-advancing propositions, objects and sensory inputs which function as textual attractors. These include the main enactor of the text-world, the soldier, realised as a pronoun (‘he’) occupying subject-agent position and so is an attractor in terms of *empathetic recognisability, agency* and *topicality*. The non-specific reference places him lower down the cline of *definiteness*, yet the enactor is high on the *activeness* scale, shifting his deictic centre as he moves through and eventually out of the tunnel, along a SOURCE-PATH-GOAL image schema (e.g. Langacker 2008: 33), movements which are marked with prepositions (e.g. ‘along’, ‘through’) and transitive verbs (e.g. ‘exploring’, ‘climbed’). Material intention processes denoting action (e.g. ‘sniffed’, ‘grabbed’, ‘kicked’, ‘staggered’) function as attractors, as the soldier interacts with world-builders around him that are largely from the domain of DOMESTIC ENVIRONMENT (e.g. ‘tins’, ‘boxes’, ‘a mattress’). In stanza three he encounters a dead soldier who functions as a *fullness* attractor given the

level of detail he is described in, marked though elaborated noun phrase structures ('a soft, unanswering heap', 'the livid face', 'blackening wound'). Contrast between silence and noise, and light and darkness is a significant textual pattern here. Against the backdrop of the dark trench appear occasional sources of light ('winked his prying torch', 'flashed his beam') and sound ('gloom of battle overhead', 'the boom of shells') which function as fleeting *brightness*, *height* and *noisiness* attractors and serve as reminders to the fighting above.

The students began by discussing what kind of text-world the poem constructed for them, and how this related to their own schematic knowledge of war. Despite the fact that none of the students no first-hand experience of this, they were still able to construct a text-world by drawing on cultural discourse-world knowledge and intertextual world-builders cued up by the text. For instance:

- 10 Elizabeth: I pictured a soldier who was stumbling down this trench and there was
 11 loads of stuff around him and he could smell horrible things and
 12 occasionally things would appear and he would see these things (.) but
 13 it's so dark that you can't tell what is happening sometimes (.) and all
 14 of a sudden there's these noises from above (.) it reminded me of war
 15 films I've seen and yeah (.) it seems like a pretty awful place

Extract 8.10: Elizabeth's text-world (D7)

Students then discussed the kinds of things that were foregrounded for them. Elizabeth's turn above touched on the idea that textual correlates of bodily experiences and senses could function as attractors, talking about *empathetic recognisability* and *activeness* ('I pictured a soldier who was stumbling'), *definiteness* ('occasionally things would appear'), *noisiness* and *height* ('all of a sudden there's these noises from above'). Other responses also tended to be in accordance with the notion of textual attractors, with students picking out things such as the soldier and his movements, large objects and noise. Students were comfortable with the idea that these things could change, for instance:

- 76 Millie: well at the start the tunnel is foregrounded because that's the first
 77 thing so it kind of grabs our attention immediately and when we think
 78 of that word then we might think of like a battle and then at the end
 79 the battle is kind of foregrounded as he moves upwards into the air
 80 Daisy: ok good do you want to give me a quote as an example where the
 81 battle becomes the foreground?
 82 Millie: *unloading hell* and there was another one I can't find it now (2) oh
 83 *booming shells* and *the rosy gloom of battle overhead*
 84 Daisy: definitely so at that moment those sounds come to the foreground

85 Minnie: it's like when the objects the tins and the bottles and things appear in
86 the text it's like objects in front of each other just kind of dotted
87 around like you see them but then they disappear a bit like in pop-up
88 books when you have some things that just appear but then go

Extract 8.11: Millie, Daisy and Minnie (D7)

Students' use of spatial language (e.g. 'appear', 'pop-up') and temporal language (e.g. 'at the start', 'at the end') demonstrate how they are reflecting on the deictic properties of text-world construction in terms of its spatial arrangement as well as their dynamic nature, especially in how text-world entities shift to and from the fore/background. Importantly, students used the concept of textual attractors in order to discuss the meaning of the text and the significance of different attractors:

448 Ezra: the person is moving and he's holding the torch so you can kind of see
449 it it's like he is moving it side to side (.) and so we see what he sees (.)
450 and the light of outside right at the end is like when he finally escapes
451 the tunnel and that's the thing that he's been attracted to and the thing
452 that he's moving towards like it's a glimmer of hope for him

Extract 8.12: Ezra (R6)

And

363 Sara: well when I read it it's as if I'm totally focused on the tunnel and the
364 soldier and how he's trying to work his way through it (.) and it's
365 actually really loud outside but as we read the poem the noise is kind
366 of in the background but at certain points it comes into the foreground
367 and so at certain points it makes it feel bit more realistic just having
368 that sound there
369 IC: yeah yeah because it is always there isn't it
370 Sara: yeah like if you are in war it's just always there that noise you can't
371 ignore (.) it's just something that you can't not hear (.) you can't
372 ignore it can you not because it's always present it must be really
373 stressful and frightening

Extract 8.13: Sara and IC (D7)

What extracts 8.12 – 8.13 suggest is that students appeared to easily identify elements of a text that attract their attention and be able to talk about these in terms of their own experiences of fictional worlds. The fact that the things they pick out correlate closely with Stockwell’s original inventory provides reader response data which serves as validation for the model. Following these discussions then, they were introduced to an adapted version of the model, shown in Figure 8.1, a slide from the *Text-worlds and war* lesson:

Textual attractors: things that stand out in a text-world and in your readings of a text, and are likely to attract your attention.	
<i>Things that are new</i>	<i>Things that are well described</i>
<i>Things that 'do things'</i>	<i>Things that are large</i>
<i>Things that we empathise with</i>	<i>Things at a height</i>
<i>Things that are definite</i>	<i>Things that are noisy</i>
<i>Things that are active</i>	<i>Things that are unusual or beautiful</i>
<i>Things that are bright</i>	
Are the things that stood out to you in line with this list? Can you find examples from the text and think about why and how they stand out in your text-worlds?	

Figure 8.1: Textual attractors slide

After being shown and talked through Figure 8.1, students discussed the extent to which their initial impressions were in accordance with the list of textual attractors. The data shown above indicates that even without being explicitly shown the model, students were still accessing the conceptual basis of it, and the discussions that followed enabled them to make sense of their interpretations using cognitive stylistic concepts, especially in talking about grammar. This is explored in the following section.

8.3.3 Textual attractors and clause-level grammar

Following discussions of what constituted good textual attractors and the role that these played in the construction of a text-world, students turned their attention to exploring how these attractors mapped onto different aspects of grammar. In Stockwell’s inventory, the textual attractors that have the most clearly defined grammatical correlates are: *agency* (entities in active position are better attractors than those in the passive), *topicality* (entities in subject position are better attractors than objects), *definiteness* (entities marked with a definite reference are better attractors than indefinite references), and *activeness* (verbs that denote action). Other attractors have less clearly defined grammatical characteristics – for instance, *height* is an attractor that is likely to be realised by spatial deictics, and attractors such as *brightness* and *noisiness* are likely to be realised by various modifiers and adverbials.

Students generally agreed that the soldier constituted a good attractor because he was empathetically recognisable, was attributed agency, was in subject position, and was associated with various verbs of action. However, the ‘attractiveness’ of the soldier was also the source of some debate, with students in Daisy’s class talking about the significance of the pronoun ‘he’ and the way this worked as a referent. At no point is the soldier named, although Sassoon maintains him as occupying a subject-agent position throughout the text, referenced seven times through ‘he’. Using pronouns rather than noun phrases is a significant stylistic feature of Sassoon’s poetry, as one way of rendering humans as faceless and anonymous soldiers (see Giovanelli 2014b: 152-154).

The following exchange took place after students had discussed the soldier functioning as an attractor, and in which Daisy shifts the discourse to include aspects of grammar:

- 436 Daisy: [...] so what is the thing that is in subject position? Gabby?
- 437 Gabby: the soldier
- 438 Daisy: the soldier (.) *he* is the subject in many of the clauses (.) so Gabby do
439 you think he’s a good textual attractor and if so why?
- 440 Gabby: well he’s in subject position so he’s doing all the verbs (.) things like
441 *kicked* and *sniffed* and things (.) they’re all action verbs (.) and he
442 moves (.) so our attention focuses on him (.) also I think we focus on
443 him right from the beginning because he appears early and we track
444 him all the way through (.) and I think that’s because the soldier and
445 his experience is the most important thing in the poem
- 446 Daisy: ok (.) so he really stands out in that text-world doesn’t he (.) the poem
447 is about him and his movements (.) Millie you were telling me about
448 foregrounding and the soldier
- 449 Millie: I said I don’t think *he* is foregrounded because *he* is referred to with
450 pronouns instead of a name (.) so we can’t recognise him and we
451 don’t know who *he* is
- 452 Daisy: right so even though *he* is in subject position in your text-world *he*’s
453 not really foregrounded because we don’t even know who *he* is we
454 just know him through a pronoun (.) ok and did anyone disagree with
455 that and think that he is foregrounded? go on Felix
- 456 Felix: I think he is foregrounded because everything in the poem is what *he*
457 does it’s not someone else (.) *he* does all of the verbs and they’re all
458 about actions it’s he *winked his prying torch* he *climbed through the*
459 *darkness* he went on the journey he experienced everything that we
460 experience whilst we read it it’s not about a lot of different soldiers
461 it’s just about him

- 462 Daisy: ok yeah and so the differences are Felix says *he* is foregrounded by
 463 the repetition of the pronoun because we know that it is him (.)
 464 whereas Millie believes that his actions instead are foregrounded
 465 Millie: ok but *he*'s not really looked into as a person or as a name (.) it's just
 466 his actions he's just this person who's been told to do these things (.)
 467 to go to war (.) it could have been any soldier really like there's no
 468 personal feelings there is just him going through the tunnel

Extract 8.14: Daisy, Gabby, Millie and Felix (D7)

Gabby's idea that the soldier is a textual attractor because 'he's in subject position so he's doing all the verbs' (line 440) and 'the soldier and his experience is the most important thing in the poem' (lines 444-445) show a nuanced understanding of how textual attractors are realised by different grammatical components, and how these contribute to a text-world. This idea is legitimised by Daisy, before Millie suggests that for her, 'he' is not an ideal textual attractor because of the 'pronouns instead of a name' meaning that 'we can't recognise him and we don't know who he is'. Felix's turn supports Gabby's earlier idea by highlighting the *activeness* of the soldier, looking in particular at the choice of verbs that relay his movements ('winked', 'climbed', etc.), and how this creates an intense sense of focus on the individual soldier ('it's not about a lot of different soldiers it's just about him'). Millie's response to this (lines 463-464) touches on the idea that war can be a deeply anonymous experience that can strip soldiers of their identity and power, and how individuals can come to be one of millions in a conflict that places low-value on human life ('it's just his actions he's just this person who's been told to do these things'). It would seem then, that despite the grammaticality of the textual attractor as subject-agent, this is not always reflected in the felt experience of reading. What is also interesting is that even though the soldier is deemed to be a good attractor because of his human *empathetic recognisability* (Stockwell 2009a: 25), the pronoun renders him lower down the chain of *definiteness*.

The discussion between Gabby, Millie and Felix is a good example of exploratory talk (Mercer 2000), where students are using language to reflect on each other's contributions in critical yet productive ways. Textual traces of this include things explored in §6.8.3, such as cognitive I-statements ('I think'), interrogative adverbs ('why?'), modal-worlds ('it could have been any soldier') and close references to the text. In the context of grammar teaching, exploratory talk is especially powerful because it has traces of discourse which constitutes good practice in cognitive stylistics, namely accounting for the felt experiences of a literary reading by paying close attention to textual detail.

Towards the end of the lesson, teachers introduced some biographical information about Sassoon (specifically his anti-war stance), which functioned as incremented discourse-world

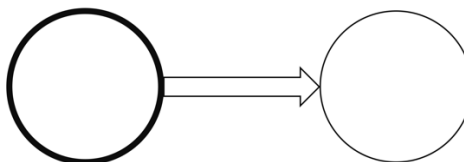


Figure 8.2: An action chain

In an action chain, circles represent the participants (prototypically nominals) involved in the events. Double arrows represent the transfer of energy. Figure 8.2 represents a schematic instantiation of a canonical transitive clause such as *the students smashed the library*, where a subject-agent (or ‘energy source’) transfers energy to an object-patient (or ‘energy sink’), whose physical state is affected as a result. In such canonical clauses, subject-agents are most likely to act as the figure (hence the bold circle), since it is this nominal that our attention is first directed to. The ENERGY metaphor is fleshed out with the description of the ‘billiard-ball model’, whereby objects supply and soak up energy, and functions as a means to describe

our conception of objects moving through space and impacting one another through forceful physical contact. Some objects supply the requisite energy through their own internal resources; others merely transmit or absorb it. (Langacker 2008a: 355)

CG’s treatment of clause structure is thus heavily metaphorical, relying on both linguistic metaphor (*energy; billiard balls*) and visual metaphor (diagrams) to explain how CLAUSE STRUCTURE is ENERGY TRANSFER (see Roche & Suñer 2016 for an extended discussion of this metaphor in relation to L2 grammar pedagogy). Although Werth is wary of clause-level grammars which deal with only the ‘confines of a single sentence’ (Werth 1999: 201), he suggests that the action chain concept is a ‘powerful image’ (ibid. 208) and was well-received by participant teachers (see Extract 8.23). Whilst the above has been a brief description of clause structure in CG, I show in the following sections how the concepts that underpin this kind of grammatical construction can be used as a teaching tool in the text-world pedagogy.

8.4.1 ENERGY TRANSFER exemplified

The data from this chapter is taken from the *Energy transfer* lesson, where the poem under discussion was *Dawn* (Williams 1917, see Appendix E7). I present a brief stylistic analysis of this, combining Text World Theory with CG, before returning to a discussion of how this was taught in the pedagogy. This analysis was discussed with participant teachers prior to the delivery of the lesson.

The poem features three entities involved in an action chain: the ‘birds’, ‘the sky’ and ‘the sun’. The noun phrase ‘ecstatic bird songs’ functions as a subject-agent and transfers energy to the noun phrase ‘the hollow vastness of the sky’ which functions as direct object-patient, via the material process ‘pound’. The verb is a ‘change of state’ process (Taylor 2002: 414) given that ‘pounding’

something is likely to change its shape or form. ‘With metallic clinkings’ has an adverbial-instrument function/role, adding a sense of acoustic energy to the text-world of the poem, especially given that the sky is described as ‘hollow’, which generates a rather resonant and reverberant cognitive-acoustic effect. The object changes form to a pronoun, ‘it’, in line 4, which is repeated five times, the last reference being on line 9. In lines 4, 8 and 9, ‘it’ is not a direct object of the verb, but of a preposition (‘into’, ‘against’, respectively). The multiple references to the same object construct a text-world with a repeating motion, and a high transferal rate of energy source to energy sink. The choice of verbs increases this sense of dynamism, with more change of state material processes in the *-ing* non-finite progressive clauses such as ‘beating’, ‘stirring’ and ‘bursting’, contributing to the high energy scene. In CG, non-finite progressive constructions invoke an ‘immediate scope’ (Langacker 2008a: 120), a way of construing a scene whereby the ‘viewing frame’ does not include the beginning or end point of the activity denoted by the verb. A conceptual effect of progressive constructions is that the events depicted can feel close and intimate (Verspoor 1996: 438; Giovanelli 2014b: 150-152), or that a reader is ‘peering in’ on the event (Giovanelli & Harrison 2018: 39). In line 10, ‘a heavy sun’ becomes the subject, after having received the sonic energy from the bird songs in the previous 9 lines. This first appears in an active construction as an agent – ‘lifts himself’ – and then switches to a passive construction as a patient – ‘is lifted’ – with the *by*-phrase omitted grammatically, but marked semantically by the previous presence of the ‘bird songs’. Gradually, the sun takes on the role of energy source – although this is only fully realised in the final line, when the bird songs end and have zero energy, marked by the intransitive verb ‘cease’. The ‘lag’ of the sun fully becoming the new energy source here is marked by the initial toggling between active and passive voice, the noun phrase ‘bit by bit’, the adverbial in the clause ‘runs free at last’ and the material process ‘lumbering’. Overall, the text-world of the poem is dominated by the initially slow, but increasingly dramatic rise of the sun.

8.4.2 ENERGY TRANSFER actualised

The complete content for the *Energy transfer* lesson is shown in Appendix E, lesson 7. Students began this lesson with broad, open-ended discussions about the text-worlds of the poem. During these exploratory discussions, some students picked up on the high sense of dynamism, energy and movement, discourse which served as a primer for the introduction of the energy transfer concept. For instance:

188	Leo:	[...] I think it starts off like the sky is quite dark (.) but as the birds
189		start singing it says like after a few minutes it says they <i>run free at</i>
190		<i>last</i> and I think that’s talking about the sun so I think it’s about a
191		sunrise so then all of a sudden it’s like there’s an orange sky and loads
192		of lights

[...]

203 Louisa: ok well I think (.) it starts quite static and then you get lots of (.)
 204 *bursting singing* and *rising* and *beating* which is all very like (.) 3D
 205 kind of action (.) very big and loads of motion

Extract 8.16: Leo and Louisa (D3)

At this point in the lesson, the teachers started to introduce the concept of energy transfer, shifting students' attention towards a discussion of clausal elements such as subjects, verbs and objects. Once again, this is illustrative of a response-led approach to grammar teaching, where the conceptual or embodied basis of grammar (e.g. energy transfer) provides an ideal starting point for the exploration of grammatical form (e.g. clause structure), because it grounds students' interpretation of grammatical form in conceptual ways, drawing on what they already know about the world (e.g. movement, force, energy, mental imagery). The ENERGY TRANSFER metaphor served a pedagogic function (Boyd 1993) and was manifested in three ways: linguistic, visual and gestural, much in the same way that WORLD-BUILDING and FOREGROUNDING was incremented (as discussed in §7.5.1 and §8.3.2, respectively). For instance:

281 Rosie: [...] so who in the text-world is doing (.) who or what is exhibiting or
 282 carrying out the action of the energy (.) and who or what is receiving
 283 the energy of each verb?

Extract 8.17: Rosie (R9)

As is popular in CG descriptions (see Langacker 2008a: 9-12), teachers also made use of visual metaphor to explain the concept, shown in Figure 8.3, which was a PowerPoint slide used in the lessons:

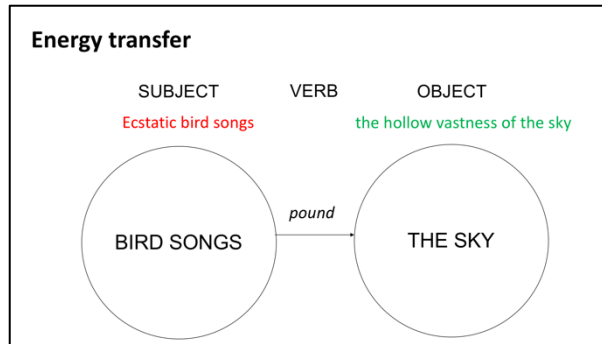


Figure 8.3. The CLAUSE STRUCTURE IS ENERGY TRANSFER visual metaphor

Figure 8.3 shows a version of the typical ‘billiard ball’ diagram used throughout descriptions of CG (e.g. Langacker 2008a: 356), as applied to lines 1-2 of the poem. Much like in Text World Theory, diagrams in CG are schematic and image-metaphorical representations of linguistic concepts, represented spatially through the use of conventional symbols (e.g. arrows and shapes). Descriptions of CG are heavily multimodal in this way, and so it makes sense for the text-world pedagogy to do the same. The diagram helped to make explicit the ENERGY TRANSFER metaphor, building on student discourse about energy and movement. Roche and Suñer (2016) argue that the use of visual metaphor provides an explicit connection between the conceptual nature of the grammatical construction and the grammar itself, using aspects of ‘everyday life situations to make the conceptual motivation of grammar more transparent’ (ibid. 90).

Students discussed the choice of verbs and their textual qualities, picking up on the foregrounded material processes and distribution of *-ing* forms. For instance, from Daisy’s class:

- | | | |
|-----|---------|---|
| 364 | Daisy: | [...] what do you notice about the types of verbs that the writer has |
| 365 | | decided to use? (.) and how would you describe those verbs? Minnie? |
| 366 | Minnie: | I think they are quite fast-paced like <i>beating</i> and <i>stirring</i> and <i>dividing</i> |
| 367 | | (.) they’re all happening quite quickly and incredibly fast (.) and it |
| 368 | | gives the whole poem a kind of fast kind of energy |
| 369 | Felix: | they have (.) they pack some punch and power into them |
| | | [...] |
| 391 | Daisy: | [...] ok so why do you think that is? why do you think there are so |
| 392 | | many action verbs? |
| 393 | Harry: | well probably because they’re describing like physical things (.) like |
| 394 | | with <i>the birds</i> and how <i>the birds</i> move against the sky |

Extract 8.18: Daisy, Minnie, Felix and Harry (D3)

And from Rosie's class:

- 251 Rosie: [...] and what else do you notice about the verbs? is there a pattern
 252 you can see?
 253 Alex: they are quite (.) they sound like kind of (.) um they're quite forceful
 254 verbs I mean (.) they are not things like running they are more they
 255 sound kind of (.) fighting (.) verbs like *beating* and *pounding* and (.)
 256 like they're all full of energy and
 257 Rosie: ok so you are talking about force
 258 Grace: yeah and they all end in *ing* so it's like something that is happening
 259 right now (.) like it's now (.) as if we're seeing it happen
 260 Rosie: right excellent (.) like we're there and it's happening live as we read

Extract 8.19: Rosie, Alex and Grace (R9)

Grace's idea in lines 258-259 about the conceptual and deictic immediacy of the *-ing* forms ('it's like something that is happening right now') touches on the CG notion of immediate scope (Langacker 2008a: 120), legitimised by Rosie's response ('like we're there and it's happening live as we read'), which in turn draws on the READING IS TRANSPORTATION metaphor (Gerrig 1993; Stockwell 2009a: 80-81). Although neither teacher nor student use CG terms at this point, I suggest that the *underlying* idea of immediate scope is apparent in the discourse. Immediate/maximal scope and the textual effect of progressive vs. perfect forms of the verb had been discussed during the teacher training, and we spoke about the significance of these language choices as a stylistic device. The extracts above are an example of this grammatical knowledge manifesting itself in classroom discourse, albeit in subtle ways, to support literary interpretations in metalinguistic discourse.

Step 3 of the lesson design focused on nominal and adverbial groups in the poem and the role that these played in action chains. Students had existing metalinguistic knowledge of grammatical functions given their presence in the KS2 grammar curriculum (DfE 2013d), and so were able to identify and talk about these clause patterns with relative ease. After this, they were encouraged to use the ENERGY TRANSFER metaphor to help validate and supplement their findings. For instance:

- 340 Daisy: [...] ok so can somebody explain the process they went through
 341 thinking about energy transfer and these parts of the clause? go on
 342 Ava

- 343 Ava: well at the beginning it's the *bird songs* who are the subject and *the*
 344 *sky* is the object (.) and the *bird songs* are *beating* against it (.) *the sky*
 345 keeps being repeated (.) the whole thing is about *the birds* like hitting
 346 against that and giving it the energy (.) and then later *the sun* becomes
 347 the subject when it says *a heavy sun lifts himself* as that's now the
 348 thing that has the energy and that's where the energy ends up
 349 Daisy: ok good (.) so we have this transfer of energy from the *bird songs* to
 350 *the sky* to *the sun* and that's mirrored in the way that the clause
 351 structure changes

Extract 8.20: Daisy and Ava (D3)

Here, Ava and Daisy blend 'traditional' NC metalinguistic terms (subject, object) with a CG term (energy transfer) in order to arrive at a text-driven, stylistically sound interpretation of the clause structures in the poem. Of the repeated object-energy sink, rendered as the pronoun 'it' (where the subject-energy source is 'ecstatic bird songs') in lines 4, 5, 7, 8 and 9, Finn said:

- 352 Finn: it's quite repetitive (.) it's all one subject so at this point there's not
 353 really any transfer of energy [...] it keeps on going it's like they're
 354 doing it and doing it and doing it and not stopping

Extract 8.21: Finn (R9)

Importantly, the metalinguistic discourse helped students to arrive at a 'whole-text' meaning of what they thought the poem was about, meaning that the grammar pedagogy was embedded into a discussion of literary reader response, in line with the principles that cognitive pedagogical stylisticians generally argue for (see Cushing 2018b: 4; §4.9):

- 357 Ava: it's like we said at the beginning (.) I think the poem is all about
 358 energy and how things in nature are wanting to burst out but they need
 359 energy to do that (.) it's kind of a poem about life and how life is
 360 always changing
 361 Daisy: ooh I like that (.) it's about life cycles lovely idea

Extract 8.22: Ava and Daisy (D3)

Ava's conclusion of poem being about 'life cycles' is stylistically sound – a response shaped not by

meaning through their own new choices. Whilst previous work has been useful in theorising the place of textual intervention within text-world pedagogies (e.g. Giovanelli 2010; Scott 2016), these have remained theoretical, and so this section develops these foundations by exploring empirical work from the classroom.

8.5.1 Embodying the clause

The first instance of textual intervention was a movement activity, where students embodied aspects of clause structure. Given that CG rests on the fundamental principle that linguistic forms are based on embodied perceptions and physical experiences, it makes sense that a pedagogical CG should make use of physical movement and spatial arrangement in some way or another (see also Giovanelli 2014a: 51-58). Embodiment is a special type of construal (Littlemore 2009: 127), as it allows humans to use their bodies to represent and concretise a linguistic concept, in order to develop metalinguistic understanding. Students were placed into small groups, with each of these assigned a section from the poem and asked to simply ‘recreate the movement and energy in the poem through a physical interpretation’ (Rosie, R9, lines 523-524). After a few minutes, the class then performed the poem alongside the teacher reading it out, and so became both discourse-world participants and text-world enactors at the same time (Cruickshank & Lahey 2010). Figure 8.4 shows two images of three students’ re-construal of lines 1-3 of *Dawn*:



Figure 8.4: Energy transfer embodied

From left to right, the image shows Jonny, Felix and Miles, each standing in for a different grammatical function and a different role in the action chain. The re-construal makes use of a metonymy, namely PERSON FOR CLAUSE FUNCTION. This applies Lapaire’s (2007) *Grammar in Motion* project and the use of ‘kinegrams’, where students substitute their bodies for aspects of grammatical form or function. Kinegrams are ‘postural and gestural analogues of core grammatical phenomena’ (Lapaire 2007: 247; see also Giovanelli 2014a: 54-56; Harrison 2018: 3-4), which physically render the semantic and pragmatic mechanisms associated with different grammatical constructions. Felix, in the centre, is the subject-agent-energy source, assuming the participant of the

reverse that energy'. The gesture involved holding both hands up to face height, with the hands facing each other as if they were holding an object and making a right to left movement along the horizontal axis. The words 'subject', 'verb' or 'object' do not appear in Daisy's utterance, but *the idea* that clause structure represents energy transfer is both contained within her choice of words and her accompanying gesture, indicating a spatial movement for an abstract idea.

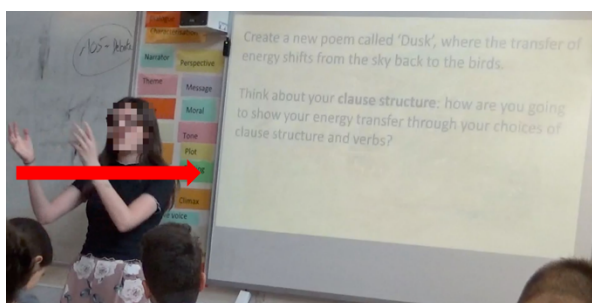


Figure 8.5: Gestural metaphor for energy transfer

Aravinda's response to the textual intervention task is shown below, a poem which he completed in just over five minutes as the lesson drew to a close. I follow his poem with a brief stylistic analysis, highlighting some of his grammatical choices and textual traces of the ENERGY metaphor:

Dusk

- 1 The warm, gooey sun melts the sky,
- 2 Clouds clearing up its golden mess.
- 3 It retreats behind the mountains and trees,
- 4 Sending its rays to birds, who slowly begin to thaw,
- 5 Birds charging for their morning song.

Extract 8.25: Aravinda's retelling

Aravinda's writing is clearly motivated by the CG concepts of energy transmission along a clause and the way that Daisy had foregrounded language patterns being a series of choices, as is outlined in the text-world pedagogy. The text-world is established with 'the warm, gooey sun' in subject-agent position, functioning as an energy source which transfers energy to the object-patient and energy sink 'the sky' via a material process 'melts'. This marks the beginning of dusk and the slow setting of the sun, which is also construed with a MELT metaphor. In line 2, 'clouds' adopt the subject position and the sun shifts to object position (rendered with a pronoun, 'it'). Line 3 reverts back to the sun as subject-agent ('it'), with the verb 'retreats' and the adverbial 'behind the mountain and trees' adding

to the unfolding sense of spatial change. The non-finite verb ‘sending’ in line 4 transfers energy to ‘birds’, as they begin their own transformational process, marked with a metaphor of WAKING IS THAWING. The final line completes the transferral of energy, with ‘birds’ filling the subject-agent slot as they wait in anticipation for their ‘morning song’, and a metaphor of SLEEPING IS CHARGING.

Aravinda’s poem is a result of what can happen when teachers and students are provided with a meaningful and cognitively sound way of thinking about clause-discourse grammar, and a grammar pedagogy that is contextualised into a framework of critical-creative reader response. Language here is framed as a ‘repertoire of possibilities’ (Myhill et al 2012: 148), rather than a system of rules and constraints as within UK curriculum policy (Cushing 2019a). This happened after an initial class discussion and critical engagement with the poem, whereby students came to understand the potentiality of energy within a clause as an important stylistic device for exhibiting structural changes within literary worlds, before intervening in the text-worlds of a base text in order to construct a new text.

8.6 Review

In this chapter I explored a text-world approach to the teaching of grammar. I argued that text-world concepts offer conceptual interpretations of grammatical form and provide an accessible and meaningful way of exploring how grammar can operate as a meaning-making resource across clause and discourse. My discussion showed that a text-world pedagogy rejects the often simplified ‘feature-effect’ model which features on current curriculum policy and recalibrates ‘effects’ to ‘conceptual effects’ that are grounded in experiences of reading. In particular, I focused on how grammatical form such as nouns and noun phrases function as world-builders, with students using these notions to explore the texture of literary discourse. In what was the first exploration of these ideas to a L1 school setting, I showed how augmenting a text-world pedagogy with clause-level, cognitive grammars such as action chains and textual attractors enabled students to make insightful comments about textual structure and meaning, moving away from ‘feature-spotting’ pedagogies which have terminology at their front end.

9 Conclusions

9.1 Overview

In this final chapter I reflect on how the initial aims and research questions have been addressed, and present what I see as the main contributions offered by this thesis. I then discuss some of the limitations, framing these around opportunities for future research.

9.2 Reflections and contributions

The aims of this thesis have been to critically explore the application of Text World Theory to English education in two ways: as a way of understanding and describing the classroom space (primarily addressed in Chapter 6), and as a pedagogical tool (primarily addressed in Chapters 7 and 8). In doing so, I have conceptualised and actualised a way of doing ‘human linguistics’ in educational contexts (Werth 1999: 18-23), rejecting the SEPARATE PARTS metaphor which is often characteristic of English studies (Cushing 2018b, 2019b). I engaged in these explorations by theorising a set of pedagogical principles, and then discursively tracing textual manifestations of these in classroom and interview discourse, interpreted within a context of curriculum change for English teachers.

The text-world pedagogy as defined in §4.9 was built on principles from applied cognitive linguistics and cognitive stylistics (as outlined in Chapters 2 and 4, respectively) and contextual issues surrounding current English education policy, particularly around the teaching of reading and grammar (as outlined in Chapter 3). In Chapter 5, I devoted a detailed discussion to the collaborative design of this pedagogy and the materials, arguing for a design-based, ‘text-world informed’ methodology which was sensitive to the discourse-world conditions of the participants. I consider this to be an important part of answering RQ1, and argue that a discursive, text-world informed approach led to a theoretically robust and practical pedagogy which served the beliefs and interests of both English teachers and students, and how they operate within current macro-level policy conditions. RQ1 was further addressed using discourse from the classroom and interview datasets, where the recontextualisation of Text World Theory into a classroom discourse tool and as a pedagogy were evaluated.

In Chapter 6, I continued to address RQ1, and addressed RQ2 in more detail. I showed how Text World Theory is well-placed to describe the classroom space and classroom discourse, given its ability to account for the way in which participants collaboratively build and negotiate text-worlds during discourse. Text-world analyses of classroom discourse revealed that participants engage in rich, complex and textured world-building activity, with various textual attractors appearing at both text-world and discourse-world level. A text-world account posited for a gradient view of the discourse-world, one with ‘fuzzy’ edges as participants move between different physical spaces and adapt different social roles. In the second half of the chapter, I focused on the application of Text World

Theory as a tool for exploring collaborative world-building. This shifted the focus towards a more pedagogical application as it began to consider how different talk types – disputational, cumulative and exploratory (Mercer 2000) – had various textual correlates, resulting in different types of world structures. I argued that the high frequency of exploratory talk was a textual trace of the principles of the text-world pedagogy, specifically in the principles of dialogic learning and student-centred reader response.

Across Chapters 7 and 8, I continued to address RQ1 and addressed RQ3 in more detail. Chapter 7 showed how the text-world pedagogy enabled teachers and students to successfully explain and account for the felt experience of reading, using metalinguistic concepts from Text World Theory such as world-building, text-worlds, world-switches and modal-worlds. The evaluation of the pedagogy was done so discursively, by triangulating introspective analyses of literary texts with stylistic analyses of classroom discourse and interview discourse. Doing so revealed correlates between my subjective introspection and what students said about fictional worlds, as a result of engaging with the text-world pedagogy. It also revealed how students were responding to texts whilst accessing their own idiosyncratic discourse-world knowledge, and I argued for a greater sensitivity to this in how teachers might plan, think about and deliver activities which involve the experience of literary worlds. This builds on ‘traditional’ reader response work within education (e.g. Rosenblatt 1978) but offers a more stylistically rigorous way of accounting for the nature of response. I used a combination of reader response data with introspective analyses to argue for an augmentation of world-switches, suggesting the term *world-transition* to describe instances where the world-switch occurs in a gradient way.

In Chapter 8, I maintained the focus on RQ1 and RQ3, but shifted my attention to the teaching of grammar, augmenting the text-world pedagogy with clause-level aspects from Langacker’s Cognitive Grammar and Stockwell’s textual attractors model. I discussed classroom discourse where participants used these concepts to engage in textual analyses where the focus was on accounting for the felt experiences of reading, once again illustrating the benefits of a response-led pedagogy which cuts across clause and discourse. I also showed how this approach to teaching grammar functioned as part of a critical-creative pedagogy, where students intervened with texts in order to explore how lexical and syntactical choices constructed meaning.

This thesis offers the first large-scale exploration of Text World Theory to a secondary school setting, offering a critical, pedagogical grammar for investigative, contextualised language work which cuts across clause and discourse. Being an interdisciplinary research project, it offers contributions to knowledge at the intersection points of English education with various academic fields, providing insights which are likely to be of theoretical and practical relevance to English teachers, pedagogical stylisticians, text-world researchers and policy makers, amongst others. It both builds on and extends foundational work in pedagogical cognitive stylistics in L1 education, such as in Cushing (2018a, 2019c, 2020a, 2020b) and Giovanelli (2010, 2014a, 2016a, 2017). In what is an

exciting time for educational applications of text-worlds (Gavins 2019: 222), I see this research as offering contributions to this development to three core groups:

- To *English teachers and teacher educators*, as a pedagogy which rejects the traditional ways in which the subject is divided. This research offers a way of thinking about English as an integrated discipline, which places high value on the role that readers' idiosyncratic knowledge combines with linguistic content in order to build and experience fictional worlds, employing a flexible set of conceptually-driven, intuitive metalinguistic labels to do so, which enable young readers to investigate texts in rewarding and revealing ways.
- To *text-world researchers and pedagogical stylisticians*, as an applied extension of Text World Theory which has further tested the possibilities and scope of the framework. This research offers new ways of thinking about core text-world concepts, such as gradience at discourse- and text-world level, as well as further developing Text World Theory as a framework for analysing classroom discourse.
- To *policy makers within English education*, as a model of language which moves away from cyclical, ideological debates about grammar teaching. This research offers a pedagogy which is concerned with language as a social phenomenon rather than a set of arbitrary, prescriptive rules and has the potential to function as a coherent framework across primary-secondary level.

9.3 Limitations and future directions

This final section considers some of the limitations of the research and looks ahead to potential future research. I argue that any limitations are a result of structural issues in curriculum policy and teacher training rather than the text-world pedagogy itself.

Firstly, the teachers involved in this study were part of a long-term collaborative project which was sensitive to the discourse-world conditions of their professional identities and specialisms. Because Text World Theory is unlikely to be a part of prototypical English teachers' repertoire, teachers must have access to training if they are to develop their subject knowledge in these areas (see for example Cushing 2018b). It is my belief that this barrier will only be overcome if teachers are provided access to training by linguists who have a contextually-sensitive understanding of school teaching and the challenges that teachers face. My arguments here resonate with Reagan's (1997) call for the greater place of applied linguistics on ITE programmes, but is essentially a structural, macro-level policy issue, and an increasing concern amidst government cuts to school funding which has a serious impact on training opportunities (e.g. Maddern 2010). I offer the text-world pedagogy and the findings from this thesis not as a simplistic claim about how to 'transform' English teaching, but as a 'preferred future' (Pennycook 2001: 8-9), recognising that there are pressing political and practical concerns which must be part of any discussions surrounding pedagogical stylistics in schools.

Secondly, the research presented in this thesis took place in a relatively culturally and linguistically homogenous setting. This is not reflective of many UK schools, and so an investigation of the text-world pedagogy in a more culturally diverse context would provide further scrutiny in ways that has not been possible in this research. Whilst I have argued for the value of a text-world pedagogy in general terms, it is important to keep this anchored to the realities of Green Tree School and its participants, in presenting a ‘rich picture’ and ‘analytical insights’ from the detailed explorations of a specific case (Thomas 2016), which may have implications for other settings.

It is an exciting time for educational applications of text-worlds and cognitive stylistics more broadly. Although there undoubtedly remain challenging structural and political issues, this thesis has shown – for the first time in rigorous detail – that a text-world approach to English education can bring about positive change for the students and teachers who are given the opportunity to experience it. In exploring the scope and potential of Text World Theory as a pedagogy and working closely with English teachers, it is my firm belief that interested parties, especially through the collaboration between teachers and academics, have available to them a pedagogical model which integrates cognition, language and literature, and is truly concerned with the human experience of fictional worlds.

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Appendices

Appendix A: Teacher training materials

These are available to download from the following location:

<https://www.dropbox.com/sh/vz3md4bjqjo1mbo/AACmWS1SNAShShcZ-Yk__KMGa?dl=0>

Appendix B: Information for participants

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***Text-worlds: stylistics, poetry and teaching grammar* research: information for participants**

Thank-you for your interest in this research project. Your time is much appreciated and I hope that you and your students will benefit from taking part, if you decide to do so.

The project is looking at the teaching of poetry at Key Stage 3, exploring how English teachers can make use of a model of language called *Text World Theory*. This model proposes that when we read texts, we form mental representations of language (or *text-worlds*) which form the bases of our interpretations and experiences of reading. Previous research has demonstrated the usefulness of such an approach in developing a heightened awareness to poetry and grammatical content, encouraging authentic, student-led responses, and providing opportunities to reflect on the reading process itself. Text World Theory is a model of stylistics, which offers a contextualised approach to teaching grammar. Given the current emphasis on grammar at KS2, the research is timely and relevant, and aims to provide ways that KS3 students can build and develop on what they already know about grammar, applying that knowledge to literary texts.

To investigate further, I am looking to collaborate with a group of English teachers to develop a set of poetry teaching materials which use Text World Theory as a way of approaching grammar and the reading experience. Following this, teachers would deliver these with their normal classes. These lessons would be delivered by you in normal school hours as per your normal timetable. I would sit in on these lessons and audio and video record them. During the lesson(s), I will also talk to some students as they work and will record and write down these discussions. I would also interview you at various points throughout the project.

Although it is preferable for you to deliver the entire scheme of work (around 15-20 lessons), you would be free to deliver as many of the lessons as you like if you could not commit to the entire SOW. They can be integrated into your school's own assessment requirements, if need be – although the SOW will also include a reading assessment, based on an unseen poem. The materials will be available in PowerPoint files.

Consent forms would be given to your students beforehand. All recordings and written copies will be kept for research purposes only and will appear in a copy of my PhD thesis and academic journals. Data will be anonymised on transcription, and stored as password protected files within a personal, password protected computer, for a maximum of 7 years after publication. This is in line with Aston University's *Guidelines on Research Ethics and the Registration of Research Projects for Ethical Approval* (2016). This project has received ethical approval from Aston University, and I am fully DBS checked to work with young people.

I hope that you are interested in being involved. As an ex-teacher, I am aware of the time constraints that teachers are under and do hope that involvement in the project would be beneficial for your own CPD.

If you have any questions about the project then please feel free to contact me on: cushingi@aston.ac.uk. I am also happy to visit your school and talk through the project, if you feel this would be useful. If you have any complaints about the any aspect of this research, please contact Dr Anton Popov, Chair of the LSS Ethics Committee via the address above, or email: a.popov@aston.ac.uk.

Yours faithfully,

Ian Cushing

Supervisors: Dr Marcello Giovanelli and Professor Urszula Clark

Appendix C: Consent forms for participants

School of Languages and Social Sciences
Aston University
Birmingham B4 7ET

cushingi@aston.ac.uk

Seeking consent for involvement in doctoral research

Dear parent / guardian,

I am writing to let you know about a short research project that will take place in your child's school, and to seek your and your child's consent for their involvement in this. The project is part of my PhD studies. I would like to ask you to discuss the project with your child, and to make a decision together on whether you would like your child to be involved or not, based on the information below.

The project is looking at the teaching of poetry at Key Stage 3 and will take place in the academic year 2017-18. The purpose of the research is to understand how teachers can make use of a particular model of language in their teaching, and what this can do for students. The aims of the research are to try and understand how elements of grammar can be taught in literature lessons, in seeking to improve and develop student's grammatical knowledge. Previous research in this area has been promising, and this project seeks to investigate further. This is related to the re-emphasis of grammar on the National Curriculum, and is research that we believe is timely and highly relevant.

I, the researcher, am planning to audio and video record a short series of your child's English lessons. These lessons will be delivered by your child's English teacher in normal school hours as per the normal timetable. During the lessons, I will also talk to some students as they work and will record and write down these discussions. Audio data will then be anonymised, transcribed and analysed. This data will help me to understand the impact of the particular teaching approach and its benefits to learning about grammar.

All recordings and written copies will be kept for research purposes only and will appear in a copy of my PhD thesis. Data will be anonymised on transcription, and stored as password protected files within a personal, password protected computer, for a maximum of 7 years after publication. This is in line with Aston University's *Guidelines on Research Ethics and the Registration of Research Projects for Ethical Approval* (2016).

This project has received ethical approval from Aston University, School of Languages and Social Sciences. I am fully DBS checked to work with young people.

I do hope that you and your child are happy for your child's data to be used in this way. Please complete the consent form below and return it to me at the above address, or to the email address below.

Once the project has started, you and/or your child can choose to withdraw at any time, including the storage of any data. There are no adverse consequences if you or your child decides to opt out, and alternative provision will be made in this instance. This will be in the form of your child joining another teacher's English lesson for the two research lessons that are being filmed, where they will also be taught poetry. Please be assured that your child will not miss out on curriculum content, regardless of whether they are involved in the research project or not.

Please contact me at the same email address if you have any further questions or concerns.

If you have any complaints about the any aspect of this research, please contact Dr Anton Popov, Chair of the LSS Ethics Committee via the address above, or email: a.popov@aston.ac.uk.

Yours faithfully,

Ian Cushing
PhD student, Aston University

Consent form

My child and I do / do not give our consent to be involved in the research project (please circle).

We understand the purpose and nature of the research, that we have the right to withdraw at any point, the details of alternative provision if consent is not given, and that data will be anonymised and then securely stored for a maximum of seven years.

This form can also be emailed to cushingi@aston.ac.uk

Name:

Name of child:

Signature:

Date:

Appendix D: Ethics approval form

PG Research Student Ethics Approval Form (PG_REC_F)

PLEASE NOTE: You MUST gain approval for any research BEFORE any research takes place. Failure to do so could result in a ZERO mark

Name: Ian Cushing

Student Number: [REDACTED]

Proposed Thesis title: Text world theory as a pedagogical tool

Please type your answers to the following questions:

1. What are the aim(s) of your research?

The project is looking at the teaching of poetry at Key Stage 3, exploring how English teachers can make use of a model of language called *Text World Theory*. This model proposes that when we read texts, we form mental images which form the bases of our interpretations and experiences of reading. Previous research has demonstrated the usefulness of such an approach in developing a heightened awareness to poetry and grammatical content, as well as providing opportunities to reflect on the reading process itself. The aims of the research are to investigate the potential of such an approach at an empirical level.

There are three research questions:

RQ1: How can Text World Theory be recontextualised to suit the needs of secondary English education, within current educational policy?

RQ2: How can Text World Theory operate as an analytical tool for exploring classroom discourse?

RQ3: How can Text World Theory operate as a pedagogical tool for the teaching of literary language?

2. What research methods do you intend to use?

A series of classroom intervention materials informed by this theory has been developed by the researcher and will be delivered in three schools by four different teachers. These lessons will be video recorded and transcribed for analysis. A series of interviews with teachers and students throughout the process will complement the classroom data. Together, the lesson and interview transcriptions will provide a comprehensive dataset that will be analysed using qualitative data analysis software.

3. Please give details of the type of informant, the method of access and sampling, and the location(s) of your fieldwork. (see guidance notes).

Informants: 4 secondary school English teachers and one of their Key Stage 3 classes.

Method of access: in participant schools. I will record lessons that participant teachers are delivering with their normal classes. Interviews with teachers will be held at various points throughout the fieldwork. Interviews with students will be held in groups at various points throughout the fieldwork.

Locations:

ANONYMISED FOR THESIS PURPOSES

4. Please give full details of all ethical issues which arise from this research

As the project involves working with young people, consent from teachers, students and guardians will need to be given before any fieldwork can take place.

Data transcription and storage procedures will be in line with the *Guidelines on Research Ethics and the Registration of Research Projects for Ethical Approval*.

5. What steps are you taking to address these ethical issues?

I have read the *Guidelines on Research Ethics and the Registration of Research Projects for Ethical Approval* I have prepared documentation that will be given to participants. There are three documents, which are attached to this ethics application.

- (1) Information for participant teachers
- (2) Consent form for participant teachers
- (3) Consent form for students and parents

These forms set out the details of the research project. This includes methods of data collection, time commitments, data anonymization and storage, and publications. They highlight that participants are free to withdraw at any point and have the right to access the data should they so wish.

Data will need to be anonymised and stored on a password-protected system, as in line with Aston's Data Protection guidance (see section 2.3 of the *Guidelines on Research Ethics and the Registration of Research Projects for Ethical Approval*).

A visit to each research site has been arranged, to speak with teacher participants, Head of Department and Principal. The purpose of this visit is to clarify the aims and procedures of the research and to give participants/stakeholders an opportunity to ask any questions they may have.

6. What issues for the personal safety of the researcher(s) arise from this research?

As the project is working with young people, it is important that I protect myself against any potential issues of safeguarding. I am fully DBS checked to work with young people.

7. What steps will be taken to minimise the risks of personal safety to the researchers?

I am fully DBS checked to work with young people. Risk assessments will be carried out by each individual school. I will have access to each schools' individual health and safety policies before carrying out fieldwork.

Statement by student investigator(s):

I consider that the details given constitute a true summary of the project proposed

I have read, understood and will act in line with the LSS Student Research Ethics and Fieldwork Safety Guidance lines.

Name	Signature	Date
Ian Cushing	Ian Cushing	9 May 2017

Statement by PhD / MPhil supervisor

I have read the above project proposal and believe that this project only involves minimum risk. I also believe that the student(s) understand the ethical and safety issues which arise from this project.

Name	Signature	Date
Dr Marcello Giovanelli	Marcello M Giovanelli	24 th May 2017

This form must be signed and both staff and students need to keep copies.

Appendix E: Teaching materials used in the intervention study

These are available to download from the following location:

< https://www.dropbox.com/sh/vz3md4bjqjo1mbo/AACmWS1SNAShShcZ-Yk__KMGa?dl=0 >

Poems cited in this thesis (Appendices E1 – E7):

E1: Helen Dunmore, *To My Nine-Year-Old Self*

1 You must forgive me. Don't look so surprised,
 2 perplexed, and eager to be gone,
 3 balancing on your hands or on the tightrope.
 4 You would rather run than walk, rather climb than run
 5 rather leap from a height than anything.
 6
 7 I have spoiled this body we once shared.
 8 Look at the scars, and watch the way I move,
 9 careful of a bad back or a bruised foot.
 10 Do you remember how, three minutes after waking
 11 we'd jump straight out of the ground floor window
 12 into the summer morning?
 13
 14 That dream we had, no doubt it's as fresh in your mind
 15 as the white paper to write it on.
 16 We made a start, but something else came up –
 17 a baby vole, or a bag of sherbet lemons –
 18 and besides, that summer of ambition
 19 created an ice-lolly factory, a wasp trap
 20 and a den by the cesspit.
 21
 22 I'd like to say that we could be friends
 23 but the truth is we have nothing in common
 24 beyond a few shared years. I won't keep you then.
 25 Time to pick rosehips for tuppence a pound,
 26 time to hide down scared lanes
 27 from men in cars after girl-children,
 28
 29 or to lunge out over the water
 30 on a rope that swings from that tree
 31 long buried in housing –
 32 but no, I shan't cloud your morning. God knows
 33 I have fears enough for us both –
 34
 35 I leave you in an ecstasy of concentration
 36 slowly peeling a ripe scab from your knee
 37 to taste it on your tongue.

E2: Billy Collins, *Introduction to Poetry*

1 I ask them to take a poem
 2 and hold it up to the light
 3 like a color slide
 4
 5 or press an ear against its hive.
 6
 7 I say drop a mouse into a poem
 8 and watch him probe his way out,
 9
 10 or walk inside the poem's room
 11 and feel the walls for a light switch.
 12
 13 I want them to waterski
 14 across the surface of a poem
 15 waving at the author's name on the shore.
 16
 17 But all they want to do
 18 is tie the poem to a chair with rope
 19 and torture a confession out of it.
 20
 21 They begin beating it with a hose
 22 to find out what it really means.

E3: Kevin Griffith, *Spinning*

1 I hold my two-year-old son
 2 under his arms and start to twirl.
 3 His feet sway away from me
 4 and the day becomes a blur.
 5 Everything I own is flying into space:
 6 yard toys, sandbox, tools,
 7 garage and house,
 8 and, finally, the years of my life.
 9
 10 When we stop, my son is a grown man,
 11 and I am very old. We stagger
 12 back into each other's arms
 13 one last time, two lost friends
 14 remembering the good old days.

E4: Alfred Lord Tennyson, *The Kraken*

1 Below the thunders of the upper deep,
 2 Far, far beneath in the abysmal sea,
 3 His ancient, dreamless, uninvaded sleep
 4 The Kraken sleepeth: faintest sunlights flee
 5 About his shadowy sides; above him swell
 6 Huge sponges of millennial growth and height;
 7 And far away into the sickly light,

8 From many a wondrous grot and secret cell
 9 Unnumbered and enormous polypi
 10 Winnow with giant arms the slumbering green.
 11 There hath he lain for ages, and will lie
 12 Battening upon huge sea worms in his sleep,
 13 Until the latter fire shall heat the deep;
 14 Then once by man and angels to be seen,
 15 In roaring he shall rise and on the surface die.

E5: Wystan Hugh Auden, *Funeral Blues*

1 Stop all the clocks, cut off the telephone,
 2 Prevent the dog from barking with a juicy bone,
 3 Silence the pianos and with muffled drum
 4 Bring out the coffin, let the mourners come.
 5
 6 Let aeroplanes circle moaning overhead
 7 Scribbling on the sky the message 'He is Dead'.
 8 Put crepe bows round the white necks of the public doves,
 9 Let the traffic policemen wear black cotton gloves.
 10
 11 He was my North, my South, my East and West,
 12 My working week and my Sunday rest,
 13 My noon, my midnight, my talk, my song;
 14 I thought that love would last forever: I was wrong.
 15
 16 The stars are not wanted now; put out every one,
 17 Pack up the moon and dismantle the sun,
 18 Pour away the ocean and sweep up the wood;
 19 For nothing now can ever come to any good.

E6: Siegfried Sassoon, *The Rear-Guard*

(Hindenburg Line, April 1917)

1 Groping along the tunnel, step by step,
 2 He winked his prying torch with patching glare
 3 From side to side, and sniffed the unwholesome air.
 4
 5 Tins, boxes, bottles, shapes and too vague to know;
 6 A mirror smashed, the mattress from a bed;
 7 And he, exploring fifty feet below
 8 The rosy gloom of battle overhead.
 9
 10 Tripping, he grabbed the wall; saw someone lie
 11 Humped at his feet, half-hidden by a rug.
 12 And stooped to give the sleeper's arm a tug.
 13 "I'm looking for headquarters." No reply.
 14 "God blast your neck!" (For days he'd had no sleep.)
 15 "Get up and guide me through this stinking place."
 16 Savage, he kicked a soft, unanswering heap,

17 And flashed his beam across the livid face
 18 Terribly glaring up, whose eyes yet wore
 19 Agony dying hard of ten days before;
 20 And fists of fingers clutched a blackening wound.
 21
 22 Alone he staggered on until he found
 23 Dawn's ghost that filtered down a shafted stair
 24 To the dazed, muttering creatures underground
 25 Who hear the boom of shells in muffled sound.
 26 At last, with sweat and horror in his hair,
 27 He climbed through darkness to the twilight air,
 28 Unloading hell behind him step by step.

E7: William Carlos Williams, *Dawn*

1 Ecstatic bird songs pound
 2 the hollow vastness of the sky
 3 with metallic clinkings -
 4 beating color up into it
 5 at a far edge, - beating it, beating it
 6 with rising, triumphant ardor, -
 7 stirring it into warmth,
 8 quickenning in it a spreading change, -
 9 bursting wildly against it as
 10 dividing the horizon, a heavy sun
 11 lifts himself - is lifted -
 12 bit by bit above the edge
 13 of things, - runs free at last
 14 out into the open - !lumbering
 15 glorified in full release upward -
 16 songs cease.

Appendix F: Scheme of work

Topic	Skills	Aims
Poetry: building and experiencing fictional worlds	<p>Students will be encouraged to:</p> <ul style="list-style-type: none"> • Interpret textual information and develop a personal response • Explore the experience of reading and how language constructs meaning • Explain, comment on and analyse how writers use language and structure to achieve conceptual effects in the minds of readers • Use linguistic terminology to help account for responses and ideas • Consider the relationship between text and context 	<p>The aims of this SOW are to:</p> <ul style="list-style-type: none"> • Develop understanding and appreciation of literary language, and develop a heightened sensitivity to the language of poetry • Maintain and build on KS2 grammatical knowledge • Understand more about the reading process itself, and consciously reflect on how language works in the mind • Consider how meanings are made through a combination of text, author and reader • Use terminology from the linguistic framework of Text World Theory in order to support literary interpretations

Resources	Lesson content and learning activities	Grammar focus
<p>1</p> <p>PPT Copy of <i>The Jellyfish</i> by Marianna Moore</p>	<p>Text-worlds and the reader <i>LO: To understand that text`-worlds are images in your mind created by a combination of language and your own experience</i></p> <p>Starter: Pair/whole-class discussion about what it means to be ‘transported’ by reading literature. This primes the next activity, where students apply this knowledge to a short extract. Main: Teacher reveals a poem (without a title) students think what it could be about and predict the title. The title is revealed, and students identify which words / groups of words / phrases they focus on. Focus on second-person pronouns and verbs. Students draw the text-world created in their mind by the poem. Plenary: Students discuss what memories or past experiences influenced their drawing.</p>	<p>Students could:</p> <ul style="list-style-type: none"> • Explore the significance of the second-person pronoun in creating a sense of reader immersion • Explore the role of noun phrases in building a fictional world • Explore how verbs create a dynamic text-world

2	<p>PPT Copy of <i>The Kraken</i> by Alfred Tennyson</p> <p>OR</p> <p><i>Children in Wartime</i> by Isobel Thrilling</p> <p>OR</p> <p><i>I Kicked a Mushroom</i> by Simon Armitage</p>	<p>World building <i>LO: To understand that world-builders are key words that are important in creating mental images and text-worlds</i></p> <p>Please note there are three choices of poems for this lesson.</p> <p>Starter: Students discuss what kind of words they think are important in building text-worlds. The first four lines of a poem are revealed, and readers identify which words help them create mental images of the text-world.</p> <p>Main: Students read the poem and write a couple of sentences explaining what their text-world looks like and why. Students highlight the world builders (important words) that helped them imagine the text-world. Focus on modifiers (adjectives and adverbs) and noun phrases. Students create a diagram of their text-world and the world builders (see ppt). They discuss what the writer is trying to say about death.</p> <p>Plenary: Students identify how writers use language to create fictional worlds and on the reading process itself.</p>	<p>Students could:</p> <ul style="list-style-type: none"> • Explore the role of noun phrases in building a fictional world • Explore how modifiers (adjectives and adverbs) add detail to a text-world • Explore the role of prepositions in locating different things within a text-world
3	<p>PPT Copy of <i>Funeral Blues</i> by WH Auden</p>	<p>Foregrounding: noticing patterns <i>LO: To understand how patterns are made in poetry and what their significance can be</i></p> <p>Starter: Students discuss prompt questions, thinking about how and why patterns are used in poetry and how they can contribute to the text-world of a poem</p> <p>Main: Students read the poem and discuss the kinds of patterns they can find. These could be patterns of word types, sentence structures, word meanings, sound choices, etc. Students discuss why they think the writer might have chosen to use these patterns. Teacher introduces the concept of <i>foregrounding</i> and this is discussed in light of the poem.</p> <p>Plenary: students discuss what they have learnt about foregrounding in poetry</p>	<p>Students could:</p> <ul style="list-style-type: none"> • Explore different levels of linguistic foregrounding, such as imperative/declarative patterning; noun phrases; definite/indefinite articles; metaphor; semantic fields
4	<p>PPT Copy of <i>Spinning</i> by Keven Griffith</p>	<p>World switches <i>LO: To understand how poets create multiple text-worlds</i></p> <p>Starter: Students use an image to trigger discussion about childhood memories.</p>	<p>Students could:</p> <ul style="list-style-type: none"> • Explore how different text-worlds are created as a result of changes

		<p>Main: Students explore the text-worlds of a poem. Discussion of how and why writers can use shifts in time and space to create a poem full of memories. Teacher introduces the concept of a world-switch, and students identify world-switches in the poem, exploring the way that shifts in time and space contribute to the reading experience of the poem. Students consider the content of different text-worlds in the poem.</p> <p>Plenary: Students create a diagram to reflect their own primary school text-world.</p> <p>Extension: Students discuss a series of statements about the poem.</p>	<p>in time and tense</p> <ul style="list-style-type: none"> Explore how different text-worlds are created as a result of shifting locations
5	<p>PPT Copy of <i>The Rear-Guard</i> by Siegfried Sassoon</p>	<p>Text-worlds and war poetry (1) <i>LO: to understand how experiences of war can be presented in poetry</i></p> <p>Starter: Students imagine being a soldier about to enter a tunnel under a battlefield; they predict what they expect to see and what thoughts and feelings they may have.</p> <p>Main: Teacher reads Sassoon's <i>The Rear-Guard</i>. Student discussion. Students create a diagram showing the scene and movement in the text-world. Students examine world builders.</p> <p>Plenary: Students consider the decisions that war poets had to make in crafting their poetry, and what kind of text-worlds they wanted to project to their readers back at home.</p>	<p>Students could:</p> <ul style="list-style-type: none"> Explore how world-builders can be nouns, noun phrases, prepositions, etc. Explore how verbs contribute to a dynamic text-world Explore how world-builders can be specific (marked with a definite article) or vague (marked with an indefinite article)
6	<p>PPT Copy of <i>The Rear-Guard</i> by Siegfried Sassoon</p>	<p>Text-worlds and war poetry (2) <i>LO: to understand how experiences of war can be presented in poetry</i></p> <p>Starter: Students remind themselves of the work achieved in the previous lesson. Re-read poem.</p> <p>Main: Students discuss what kinds of things their attention focuses on in the poem. Teacher introduces the concept of <i>textual attractors</i>, which are words/phrases that capture our attention and are prominent in a text-world. This knowledge is then applied to the poem using the table, exploring evidence from the text and the potential significance in terms of meaning. Students examine how different verb types convey movement and how these textual choices contribute to meaning.</p> <p>Plenary: Students consider Sassoon's attitudes / feelings. Biography of Sassoon is</p>	<p>Students could:</p> <ul style="list-style-type: none"> Explore how textual attractors contribute to the construction of a text-world Explore how different verb types contribute to a dynamic text-world, and consider why the writer might have chosen these verb types considering the topic and meaning of the poem

		revealed.	
7	PPT Copy of <i>Dawn</i> by William Carlos Williams	<p>Energy transfer <i>LO: to understand how grammar creates energy in texts</i></p> <p>Starter: initial reading of poem and discussion of text-worlds and the experience of reading Main: discussion of static/dynamic nature of text-worlds in the poem. Students then find the Subject and corresponding verbs of each clause in the poem, thinking about emerging patterns. Teacher re-introduces semantic verb classification system (mental, relational, speech, action) and students apply this labelling to the poem. Discussion of <i>energy</i> in the poem and discussion/teacher-led explanation of how this shifts across different things. Students annotate their poem accordingly and produce a short image/movement piece that captures the notion of energy transfer in the poem. Plenary: students evaluate the ‘no ideas but in things’ quotation from the author.</p>	<p>Students could:</p> <ul style="list-style-type: none"> • Explore how verb choices affect text-world construction • Explore different categories of verbs and apply this to literary interpretations • Explore how verbs have the potential to carry/transfer energy across texts
8	PPT Copy of <i>A Marriage</i> by Michael Blumenthal and <i>Fledglings</i> by Suzanna Fitzpatrick OR <i>Nettles</i> by Vernon Scannell	<p>Metaphor <i>LO: to understand how metaphors can be used in poems</i></p> <p>Starter: Students are shown three images (sun, house, war) and asked to generate metaphors based on these, and then provide a working definition of metaphor. Teacher provides definition of metaphor as ‘understanding one thing in terms of another, where two bundles of knowledge are brought together’. Main: Read the poem and students explore discussion questions, to elicit the general responses/meaning of the poem. Focused questions on metaphor and students evaluate the ‘success’ of such a metaphor in this poem. Students complete ‘knowledge spaces’ diagram to consolidate understanding of metaphorical language in the poem. Teacher introduces students to the conventions of writing metaphor structures, and students explore the meaning of this in relation to the poem. Plenary: Students apply knowledge of metaphor to a different short poem.</p>	<p>Students could:</p> <ul style="list-style-type: none"> • Explore how metaphorical language is a common, everyday phenomenon, not just confined to literary language • Explore the metaphors of two literary texts • Explore the significance of the second-person <i>you</i> in a poem
9	PPT Copy of <i>To A</i>	<p>Creating worlds from words <i>LO: To create my own fictional world using shifts in people, time and place</i></p>	<p>Students could:</p>

	<p><i>Daughter Leaving Home</i> by Linda Pastan</p>	<p>Starter: Students think of a room in their house and describe it to their partner. The partner describes the house back to them. Have they done a good job?</p> <p>Main: Students consider the challenges a writer faces in creating a text-world. Students consider the importance of bundles of knowledge. They read <i>To a daughter leaving home</i> and identify the bundles of knowledge which help them understand this poem. Students re-write the poem from a different point of view.</p> <p>Plenary: Students write a paragraph explaining what kind of text-world they were trying to create; important world builders; changes in their text-world and what knowledge bundles they used.</p>	<ul style="list-style-type: none"> • Think consciously about the grammatical choices a writer makes when creating a piece of language • Consider how the lack of adjectives and other modifiers ask readers to fill in gaps for themselves • Consider the significance of their own grammatical choices in their own writing
10	<p>PPT</p> <p>Copy of <i>Do Not Stand At My Grave And Weep</i> by Mary Elizabeth Frye</p>	<p>Negation</p> <p><i>LO: To understand the role that negation can play in producing effects in poetry</i></p> <p>Starter: Students think about what happens in their mind when they read a number of sentences which include negation (words that negate a proposition: <i>no, isn't, won't, not, don't</i>, etc.). Teacher explains how negation works – by not thinking of something we must first think of it.</p> <p>Main: Students complete a negated version of <i>Do Not Stand...</i> and then compare their versions with the original. Students discuss and explore what the difference/similarities are between their versions and the original, and the different text-worlds they project in their mind. Students explore questions about the various effects of negation in the original, and what the writer might be saying about death, mourning and grief. Teacher shows text-world diagram of negated worlds in the poem.</p> <p>Plenary: Students complete an extended writing task, based on their understanding of negation in the poem.</p>	<p>Students could:</p> <ul style="list-style-type: none"> • Explore the role of negation in adverbs such as <i>not</i> • Use creative writing as a tool for exploring the grammar of literary texts

11	PPT Copy of <i>The Diameter of the Bomb</i> by Yehuda Amichai	<p>Unfolding scenes <i>LO: To understand how noun phrases work as world builders</i></p> <p>Starter: Students read <i>The diameter of the bomb</i> predicting what the message of the poem is and what their attention is focussed on.</p> <p>Main: Students discuss the text-world and world builders. Students look at the impact of noun phrases. They draw a map of how the poem unfolds. Students consider the impact of negation in the poem.</p> <p>Plenary: A biography of the poet is revealed and students consider how and why it affects the way they construct their text-world.</p>	<p>Students could:</p> <ul style="list-style-type: none"> • Explore the significance of the definite article in building a text-world • Explore the role of noun phrases in building a text-world • Explore semantic fields and their relation to the poem
12	PPT Copy of <i>To My Nine-Year Old Self</i> by Helen Dunmore	<p>Voices and attitudes <i>LO: To understand how attitudes and characters can be presented in literary texts</i></p> <p>Starter: discussion questions based on the difference between adult/childhood</p> <p>Main: Students explore the two characters in the poem, discussing similarities/differences in how these are encoded in the text. Students discuss the kinds of attitudes expressed in the poem, and teacher introduces concept of modal verbs. Students discuss how modal verbs can be used to express attitudes. Students discuss the different voices and the strangeness of the use of pronouns and possessive determiners, especially in how first-person plural pronouns are used to talk about the same person. Students re-visit the initial discussion questions and consider whether ideas have changed as a result of exploring a poem.</p> <p>Plenary: students create a poem of their own, based on the narrative/structural/linguistic features explored in the lesson, and then complete a commentary based on their own work.</p>	<p>Students could:</p> <ul style="list-style-type: none"> • Explore how modal auxiliary verbs, modal adverbs and verbs can contribute to a speaker's attitude towards something • Explore the use of pronouns in the poem in developing an unusual poetic voice/narrative perspective
13	PPT Copy of <i>Introduction to Poetry</i> by Billy Collins	<p>Empathy and world views <i>LO: To understand different ways of viewing the world</i></p> <p>Starter: Students discuss statement on board, exploring to what extent they are able to empathise/sympathise with a text-world character, depending on how much that character reflects their own life.</p> <p>Main: Students read poem and discuss potential meaning/poetic voices/opinion of the poem. Students read extract of an interview with Billy Collins and discuss his views of poetry, and how this aligns with their own. Students explore the level of</p>	<p>Students could explore:</p> <ul style="list-style-type: none"> • The use of metaphor in the poem • The use of pronouns in the poem

		<p>empathy they feel with the voices in the poem. Teacher introduces the notion of schemas (bundles of knowledge about certain concepts in the world) and students then apply this to their own and the two voices in the poem. Students then explore the use of metaphor in the poem.</p> <p>Plenary: students finish by writing answers to questions about schemas, empathy and their general understanding of the poem.</p>	
14	PPT Copy of <i>Mirror</i> by Sylvia Plath	<p>Perspective <i>LO: to understand unusual perspectives in poetry and how this affects a text-world</i></p> <p>Starter: Students are given an exploded copy of the poem and asked to write sentence pairs that experiment with grammatical structures and choices.</p> <p>Main: Read original poem without the title and discuss what the poem could be describing. Students compare their versions to the original. Teacher reveals title; students explore particularly successful parts of the poem, imagining they are the author. Teacher provides contextual background to the poem and interpretations and re-visited in light of this. Students explore discussion questions, evaluating Plath's choice in narrative perspective and choice of person-mirror metaphor.</p> <p>Plenary: Students complete short piece of writing evaluating a statement about the poem, including thoughts on narrative, personal responses and metaphor.</p>	<p>Students could:</p> <ul style="list-style-type: none"> • Explore the significance of verb-less sentences • Explore the significance of first-person over second-person narrative point of view
15	PPT Copy of <i>The Schoolboy</i> by William Blake	<p>Reading Exploration preparation <i>LO: To understand how to respond to a poem in writing</i></p> <p>Starter: Students check understanding of text-world terms.</p> <p>Main: Teacher talks through approaches to writing about poetry and the importance of developing a personal response that holds the text to account.</p>	<p>Students could:</p> <ul style="list-style-type: none"> • Check and develop their understanding of linguistic terminology
16	PPT Copy of <i>Red Running Shoes</i>	<p>Reading Assessment How is the world of the poem created and what is the poet's message?</p>	

Appendix G: Glossary of text-world terms provided to participants

Term	Definition
text-world	A mental representation of language, which readers form when they read. A text-world is built by two things: (1) language itself and (2) a reader's background knowledge/experience of the world.
discourse-world	The 'real world', from where you gain all of your own attitudes, memories and experiences. The things that you gain from the discourse-world affect the way that you construct a text-world when you read a literary text.
world-builder	A word or phrase that contributes to the construction of a text-world. World-builders are particularly important features of a text-world and are typically in the form of nouns/noun phrases, adjectives/adjective phrases, prepositions/preposition phrases and adverbs/adverb phrases.
world-switch	A new text-world created as a result of a change in time or place. World-switches trigger a departure from the initial text-world to a new one.
modal-world	A type of world-switch triggered by an instance of modality, such as through a modal verb.
enactor	A person within a text-world.
schema	A bundle of knowledge about a particular person, event, concept or event, built through our experience of the world and updated as we engage with new experiences.
action verb	A verb indicating action, e.g. <i>he kicked the wall</i> .
mental verb	A verb indicating thought, e.g. <i>he thought about the wall</i> .
speech verb	A verb indicating speech, e.g. <i>he screamed at the wall</i> .
relational verb	A verb indicating a relation between two things, e.g. <i>he is a teacher</i> .
foregrounding	Linguistic highlighting, where some features of a text 'stand out' as important in some way. Foregrounding is achieved through the <i>creation</i> of patterns and the <i>breaking</i> of patterns.
textual attractor	A particularly attractive aspect of a text, which stands out in a reader's attention whilst reading. There are different types of attractors, each which have a textual correlate: for example, things that are in subject position; things that are marked with a definite article, etc.
metaphor	Whereby one thing is understood in terms of another, written in an X IS Y structure, for example GOOD IS UP (<i>I'm feeling on top of the world; He was on a high; they're top of the league</i>).
negation	A process whereby an expression is contradicted through the use of words such as <i>no, isn't, not, won't</i> etc. Conceptually, we have to think of something first before we <i>don't</i> think of it: e.g. <i>don't think of an elephant</i> , which creates a 'negated text-world'.
construal	A term used to explain the fact that we can perceive and describe the same situation in infinitely different ways. For example, the same situation can be described as: <i>he kicked the ball; a ball was kicked; he made contact with the spherical object; something happened</i> .

Appendix H: Coding framework for the classroom dataset

PARENT NODE	CHILD NODE	DEFINITION	EXAMPLE	NO. OF REFERENCES
Discourse-world discourse <i>Discourse referring to discourse-world elements</i>	Memories and past experiences	Discourse referring to memories and past experiences from outside the classroom	<i>well when I was three my dad swung me around like that and he let go of one hand by accident and I hit my knee on the ground and I dislocated it</i>	172
	References to previous or future lesson	Discourse referring to events from previous or future lessons	<i>I just wanted to go over the idea of world switches and what they are for and what that concept is about so just a quick recap</i>	56
	Intertextual reference	Discourse referring to other literary or non-literary texts, films, images	<i>for some reason I feel like I see a bird version of the Iron Man and it's got loads of chains on it</i>	40
	Physical environment	Discourse referring to the immediate physical environment	<i>and it's really about what you can see the silhouette that colours the picture and the actual image</i>	41
	Reported discourse	Discourse where people quote their own or others' previous thoughts or speech	<i>we were talking before about the advice that you give to yourself even one or two years ahead</i>	152
	Future, speculative or imagined worlds	Discourse referring to things in the actual world that have not yet happened or are predictions about what might happen	<i>we hope not for a very very long time I know what you mean</i>	84
	Authorial information	Discourse about the author of a text	<i>well I think this is about his experience I think he is the dad I think or he has had this experience</i>	35
	Reader information	Discourse about the reader of a text	<i>I guess our age differences have made us think of it differently</i>	7
Text-world discourse <i>Discourse referring to the construction, negotiation and</i>	World-building discourse	Discourse referring to the ways that words construct text-worlds	<i>ok let's hear those world-builders then (.) Eli what did you have? which words helped build that world?</i>	721
	World-switching discourse	Discourse referring to switching and changing worlds	<i>why do you think the poem ends then with that very brief world-switch?</i>	128

<i>switching of literary text-worlds with explicit use of text-world metalanguage</i>				
	World-repair/replacement	Discourse referring to instances where participants report a radical change in text-world conceptualisation	<i>it changes to a completely different image and sort of changes the meaning of the text to me</i>	12
Metalinguistic discourse	Metalinguistic explanation	Discourse referring to the explanation of linguistic concepts	<i>I just want to clarify that the world-switches don't just have to be a time switch it can be other things a setting or a place</i>	106
<i>Discourse referring to metalinguistic explanations or analyses</i>	Grammatical analysis	Discourse referring to the application of grammatical concepts as an analytical tool	<i>well there's a verb in the second paragraph that says stagger and that verb shows how the speaker is now quite old and fragile so he really wouldn't be able to swing him anymore like he does in the first text-world</i>	225
	Metalinguistic metaphor	Discourse referring to metaphors where the target domain is metalinguistic in nature	<i>we have this transfer of energy from the bird songs to the sky to the sun and that's mirrored in the way that the clause structure changes</i>	36
Reader response	Efferent response	Discourse referring to where the focus is on what will happen after the reading event	<i>at the end of this unit we will do a test and we'll see how you use this terminology which is why I'd like you to write them down</i>	13
<i>Discourse referring to reader's responses to literary texts</i>	Resistant response	Discourse referring to resistant readings or the rejection of literary linguistic ideas	<i>it isn't really a poem which resonates with me</i>	17
	Cognitive I-statements	Discourse referring to I-predicate statement structures	<i>I think it shows how (.) quick time goes when you're a child and you just don't notice it until you get really old</i>	290
	Meta-reading discourse	Discourse referring to where participants discuss reading	<i>why do we read? why do we bother doing it?</i>	100
Teacher led discourse	Instruction for activity	Discourse referring to instructions and questions	<i>I want you to discuss with the people next to you what memories and feelings does this image create for you?</i>	279
<i>Discourse referring to where the teacher holds the conversational floor for an extended period</i>	Evaluative feedback	Discourse referring to evaluative feedback	<i>ok so I completely see what you are saying there</i>	245

<i>of time</i>	Request for feedback or elaboration	Discourse referring to requests for initial or elaborated feedback	<i>ok but why are they staggering at this point in the poem?</i>	491
	Personal response prompt	Discourse referring to the encouragement of a personal response	<i>does this image trigger a memory for you at all?</i>	82
Mimetic reading <i>Discourse referring to where readers respond to fictional events as if they were possible or real</i>	Projection and immersion	Discourse where readers appear to conceptually project or immerse themselves into a fictional world	<i>that's my dad and then that is me and he's getting I'm getting twirled like swung around</i>	77
	Simulation and mind-modelling (including hypothetical reported discourse)	Discourse where people simulate the voices or minds of fictional characters.	<i>maybe the father thought that he was dying and wanted to tell him everything</i>	161
Collaborative world-building <i>Discourse referring to where participants construct meanings of literary texts in a collaborative nature</i>	Cumulative talk	Discourse characterised by repetitions, confirmations and elaborations	<i>oh ok so for you it was about the pronouns? // yeah</i>	188
	Disputational talk	Discourse characterised by the use of short negated statements	<i>no it is definitely not that</i>	11
	Exploratory talk	Discourse characterised by hypothetical and conditional statements and subordination	<i>I don't really think of it as regret I think of it more as like he wishes that he still that life was like the memories that he talks about</i>	273
Writing <i>Discourse about the writing process</i>	Instructions for writing	Discourse characterised by teachers instructing students about the writing process	<i>and what I want you to do is to produce a version of the poem yourself which includes negation</i>	20
	Self-reported writing	Discourse where participants report on their own writing and the choices they made in the writing process	<i>I decided to go with I am not there I haven't died because that means he's still alive and he shouldn't go to his grave and weep</i>	39
	Authorial intention	Discourse about authorial intention	<i>and why do you think the writer decided to do that?</i>	60

Appendix I: Coding framework for the interview dataset

PARENT NODE	CHILD NODE	DEFINITION	EXAMPLE	NO. OF REFERENCES
General evaluation of the text-world pedagogy <i>Discourse evaluating the text-world pedagogy in general terms</i>	Positive evaluation	Positive comments about the text-world pedagogy	<i>it's been brilliant (.) I've loved doing it</i>	31
	Negative evaluation	Negative comments about the text-world pedagogy	<i>sometimes the diagrams were a little bit confusing</i>	8
	Suggestions for changes	Suggestions for changing the text-world pedagogy	<i>I wonder if it would be interesting to do a lesson at the end where we just have a nice bit of poetry writing</i>	9
	Deploying the pedagogy elsewhere	Discourse referring to the pedagogy outside the intervention lessons	<i>what I can't wait is for me to be able to integrate it into my other lessons that to me is the really exciting thing</i>	4
Statement about specific principles of the text-world pedagogy <i>Discourse referring to specific aspects or principles of the text-world pedagogy</i>	Reader response, personal responses and the reading experience	Discourse about reader response and the pedagogy	<i>they're just commenting on their own reading experience and sharing the things that stood out to them</i>	25
	Language and grammar	Discourse about language and grammar and the pedagogy	<i>so the world-building term just helps to explain the grammar and the language patterns</i>	32
	Metalinguage	Discourse about metalinguage and the pedagogy	<i>I think the concept of textual attractors was really nice because it provided a more details way of explaining what students notice in a text</i>	26
	Dialogic learning and classroom talk	Discourse about dialogic learning, talk and the pedagogy	<i>I think this unit has really encouraged more talking more dialogue more conversation</i>	10
	Training in text world theory	Discourse about the training in text world theory and this impact upon the pedagogy	<i>they're about meaning making as we've been discussing so much during the training</i>	5
Recall about a specific classroom incident <i>Discourse referring to</i>	Reported discourse from a student	Discourse referring to students' speech, writing or thoughts	<i>I mean in the lesson on the Siegfried Sassoon poem students were talking about the verbs</i>	16
	Reported discourse	Discourse referring to teachers'	<i>but probably in that second lesson where I was most</i>	7

<i>a specific classroom incident from the intervention lessons</i>	from a teacher	speech, writing or thoughts	<i>confident and then they were all saying does the verb phrase exist and I'm going err</i>	
Statement about teacher identity and knowledge <i>Discourse referring to participants' professional identities, beliefs and subject knowledge</i>	Information about background and training	Discourse referring to teachers' background and subject specific training	<i>for me you know I didn't do an English language degree I did a straight literature degree and didn't do any language</i>	3
	Personal beliefs, fears, confidence and knowledge	Discourse referring to teachers' beliefs about English teaching	<i>it is what English teaching is I think or should be (.) it just sits so well with what I think the subject should be and what I should be doing</i>	28
Statement relating to broader curriculum or systemic issues <i>Discourse referring to the wider curriculum or broader educational issues and policy</i>	Content of the primary curriculum	Discourse referring to the primary curriculum content and policy	<i>having talked to primary teachers you do wonder what's happening at primary school they're sending kids here who can talk about what a noun phrase and a verb phrase is</i>	6
	Content of the secondary curriculum	Discourse referring to the secondary curriculum content and policy	<i>well I think with the new GCSE there is definitely a bigger focus on language on word classes nouns adjectives etcetera</i>	6

Appendix J: Field note guide for intervention lessons

Lesson:

Date:

Teacher:

General observations and impressions of the lesson:

Any other points of interest or aspects to follow-up with participants:

Broad theme	Significant moments
Text-world metalanguage	<ul style="list-style-type: none">• Teacher explanation and mis/understanding• Student explanation and mis/understanding• Student applications in literary analyses
Reading	<ul style="list-style-type: none">• Explicit talk about the reading experience• Use of text-world concepts to account for the reading experience (e.g. the discourse-world)
Grammar	<ul style="list-style-type: none">• Explicit moments of grammatical analyses• Use of text-world concepts to account for the grammar of texts (e.g. text-world; foregrounding; world-builder)
Talk	<ul style="list-style-type: none">• Moments of particularly rich classroom discussion• Teacher-led discourse• Student-led discourse

Appendix K: Example of completed field note guide

Lesson: World-building - Lesson number 2
 Date: 10 May 2018
 Teacher: Rosie

General observations and impressions of the lesson: Students first introduced to w-bing concept - sampling with ease.

Broad theme	Significant moments
Text-world metalanguage Gestural metaphor is really interesting and worth looking at; (building blocks)	<ul style="list-style-type: none"> Teacher explanation and mis/understanding Rosie clearly introduced concept and recap from last lesson - Student explanation and mis/understanding Students seeing using w-b concept easy? Student applications in literary analyses <p>Some decontextualised applications at times.</p>
Reading Metaphor - reflection? Is 'meta-textworlds' a know to n?	<ul style="list-style-type: none"> Explicit talk about the reading experience <p>Lots here - especially in the activity where they inferred and filled the gaps in reading.</p> <ul style="list-style-type: none"> Use of text-world concepts to account for the reading experience (e.g. the discourse-world) <p>Students were drawing on this - even though they might not see it. R really clear I think at this.</p>
Grammar Talk to R about this	<ul style="list-style-type: none"> Explicit moments of grammatical analyses <p>Some - esp. in nouns?</p> <ul style="list-style-type: none"> Use of text-world concepts to account for the grammar of texts (e.g. text-world; foregrounding; world-builder) <p>Yes - see discussion with J's group. Although some decontextualised analysis.</p>
Talk Students want to talk about this...	<ul style="list-style-type: none"> Moments of particularly rich classroom discussion <ul style="list-style-type: none"> Teacher-led discourse <p>generally in explanations.</p> <ul style="list-style-type: none"> Student-led discourse <p>Lots - especially when students</p>

talking about DW knowledge - particularly experiential knowledge. Intertextuality; internet connections etc.

Appendix L: Interview guide

Broad theme	Broad interview questions and points for exploration
Demographics	<ul style="list-style-type: none"> • How many years have you been teaching English and what is your background? • Would you say you identify as either a ‘language’ or ‘literature’ teacher, and if so, why? • Did you study, or currently studying for, an English-related degree at university? • Did your studies include any aspects of linguistics or stylistics?
Context and curriculum	<ul style="list-style-type: none"> • Has the renewed emphasis on grammar on the KS2/KS3 curriculum affected your teaching practice at KS3? • What about GCSE? Have the new requirements at KS4 affected your teaching practice at KS3, in terms of integrated language-literature work? •
The text-world pedagogy generally	<ul style="list-style-type: none"> • What would you suggest are some of the advantages of the text-world pedagogy? • And the disadvantages? • What has been the ‘feeling’ of delivering the pedagogy? • How do you feel about the usefulness or value of the text-world metalanguage?
The text-world pedagogy and reading	<ul style="list-style-type: none"> • How, if at all, has the text-world pedagogy affected the way you think about classroom reading? • What benefits, if any, does a text-world approach to the teaching of reading offer?
The text-world pedagogy and grammar	<ul style="list-style-type: none"> • How, if at all, has the text-world pedagogy affected the way you think about the teaching of grammar? • What benefits, if any, does a text-world approach to the teaching of grammar offer?
Professional identity	<ul style="list-style-type: none"> • How has the involvement in the intervention affected your own professional identity, if at all? • What will you take from being involved in the study?

Appendix M: Screenshots of NVivo coding

