

Open Research Online

The Open University's repository of research publications and other research outputs

Exploring the out-of-school writing practices of three children aged 9 - 10 years old and how these practices travel across and within the domains of home and school

Thesis

How to cite:

Chamberlain, Elizabeth May (2015). Exploring the out-of-school writing practices of three children aged 9 - 10 years old and how these practices travel across and within the domains of home and school. EdD thesis The Open University.

For guidance on citations see [FAQs](#).

© 2015 The Author

Version: Version of Record

Copyright and Moral Rights for the articles on this site are retained by the individual authors and/or other copyright owners. For more information on Open Research Online's [data policy](#) on reuse of materials please consult the policies page.

oro.open.ac.uk

Elizabeth May Chamberlain

BA Hons (Brighton), Dip Psych (Open University), MA (Sussex)

*Exploring the out-of-school writing practices of three children aged
9 - 10 years old and how these practices travel across and within
the domains of home and school.*

Doctor of Education (EdD)

30th January 2015

TABLE OF CONTENTS

ABSTRACT	i
ACKNOWLEDGEMENTS	iii
CHAPTER ONE – INTRODUCTION	1
CHAPTER TWO – LITERATURE REVIEW	7
2.1 Introduction	7
2.2 Writing	8
2.2.1 Conceptualisations of writing	8
2.2.2 Writing as part of everyday literacy practice	11
2.2.3 Writing as situated social practice	12
2.3 Middle primary phase children as writers	14
2.4 Domains of influence on children’s writing	18
2.4.1 Domain exchange	19
2.4.2 Out-of-school writing	20
2.4.3 Writing at home	20
2.4.4 Education policy and writing	24
2.4.5 Writing at school	26
2.5 Exploring the gap between home and school writing practices	31
2.5.1 Ecological systems theory	32
2.5.2 The influence of places and spaces	36
2.5.3 Writing in the borderlands	37
2.5.4 <i>Sub rosa</i> writing practices	39
2.6 Summary	41
CHAPTER THREE - RESEARCH METHODS AND METHODOLOGY	43
3.1 Introduction	43
3.2 Methodological position	43
3.2.1 Defining the problem	45
3.2.2 Case study methodology	46
3.3 The pilot study	48
3.4 The main study	49
3.4.1 The Research Questions	49
3.4.2 Research contexts	50
3.4.2.1 Research design	50
3.4.2.2 Children as researchers	51
3.4.2.3 Participants	52
3.4.2.4 Time frame	53
3.4.2.5 Settings	54
3.4.3 Reflexivity and the researcher	56
3.4.4 Ethical considerations	56
3.5 Reliability and validity	59
3.6 Data collection methods	60
3.6.1 Field notes	61
3.6.2 Conversations	62
3.6.2.1 Home conversations	62

3.6.2.2 School conversations	63
3.6.3 Teacher interviews.....	63
3.6.4 Parent interviews	64
3.6.5 Artefacts both kept, created and captured.....	64
3.6.6 Observations	65
3.6.7 Video and photographs.....	67
3.7 Data analysis	68
3.7.1 Thematic analysis.....	68
3.7.2 The use of Computer-Assisted Qualitative Data Analysis Software.....	69
3.7.3 Final data set.....	70
3.7.4 Phase One: Familiarisation of data	72
3.7.5 Phase Two: Generating initial codes	74
3.7.6 Phase Three: Searching for themes	77
3.7.7 Phase Four: Reviewing themes	82
3.7.8 Phase Five: Defining and naming themes	86
3.8 Summary.....	88
CHAPTER FOUR - FINDINGS	90
4.1 Introduction	90
4.2 The children's mini-biographies.....	92
4.2.1 Milly	92
4.2.2 Sid	93
4.2.3 Simon	94
4.3 The themes	94
4.4 Places, spaces and local customs	95
4.4.1 Home writing places and spaces.....	97
4.4.1.1 Milly	97
4.4.1.2 Sid.....	101
4.4.1.3 Simon	103
4.4.2 Writing for school, at home	106
4.4.3 School writing places and spaces.....	110
4.5 Text souvenirs and local decisions	114
4.5.1 Text design	117
4.5.1.1 Milly	117
4.5.1.2 Sid.....	121
4.5.1.3 Simon	124
4.5.2 Cultural clashes	128
4.5.3 <i>Sub rosa</i> practices	131
4.6 Domain exchange and transaction.....	135
4.6.1 Notions of travel	136
4.6.2 Travelling skills and styles	139
4.6.3 Travelling artefacts.....	147
4.6.4 Children as travelling writers	151
4.6.5 Negotiating school writing tasks.....	152
4.7 Summary.....	157
CHAPTER FIVE – DISCUSSION	158
5.1 Introduction	158
5.2 The nature of children's out-of-school writing practices	159

5.2.1 Sociocultural affordances	160
5.2.1.1 Defining the home domain	161
5.2.1.2 The affordances of local resources	162
5.2.1.3 Favourite destinations	163
5.2.2 Versatility of writing practices	164
5.2.2.1 Well-travelled text designers	165
5.2.2.2 Local interactions	168
5.3 Conceptualisations of writing	169
5.3.1 Defining writing.....	170
5.3.1.1 Parallel explanations across, and within, domains	173
5.3.2 Revelations through private practice.....	175
5.3.3 The role of the researcher in influencing private practice.....	176
5.4 Domain exchange and transformability	177
5.4.1 Geographical and metaphorical travel.....	178
5.4.1.1 Souvenir collectors.....	179
5.4.1.2 Recursive relationships	180
5.4.2 Boundary crossing.....	182
5.4.2.1 Cultural exchange	183
5.5 Summary.....	185
CHAPTER SIX - CONCLUSION	186
6.1 Introduction.....	186
6.2 Re-conceptualisation of children’s writing practices	187
6.2.1 A mesosystem model of domain exchange	189
6.3 Methodological conclusions	193
6.3.1 Limitations of the research approach	193
6.3.2 Limitations of the dataset	194
6.4 Methodological contributions	196
6.4.1 Promoting middle-phase childhood as a period of research interest.....	196
6.4.2 Developing writing conversations.....	197
6.4.3 Respecting confidentiality.....	197
6.5 Policy implications and Continuing Professional Development recommendations	199
6.5.1 Policy implications	199
6.5.2 CPD recommendations	201
6.6 Conclusion	202
BIBLIOGRAPHY.....	204
APPENDIX A DATA COLLECTION TOOLS AND TIME-LINE.....	217
APPENDIX B INTERVIEW SCHEDULES.....	219
B.1 HOME INTERVIEW SCHEDULES	219
HOME VISIT 1	219
HOME VISIT 2	220
HOME VISIT 3	220
B.2 TEACHER VISIT INTERVIEW SCHEDULE.....	222
B.3 PARENT INTERVIEW SCHEDULE	224
APPENDIX C PILOT PROJECT SCHOOL OBSERVATION CHECKLIST.....	225

APPENDIX D EXAMPLE OF ELECTRONIC FIELD NOTES	226
FIELD NOTES – SID	226
APPENDIX E ETHICS.....	228
PERMISSION AND INFORMATION LETTERS	228
APPENDIX F MILLY’S ISLAND GAME MAP	232
APPENDIX G – EXAMPLE OF SCHOOL OBSERVATION WRITE-UP.....	233
APPENDIX H THEMATIC ANALYSIS.....	235
H.1 EXAMPLE OF PHASE ONE THEMATIC ANALYSIS: POINTS OF INTEREST, ALL CHILDREN	235
H.1.1 EXAMPLE OF PHASE ONE THEMATIC ANALYSIS: POINTS OF INTEREST, LINKED TO RESEARCH QUESTIONS.....	237
H.2.1 EXAMPLE OF PHASE TWO THEMATIC ANALYSIS: CODE PRESENT	240
H.2.2 EXAMPLE OF PHASE TWO THEMATIC ANALYSIS: PACKED CODE CLOUD AND ASSOCIATED EXCERPTS EXAMPLES	241
H.2.3 EXAMPLE OF PHASE TWO THEMATIC ANALYSIS: CAPTURED BETWEEN VISIT AND COLLECTED VISIT WRITING.....	242
H.2.4 PHASE TWO THEMATIC ANALYSIS: EXAMPLE OF PHOTOS AND SNAPSHOT ANALYSIS.....	244
H.3.1 PHASE THREE THEMATIC ANALYSIS: CODE APPLICATION.....	248
H.3.2 PHASE THREE THEMATIC ANALYSIS: CODE CO-OCCURRENCE	249
H.3.3 PHASE THREE THEMATIC ANALYSIS: FIVE-STEP PROCESS.....	250
H.4 EXAMPLE OF PHASE FOUR THEMATIC ANALYSIS: HEADINGS AND ASSOCIATED DATA.....	252
APPENDIX I ANNOTATED DATA SET.....	255

TABLE OF FIGURES

Figure 2.1 Diagrammatical representation of Bronfenbrenner’s Ecological framework	33
Figure 3.1 Phase Three: Searching for themes – Packed code cloud.....	76
Figure 3.2 Phase Three: Searching for themes – Thirteen main codes.....	80
Figure 3.3 Phase Three: Searching for themes across thirteen main codes	80
Figure 3.4 Phase Three: Searching for themes - Candidate themes	81
Figure 3.5 Phase Four: Reviewing themes – Candidate themes, codes and sub-codes.....	84
Figure 3.6 Final mind map showing represented main codes in the transcripts (in red) ...	87
Figure 4.1 Milly, HV4, Milly’s warning poster	97
Figure 4.2 Milly, HV4, Writing with family members.....	98
Figure 4.3 Milly, HV4, Designer magazine front cover.....	99
Figure 4.4 Milly, HV4, Designer magazine additional pages	100
Figure 4.5 Milly, HV4, Garden writing.....	100
Figure 4.6 Milly, HV4, Creating Grandma’s card	101
Figure 4.7 Sid, HV3, Home writing places	103
Figure 4.8 Simon HV2, Home places for writing	104
Figure 4.9 Simon, Parent Visit 1, Kitchen space for writing	105
Figure 4.10 Simon, HV3, Fire Safety writing lying on the floor	105
Figure 4.11 Milly, HV4, Kumon maths practice.....	107
Figure 4.12 Milly, HV4, Interaction with text construction.....	108
Figure 4.13 Simon, HV2, Positioning for home writing.....	109
Figure 4.14 Milly, HV3, Deforestation fact file.....	117
Figure 4.15 Milly, HV4, Pigeon poem on the kitchen noticeboard	119
Figure 4.16 Milly, HV4, Grandma’s card	119
Figure 4.17 Milly, HV2, Easter holiday travel agent play	121
Figure 4.18 Milly, SV1, Islands in the Snow storybook	121
Figure 4.19 Sid, HV2, Japanese script writing	123
Figure 4.20 Sid, HV2, Google capture	123
Figure 4.21 Simon, HV3, Charles Drew PowerPoint.....	125
Figure 4.22 Simon, SV2, Narrative writing as statement	127
Figure 4.23 Milly, HV4, Tangled advert.....	128
Figure 4.24 Sid’s self-selected worst writing	130
Figure 4.25 Sid, HV3, Phone number book	134
Figure 4.26 Milly, HV3: Easter homework patchwork tasks	137
Figure 4.27 Milly, HV4: Pardy the giraffe mind map.....	138
Figure 4.28 Milly, HV4, Doodles on the restaurant tablecloth	139
Figure 4.29 Simon, HV2: iSPACE and story writing	140
Figure 4.30 Simon, HV3: China PowerPoint.....	141
Figure 4.31 Sid, HV3, Cracking the password code for Club Penguin	144
Figure 4.32 Milly, HV2, Easter holiday travel agent play	146
Figure 4.33 Simon, SV1, <i>Elephant Documentary</i>	147
Figure 4.34 Simon, Teacher Visit1, <i>Elephant Documentary</i> film clip	148
Figure 4.35 Milly, HV2, Milly’s island map	149
Figure 4.36 Milly, HV3, Easter holiday humour in Milly’s writing.....	155
Figure 6.1 Emphasising the mesosystem system - a diagrammatical representation of ecological systems theory.....	190

Figure 6.2 Re-conceptualising the mesosystem system adapted from Bronfenbrenner
(1986).....191

TABLE OF TABLES

Table 3.1 Timeframe of home and school visits	54
Table 3.2 National performance indicators for 2012/2013	55
Table 3.3 Data tools linked to Research Questions	61
Table 3.4 Final data set on completion of the data collection.....	71
Table 3.5 Phase One: Familiarisation of Data - Points of interest linked to Research Questions	73
Table 3.6 Phase One: Familiarisation of data – Division of main codes into sub-codes	75
Table 3.7 Example of Phase Two – Generating initial codes: Captured between visit and collected visit writing.....	77
Table 3.8 Example of Phase Two – Generating initial codes: Photos and snapshot analysis	77
Table 3.9 Phase Three: Searching for themes - Code application.....	78
Table 3.10 Phase Five: Defining and naming themes – Definition of the candidate themes	86
Table 4.1 Dataset for <i>Places, spaces and local customs</i>	96
Table 4.2 Dataset 2 for <i>Places, spaces and local customs</i>	96
Table 4.3 Defining the new theme.....	114
Table 4.4 Original dataset for <i>Text fragments and souvenirs</i>	115
Table 4.5 Original dataset for <i>Text interaction and intention</i>	115
Table 4.6 Final dataset for <i>Text souvenirs and local decisions</i>	116
Table 4.7 Milly, SV1, Writing examples shared by Milly’s teacher	120
Table 4.8 Dataset for <i>Domain exchange and transaction</i>	135
Table 4.9 Comparisons between children as writers and pupils as writers	151

ABSTRACT

This study explores the writing practices of children aged 9-10 years across the settings of home and school. It examines the nature of the out-of-school writing practices of three case study children, within and across these domains. Additionally, it seeks to understand the children's relationship with writing and considers if and how their writing practices travel across both domains.

In examining home and school writing practices, the study took a sociocultural perspective underpinned by Bronfenbrenner's (1979) ecological systems theory framework. A review of the relevant literature led to the utilisation of a multimodal definition of writing and the framing of the research as a qualitative, bounded case study within an interpretive, iterative enquiry. The principal research methods were the collation of the children's writing artefacts, together with video and photographic footage of in-action practices in home settings, school observations and writing conversations.

The findings reveal the ways in which these developing young writers engaged and interacted with writing differently in both settings. The trajectory of writing practices across home and school are seen to be in a recursive relationship through the transformation of writing events from one setting to another. Three key themes developed and are presented as metaphors of travel: Places, spaces and local customs; Text souvenirs and local decisions; and Domain exchange and transaction. These themes indicate the range and versatility of the children's home writing practices. They highlight the complexity in characterising a shared definition of writing across domains.

On the basis of the data, the study argues for teachers to be more aware and welcoming of children's home writing practices in classroom activities. In so doing, teachers would be better able to build on these experiences, leading to new and shared ways of conceptualising writing in English primary classrooms. Finally, the study considers avenues for future research.

ACKNOWLEDGEMENTS

I am immensely proud of this study in terms of the work, learning and the development in my confidence as a writer and a new researcher. My intention has always been to best honour the experiences of the three children in this study and, even when I thought the hill was too steep to climb, a transcript or piece of writing would catch my eye and remind me of the need to share their experiences. A very big thank you to Milly, Simon and Sid for the time they spent with me and for their generosity in allowing an unknown researcher to come into their homes and classrooms. I hope I have done justice to your experiences as young and talented writers.

This study has not taken place in isolation and I am, of course, grateful to my friends and family for knowing when to ask how the writing was going and when best to change the subject. I am appreciative of the friendship and professional mentoring shown by my colleagues Naomi Flynn and Judith McCullouch; it is not said lightly that without sharing the experience with Judith, I would not have reached the end.

I am indebted to my supervisors. Thank you, Dr Chris Walsh, for ensuring that the Australian link was pursued and introducing me to ideas and authors who otherwise would have remained hidden from view. It was a privilege to be supervised by Professor Teresa Cremin; I am immensely grateful for her innate ability in knowing when to push through the self-confidence barrier and when to trust me. The patience and generosity she has shown over the last four years is hopefully repaid.

Finally, to my mum and dad who would have loved having a doctor in the family.

CHAPTER ONE – INTRODUCTION

This research is the result of a continuous and professional curiosity into children's writing lives beyond school and builds on my background as a primary school teacher and a teacher educator. More specifically, the interest lies in the relationship pupils have with their writing in the classroom and through home writing practices often evidenced in writing artefacts shared with their teachers. Added to this, it is my belief, as a teacher educator, that student teachers need to develop a rich pedagogical knowledge of writing with the aim of becoming writing teachers, rather than teachers of writing (Bearne, 2002). This has been successfully argued in recent years with regards to teachers as readers (Cremin et al., 2009). In practice, this means fostering both students' and practising teachers' interest in developing an understanding of the complex nature of writing, whilst appreciating the social practices at play in the lives of the developing writers.

The starting point for the specific research undertaken originates from a small-scale study involving conversations with a group of six primary-aged children aged 8 and 9. The children's class teacher randomly selected a focus group with the original aim of exploring their attitudes towards writing. Mid-way through the group discussion, one strand of inquiry energised the conversation; talk centered on writing completed at home. All six children talked about some form of home writing practice they engaged with; examples ranged from story writing to writing captured in notebooks through to writing topics created on the computer. When asked to recount a favourite piece of writing, all drew on writing completed at home.

The experience highlighted for me that children in the middle primary years do write and enjoy writing. However, there exists a national anxiety around falling writing standards, which often leads to a polarisation between attainment in writing at school, being pitched against writing for enjoyment. In addition, the predominance of this attitude is often reflected in large national surveys which highlight that those who struggle with writing say they enjoy it less (Clark and Douglas, 2011). Despite this divergence, the evidence about writing standards in England suggests a year-on-year improvement in end of stage writing Standard Assessment Tasks (SATs), rising from 67% in 2009 to 85% in 2014 (DfE, 2014). Therefore, this research moves away from the high-stakes testing culture as the benchmark for children's writing experiences, and the apparent value placed on *schooled writing* (Cook-Gumperz, 2006), and contrasts it with children's private worlds of out-of-school text creation. In so doing, the study attempts to learn more about the nature of children's out-of-school writing experiences and contribute to teachers' subject knowledge leading to a new knowledge of writing pedagogy for primary-aged pupils.

Much has been written about young children's interaction with mark-making and early writing, for example, Dyson (2009); Pahl (2001; 2007); Rowe (2009) and Rowe and Neitzel (2010), and the writing practices of those at the end of the age range focussing on adolescent writers, for example, Boscolo (2009); Maun and Myhill (2005) and Moss (2009). However, this focus on the two extremes of *childhood* negates the role that writing plays in the lives of children who have passed through the early years and have established identities as writers in their own right (Dyson and Dewayani, 2013); those in the middle primary years.

The research is framed within a sociocultural framework, which reflects the importance of both the culture and context of the writing activity and their 'principal roles' in children's learning and thinking (Rojas-Drummond et al., 2008; Razfar and Gutierrez, 2003; Goos et al., 2002). The study's research design reflects the notion of writing as situated social practice; it was enacted through visiting the children in the context of their home and school communities. A case study approach was adopted in order to develop a rapport with the children in both domains with the aim of observing them as 'active social agents' (Edmond, 2005:124) of their own writing practices and experience.

This inquiry takes the position that a possible space exists between the writing children do at school and the writing they do at home and that. In documenting the experiences of three children, it will be possible to theorise and exemplify the ways in which their practices travel across domain boundaries. The aim is to highlight for teachers the potential not only to explore but also to build on this intersection, leading to new and shared conceptualisations of writing in English classrooms. In so doing, to contribute to broader debates about the role of writing in the lives of 21st century children.

Consequently, this research has a twofold aim. Firstly, it seeks to explore the nature of the writing practices of children aged 9 and 10, within and between the domains of home and school. Secondly, the research attempts to enlist the children as co-researchers through the collation of their own writing practices and the documentation of writing artefacts. Of further interest, it considers how the children draw on writing practices and events experienced in other settings, which may crossover to other domains.

In Chapter Two, the key debates around the field of writing are explored, together with a conceptualisation of writing practice as situated and social practice. Drawing on the New Literacy Studies (Street, 2003), writing is positioned as a key proponent in children's everyday lives and reference is made to key studies that discuss the home-school relationship of family literacy practices (Pahl and Burnett, 2013; Pahl, 2001). Furthermore, the role that the context of home and school plays will be explored through the ways in which writing is characterised in both domains. Bronfenbrenner's (1979) ecological systems theory will be introduced as the conceptual framework underpinning this study. Finally, the belief that writing travels between domains will be posited and explicated through the use of third space theory (Bhaba, 1994). This will reflect the notion that children's writing events, across and within the domains of home and school, can be best understood as reciprocal practices loitering at the borderlands (Anzaldúa, 1999).

Chapter Three outlines the methodological approach taken in the study and the need for a theoretical framing of this research to clarify the problem under investigation. This chapter has become the bedrock of the study. Having defended my position as a qualitative case-study researcher, I argue the value of case study as a methodology in its own right, rather than simply being perceived as one of a number of instruments in a researcher's toolkit. The research design and approach is discussed within the appropriate ethical framework required when working with children. The merits of the data collection methods of observations, interviews, conversations, video and photographs are also reviewed before an explanation of the methods in practice. The study uses a thematic analysis approach (Braun and Clarke, 2008), including the use of Computer Assisted Qualitative Data Analysis Software (Carcary, 2011). The thorough and rigorous approach taken throughout the data analysis was fundamental in contributing to

the researcher's knowledge of the analytical process, from which the new learning developed.

Chapter Four presents the three case-study children as individuals sharing common experiences, with their conceptions of and conversations about writing, in order to get as close to the experience for the reader as possible (Grbich, 2007; Hamel et al., 1993). A brief biography of the children and their immediate environments is offered before outlining the nature of their practices across and within the domains of home and school. The chapter is bound by the three themes identified from the research: *Places, spaces and local customs*, *Text souvenirs and local decisions* and *Domain exchange and transaction*. The notion of travel and domain exchange as a key finding is examined and, in particular, the transformability and commutability of children's writing practices.

Chapter Five further explores the findings within the context of the three research questions and sets out to answer them: What is the nature of the writing practices that children undertake out-of-school? How do children talk about and describe their out-of-school and in-school writing and what does this reveal about their conceptualisations of writing? Do children's writing practices travel between home and school and, if so, in what ways? In addition, the chapter reflects on the conceptual framework of the study and revisits the notion of ecological systems theory, with a focus on the interactions at play within a meso-system model of writing pedagogy.

Finally, the conclusion will outline the key learning from the research and discuss the limitations of the findings within the context of its methodological framework. It will further seek to argue that the study contributes to the field of literacy knowledge by

offering practitioners a new role within the writing process: that of a tourist guide. By opening up passageways of practice between domains, young writers can guide, and be guided by, well-travelled practitioners who in partnership create collaborative and enhanced writing classrooms.

CHAPTER TWO – LITERATURE REVIEW

2.1 Introduction

An aspirational outcome of this study is to alert teachers to writing practices in which their pupils might be proficient in, and how children's out-of-school experiences might contribute to redefining what it means to be a young writer in 21st century classrooms. This study will, therefore, be framed within the notion that there is a need for society to redefine and reconsider what counts as literacy (Street, 2012: 217), and in this study's context, what constitutes as agreed definitions of writing practices.

This chapter is organised around three main themes. Firstly, current and historical conceptualisations of writing are considered, together with reflection upon the sociocultural nature of the study, referencing specifically the influence of Heath (1982), Street (1984) and Barton et al. (2000). The second theme documents the nature of writing in the different domains; reference is made to significant research projects, including those by Dyson (2009), Pahl (2001) and Marsh (2006), and reviews what is known about children's home writing practice. School practice is explored through professional literature and policy documents and studies by Brady (2009); Cook-Gumperz (2006); Bourne (2002). A further sub-section in this theme defends the study's choice of middle-phase primary pupils as participants worthy of research in a field often dominated by studies on young children or adolescents.

The final theme embeds the work within its conceptual framework of ecological systems theory (Bronfenbrenner, 1979), specifically as a 'meso' model of domain exchange and third space theory, with reference to the interplay between home and school.

2.2 Writing

The theory of how children learn to write and how they become successful writers remains under-researched when reviewed across the decades since the inception of formal school. It remains a relatively new area for empirical study (Myhill, 2005; 2001; Kress, 1994), and is particularly under-represented in studies in the home setting (Pahl, 2012). This supports the current study's key focus, namely the exploration of writing practices across and within the settings of home and school. The arguments for possible reasons for the lack of research about home writing is twofold: firstly, that appropriate methods of research are limited within the home setting, as it is hard to get, 'close enough' (Cairney, 2003: 94); secondly, that early writing research tends to use a narrow definition of literacy and one which frequently mirrors school literacy practice. Therefore, there is a need to broaden the way in which writing is conceptualised (Pahl, 2012; Cairney, 2003).

2.2.1 Conceptualisations of writing

This study utilises a multimodal definition of writing by Heath and Street (2008: 21) as, 'those events and practices in which the written mode is still salient yet embedded in other modes'. This is supported by the work of Vygotsky (1978) and his notion that as written language develops it becomes a complex and new form of speech, one which allows for meanings to be attached to signs and symbols. This in turn leads a blurring of

what constitutes a writing activity and one that may be categorised as drawing. For example, Larkin's (2010) study of early marking making found that young children did not register a difference between these activities because both involved using a pencil. Furthermore, Rowe (2009) posits that when young children author, they often combine semiotic systems such as talk, drawing, gesture and dramatic gesture, but she argues as children get older children they are more likely to see writing as separate from other forms of communication, as mirrored in the more dominant views of school writing.

Cremin and Myhill (2012) argue that writing is a deliberate act and one that has to be taught as shaping thoughts into words is complex and which requires the on-going internalisation of learning agency (Scheuer et al., 2009). Other conceptualisations of writing position it as a naturally occurring activity arguing that if children are merely surrounded by a print-rich environment and exposed to purposeful tasks and the appropriate conditions, they will learn to write (Baynham, 1995). Therefore, one aim of this study is to expose any differences in children's understanding of practices they engage with in home and school settings. This is important, as through the examination of written artefacts and in writing conversations with the children, it is hoped to reveal where the practices originate and to explore the ways in which, through their writing, 'personal and social histories [are] woven' (Kendrick and McKay, 2004:125).

In conceptualisations of writing at school, there is often a presumed, or dominant view of literacy, reflected in the 'autonomous' model (Brandt and Clinton, 2002:337), which positions it as a neutral construct applied across all contexts regardless of individual learners (Street, 2009:138). Such a model posits the view that it is only once they are

literate that individuals decide what to do with their literacy, therefore implying that children only play with or use language in ways valued by specific institutions. However, this is at odds with the notion of young children acquiring personal literacies beyond those defined by the boundaries of school (Rowe and Neitzel, 2010; Vygotsky, 1978).

The New Literacy Studies movement of the 1980s focussed its criticisms on this traditional or autonomous view, with its roots in Western forms of literacy, arguing that it led to a narrowing definition of literacy often at the expense of local, or out-of-school literacies, with its complementary rich cultural practices (Street, 2009; 2001; Moll et al., 1992; Heath, 1983). Thus, the argument was for a more, 'ideological' view (Street, 1984), one which recognised the multimodal nature of literacy and based on the local practices of communities. Therefore, moving away from the emphasis and privileging of 'school literacy' (Cook-Gumperz, 2006). However, polarising the literacies acquired in different settings and with which children need to participate, serves only to limit our understanding of such encounters, rather than focussing on the unique nature of children's interactions with their writing (Reder and Davilla, 2005). This study contends that there is value in investigating the ways in which writing events and practices travel and collide, across and within settings. The aim therefore, is to expose potential points of intersection where children craft new and hybrid writing practices appropriated and recontextualised within these 'communicative space(s)' (Dyson, 2001:35).

However, there is an argument that literacy *per se* cannot travel, as languages and contexts differ, and rather than literacy itself, it is only the intention of meaning which travels through, 'specific and shared modes' (Kell, 2006:165). However, this research will

argue that it is possible to document the way writing practices and writing artefacts do travel and successfully negotiate and intersect school and home boundaries, with meaning and intention intact. Furthermore, it will argue that a conceptualisation of literacy as, 'trans-contextual' (Brandt and Clinton, 2002) is appropriate, as this relocates the nature of writing away from a specific place. As the data from this study will reveal, writing practices and skills transcend settings and in the process of travel events are transformed, creating new and hybrid writing artefacts which reveal children's decision-making processes through their relationships with writing.

2.2.2 Writing as part of everyday literacy practice

In addition to understanding how writing is positioned within the sites of home and school, this study is concerned with how children use their writing and for what purpose (Hull and Schultz, 2002). This is furthered in the definition of literacy as a dynamic endeavour in that it, 'is primarily something people do; it is activity, located in the space between thought and text' (Barton and Hamilton, 2012: 3). However, whilst there is a warning against taking too local a view on literacy as, 'literate practices are not typically invented by their practitioners' (Brandt and Clinton, 2002: 338), this study will establish that children's writing experiences are built upon, altered and used outside original sites of engagement. Even very young children participate in activities which allow them to borrow and revise their early mark making and whilst these initial experiences may have been shaped by adults, it is the children who, 'contribute to the maintenance and transformation of these practices' (Gazkins et al, 1992 as cited in Dyson, 2009).

In documenting the linguistic and social practices of a small group of adolescent girls across home and school, the teenagers are presented as participating in writing practices in, 'multiple, overlapping and intersecting communities' (Georgakapoulou, 2007:9). Furthermore, the study highlights how the three friends share the rules and rituals of their lives in the context of story and that it is in the retelling that the narrative was transformed in response to their localised contexts. This notion of, 'inter-narrativity' (Georgakapoulou, 2007:35), will be exploited in the current study, as one aim is to explore the children's own accounts of text interaction. Furthermore, writing will be positioned as purposeful in the lives of children and reflected through sociocultural and situated identities where writing is framed as a mode of social or personal action (Rowell and Pahl, 2007; Prior, 2006).

2.2.3 Writing as situated social practice

This study positions writing as a socioculturally situated practice, where the specific contexts of home and school and their associated cultures play, 'principal roles' (Rojas-Drummond et al., 2008; Razfar and Gutierrez, 2003; Goos et al., 2002). Thus, writing is situated; it is located in a particular point in time, in a specific space surrounded by the influence of context and of others. The term *domain* is appropriated from the work of Barton et al. (2000), as it best describes children's everyday literacies occurring across multiple sites of the home, school and community settings. In particular,

Domains, and the discourse communities associated with them, are not clear-cut, however: there are questions of the permeability of boundaries, of leakages and movement between boundaries, and of overlap between domains. (p.11)

This current study reflects the notion that literacy practices are more usefully understood as existing in the relationships between people, within groups and communities, rather than as a set of skills 'residing' in individuals (Barton et al., 2000). However, whilst Street (1984) agrees that literacy practices are what people do with literacy, he argues that such practices are not observable units of behaviour but are best understood as being embedded in the ways people talk about their literacy and what they do with it. The term *practice* was first put forward by Scribner and Cole (1981) following an extended ethnographic study of the syllabic writing systems in Liberia. Their study sought to understand how and why the writing of the Kai became so important and widespread during the 19th century, a time not typically characterised by literacy. What they determined was that it was the combination of technology, knowledge and skills, which was of specific importance to the community. In a literacy context this translates as, 'a set of socially organised practices, which make use of a symbol system and a technology for producing and disseminating it' (Scribner and Cole, 1981:236). However, the research also made the point that just knowing about literacy, in the context of being able to read and write was not sufficient in itself, as the engagement with literacy requires the application of knowledge for specific purposes in specific contexts.

Furthermore, Barton et al. (2000:8) also suggest that literacy is best described as a set of social practices, inferred from events and mediated by written texts. Whilst this statement suggests a static interaction with literacy, Dyson (2000) posits that events are, 'energised by particular purposes' (p.51). Therefore, the current study explores the nature of the children's writing practices across home and school and attempts to explore

specific writing events demonstrated through the collection and documentation of specific writing artefacts.

Finally, the study posits that whilst for many children writing occurs within a community of practice, conceptualised principally by the expectations of school writing, writing practices and skills rarely remain within one setting and instead, 'existent texts intermingle to create new ones' (Rojas-Drummond et al., 2008: 180). Therefore, the aim is not to polarise home and school practices but to explore the relationship the children have with their writing across, and between, the two domains.

2.3 Middle primary phase children as writers

The study explores the writing practices of three children aged 9 and 10, in the middle phase of primary schooling. Whilst there are a number of studies that focus on children in the early years (Rowe and Neitzel, 2010; Dyson, 2009; Rowe, 2009; Pahl, 2007; 2001) and others which focus on students in secondary school (Boscolo, 2009; Moss, 2009; Maun and Myhill, 2005), arguably less research has been undertaken about children in the middle phases of primary education. Both Bronfenbrenner (2005) and Rogoff (2003) note that in terms of human development, the time from birth to 7 years and the adolescent years are considered most significant. Within these two major life periods, children use language in a self-definitional way supporting their stages of development; in early childhood they begin to discover how the world is organised, whilst in adolescence teenagers learn about who they are and how they fit into the world (Williams, 1996). However, it is in the middle years of primary education, a time when children are

considered successful readers and writers, that it is assumed that they will continue to use literacy for the rest of their lives (Vacca, 2000:9, as cited in Glenn Paul, 2004).

An action research project into raising boys' achievement in writing noted that it was those in middle primary classrooms who reported as having the most gains, with self-reporting responses to the question, 'Do you enjoy writing?' rising from 75% to 100 % UKLA (UKLA, 2004). This, coupled with an increase in confidence and motivation, led to boys holding more positive attitudes towards writing, which was then reflected in higher teacher assessments of their written work (UKLA, 2004). However, this contrasts with a study across eight schools of children aged 8 to 10, who shared not only negative attitudes about writing, but also anxieties about writing (Grainger et al., 2005).

Nonetheless, in more recent national surveys of schools in England, children in the middle and upper primary classrooms say that they enjoy writing more than students in secondary classrooms do. Whilst in recent years, this figure for younger pupils has increased, the responses from secondary-aged pupils remain static, even though some of these same children would have responded positively in their previous primary years (Clark, 2012). However, whilst the report engages over 3, 000 young people aged between 8 and 13, as a school-completed and questionnaire-based survey, the difference in responses across the age range may indicate that the younger pupils responded in ways that reflected their teachers' expectations.

One argument explaining the apparent lack of empirical studies involving younger pupils in interview-based studies is that they are both time-consuming and often take place at school. This in turn, leads to a narrow definition of writing in studies and one which often

mirrors school literacy; the challenge lying in the lack of available access to children's home writing practices (Cairney, 2003). This methodological paradox is reflected in a study of 106 young writers aged between 6 and 9, across nine primary schools in London, which determined that those identified as 'reluctant' writers in school, when asked if they wrote at home, often admitted to writing across a range of genres (Gardner, 2013). However, the majority of the data was collated from the children's responses to four general questions, of which two required affective responses, most specifically about the children's feelings towards writing, with only one question asking if they wrote at home. Whilst the London schools' study aim was to explain the apparent discontinuity in writing behaviours across home and school, it acknowledges the limitations of the chosen methodology in that the children were only required to respond 'if' they wrote at home, rather than 'what', or 'how often', or 'for what purpose'. It is one of many studies, which attempt to address issues of home writing whilst being located in a school setting (Brady, 2009; Merisuo-Storm, 2006; Moinian, 2006). The key criticism of such studies being, that asking children about their writing within the school setting, leads to responses which may reflect what they feel is apparently valued by the questioner and reflect a notion of 'schooled writing' (Knobel and Lankshear, 2003). Consequently, the understanding about the child as a whole or complete writer is limited; it may parallel a school-lens perspective and reflect a particular discourse for writing captured at a specific point in time of government policy and pedagogic agendas.

Furthermore, there is a practical reason underpinning the current study's focus on middle primary-aged children. As children move into the final two years of primary education, there is a greater emphasis on the expectations of national assessment tasks and,

therefore, there are benefits to researching with children in younger year groups who may experience less external pressure in the context of a performativity culture (Troman et al., 2007).

Whilst there are differences as to what children are considered able to do as writers across the middle phases of primary education in terms of the design and structure of writing events (Sharples, 1999; Perera, 1990; Calkins, 1983) there is apparent agreement amongst the authors that this is a time when a learning shift occurs. Calkins (1994) argues that, whilst there are no developmental stages in literacy learning, there is a need for a 'road map' of how children change as writers. At the age of 8 or 9, she asserts that children are able to stop and look ahead at the *what next* of their writing, their writing is characterised by a 'chainlike' quality often presented as a step-by-step process in sequencing events (Calkins, 1994: 85). However, this observation has its roots in the Writers Workshop approach and, therefore, may be a direct result of the structured workshop approach rather than a valid critique of the young writers' capabilities (Lensmire, 1998).

Sharples (1999) argues that the ability to stop and reflect on the current state of the task requires an 'engaged' writer, one who has been able to devolve their full mental resources to transform, 'a chain of associated ideas into a written text' which he claims happens when a child is aged around 11 (p.7). He argues that at the younger age of 7, children are able to write confidently in a 'storybook' genre, but they are not engaged writers as they are unable to, 'think with the text rather than about it' (p.17). Prior to the age of 10, he argues that children either recite the text or indicate where they are having

problems and it is not until the age of 11 that children's writing demonstrates a more reflective and controlled quality. This in contrast to a longitudinal study of young writers which established that it is at the earlier age of 9 when children's attention turns away from the physical task of writing to one focussed on the possibilities of trying out new vocabulary and constructions of language patterns (Kroll, 1981, as cited in Perera, 1990).

Bereiter and Scardamalia (1987) define these novice writers as, 'knowledge tellers', as opposed to the older expert writers who use knowledge transforming strategies characterised by self-regulation and engagement with their writing. The notion of self-regulation, in terms of being able to reflect on writing choices, appears to be of fundamental importance in the development of young writers (Fisher et al., 2010; Ferrari et al., 1998) and will, therefore, be of interest for this current study when exploring the children's interactions with, and intentions behind, their writing. The emerging data suggests that rather than being a plateau of writing development, middle-primary children provide a point of research interest and one where interpretations of practice are explored and explained.

2.4 Domains of influence on children's writing

One of the consistent themes in the development of the Research Questions for this current study has been to establish the nature of the writing events children choose to engage with across and within the key *domains* they inhabit (Barton et al., 2000), which this study characterises as the domains of home and school. As previously discussed, whilst home and school are presented as separate domains, the intention was always to

locate the research at the point of potential intersection of the two domains, and to explore the ways in which writing skills and artefacts travel back and forth, or remain and settle. In utilising Dyson's (1993) notion of, 'multiple social worlds', this research examines how the case study children meet and negotiate these intersections reflected in three specific spheres of existence: the official or school domain; the sphere of peer influence (through friends and classmates); and the home domain.

2.4.1 Domain exchange

Whilst research into home and school literacy practices has attempted to explore the relationship between the two domains, it has largely focussed on the experiences of younger children (Knobel and Lankshear, 2003; Dyson, 1993). In early years' studies, the journey of children's early writing from the home into school has been the basis of explaining the connections between home and nursery practices. In particular, young children's literacy has most often been explored through research grounded in the context of the family home or, in early childhood settings, in order to investigate the linear relationship of children's personal agency and its influence on traditional school-based practices (Pahl and Burnett, 2013; Rowe and Neitzel, 2010; Knobel and Lankshear, 2003). Despite studies highlighting rich home practices, a key finding has been that there is a, 'growing curriculumisation' of out-of-school literacy practices, with parents attempting to mirror school practices (Rowe and Neitzel, 2010; Marsh, 2003:370). Furthermore, there is a difficulty in identifying which skills can be attributed to which domain other than to posit that there is evidence that practices do cross boundaries and children do utilise skills and tools 'unprompted' across home and school writing events (Burnett and Myers, 2002:61). However, attempts have been made to track the travel of

such practices. For example, a study of one young child's map-making skills, the focus was on observing a text created at home alongside one created at school in order to document where the practices matched and overlapped (Pahl, 2001).

2.4.2 Out-of-school writing

Whilst many studies include young people's community or street lives, and position such practices as part of, 'out-of-school' literacies, it is argued that the term means different things to different people (Knobel and Lankshear, 2003). For example, primary-aged children's external and informally framed out-of-school domains are often limited to those mediated by their parents. For example, through membership of a sports team or community group, such as Scouts or Brownies or parental controlled on-line communities. This in contrast to the ways in which older children and adolescents are able to access informal out-of-school spaces where they use language to suit their own purposes before manipulating and transforming their school practices (Georgakapoulou, 2007; Hull and Schultz, 2002; Moll, 1986).

2.4.3 Writing at home

In recent years, studies of out-of-school literacy have focussed on the ways that children and young people interact with vernacular language practices at home or in the local community (Akkerman and Van Eijck, 2011; Georgakapoulou, 2007; Moll et al., 1992). Within the different communities children inhabit language use differs and is often characterised by specific vernaculars that reflect specific interests or contexts (Gee, 2004). For example, the child who is a confident user of the language of Pokémon cards is

unlikely to see this reflected in the academic discourse of his school life. However, in recent school-based studies into the writing practices of older children there has been a move to bridge the gap between home and school through the use of popular culture, contributing to the blurring of existing boundaries between home and school (Bearne and Wolstencroft, 2007; Larson and Marsh, 2005).

An ethnographic study of the home literacies of four adults defined such vernacular practices as, 'ones not regulated by formal rules or defined by institutions but with origins in everyday life' which are frequently acquired through more informal learning (Barton and Hamilton, 2012: 247). For children who draw on similar rich, home literacy practices, but attend and operate within classrooms characterised by a different discourse, there is a need for them to find ways of accessing the valued school practices or be at risk of not being able to identify themselves as players with a, 'socially meaningful role to play' (Gee, 1990: 143).

A meta-analysis of research of out-of-school literacies concluded that whilst children engage competently and frequently with writing outside of school, they do so as a reaction to narrow school-based and, 'schooled literacies' (Knobel and Lankshear, 2003: 54). Even though many of the studies conceptualise literacy as socially situated, the framing of practices as *out-of-school* suggest that these domain-specific activities are anything other than the type of writing children might be doing at school. However, the positioning of practices, which are diametrically opposed to what children might do at school, leads to an unnecessary separation of children's engagement with writing across the two domains. Furthermore, Hull and Schultz (2002) warn against polarising school

practices versus those that happen at home and suggest it is more useful to explore the intersection of writing use within a movement of practices across both domains. A recommendation explicitly adopted by this current study.

A one year descriptive study into the literacy knowledge of 24 children, aged between 4 and 6 years, challenges the assumption that young children's understandings about writing are based on home literacy experiences (Purcell-Gates, 1996). The findings reveal that within these families children engaged in as little as one observed print-associated or writing event a day, and learned more about literacy in school than through home-based experiences. However, whilst home literacies were framed as rich cultural practices, the study's methodology was based on testing children's writing knowledge and, therefore, writing was positioned as knowledge about the alphabetic principle, more commonly akin to school literacy.

Whilst such studies of young children's literacy emphasise the home-into-school relationship, it is argued that little research explores how children utilise the pedagogic tools that are made available to them at school (Pahl, 2001). Furthermore, a study of young children's perceptions of writing, revealed through their drawings, suggests that the majority of children depict writing events that take place in the home domain, rather than at school (Kendrick and McKay, 2004: 124). In addition, studies with older children explore the way in which they manipulate school literacies through their cultural 'funds of knowledge', more frequently acquired out-of-school (Moll et al., 1992).

Specifically, however, older children's experience in writing at home is less well investigated (Brady, 2009; Maddock, 2006). The notion that children are competent interpreters of their own practice is reflected in a study of children's writing engagement in the middle primary phase, with teachers again echoing surprise at the breadth of writing undertaken outside school (Grainger et al., 2006). Additionally, a survey of 80 primary school teachers revealed a division between children who were identified as home writers by their teachers (11% in one class), as opposed to the higher proportion (40% in the same class) of those self-identifying as children who write at home (Brady, 2009). A small-scale ethnographic case study of nine British working class children aged between 8 and 10, further reveals a layer of misunderstanding in the way relationships between home and school is positioned as if in opposition, reflected in the way children position themselves as writers (Maddock, 2006). At school, the case study children were reluctant to write and subsequently underachieved, whereas at home they were actively involved in literacy experiences linked to their lives. A further *at school* perception survey into the reading and writing lives of 71 five-year olds determined that children wrote at home with a range of family members, as well as writing by themselves (Nutbrown and Hannon, 2003). Whilst the broad question, 'Who do you write with?' was asked in the school setting, the responses included significant others in out-of-school settings, with children mentioning mothers, teachers, fathers and siblings as the most salient others. Reference was made to writing alone (8%) or alone but with others (11%), suggesting that at this young age children view writing as a collaborative activity.

A study of 160 Argentinian pupils from Kindergarten to Grade 6, explored the notion that little is known about how young writers conceive of the practices involved in learning to

write (Scheuer et al., 2009). The research methodology in using five gateway questions to promote in-school discussion was framed within familiar school-based themes of learning activity, learning difficulties and learning progress. However, little attention was paid to the notion of how out-of-school writing was conceptualised other than that it took place at home and, subsequently, it was viewed by the 9 and 10-year-old children as a continuation of school-based tasks based on specific genres (instructions and information). What remains challenging when discussing writing practices which take place at home, is that they are often conceptualised in a number of ways: writing that takes place away from school; writing that is different to school; or writing that teachers think children do at home and, as such, home writing is often problematically mediated through a school lens.

Therefore, rather than setting up the two domains in opposition, this study seeks to explore the specific characteristics of writing within each setting before exploring any bridge across the domains. In so doing, the research will attempt to explore the writing practices which occur in specific geographical spaces in their own right, with an emphasis on the role and participation of the developing writer in a trans-contextual relationship across and within the domains (Brandt and Clinton, 2002).

2.4.4 Education policy and writing

The discussion about writing practices in the school domain starts with a brief overview of recent happenings in writing-focussed educational policy in English schools. As an aim of this study is to understand the role of the mesosystem across the two specific domains, it is necessary to understand the influence of broader influences, conceptualised through

the exosystem, enacted through teachers' practice, government policy or the school curriculum (Bronfenbrenner, 1979).

Government policy in England has yet to reflect the importance of writing in the home and, whilst reports by the inspectorate body, Ofsted, broadly acknowledge a home/school link for writing, it is again mediated through the school lens. Their reports suggest that schools make insufficient links with children's outside school experiences and, consequently, children feel that English is a subject with little relevance to their lives (Ofsted, 2011; 2009). Over the last fifty years, such findings have led to commentaries about the teaching of writing as typified by very public debates about concerns over writing attainment (Ofsted, 2009; Fisher, 2006; Ofsted, 2005). In addition, debates have been characterised by a concern over teachers who do not teach writing well, first highlighted in the 1980s White Paper *Teaching Quality* (DfES, 1983). At this time, practice in England was strongly influenced by approaches to writing instruction emanating from the US and Australia, which led to the introduction of the over-prescriptive National Literacy Strategy (DfES, 1999). For over thirty years, the teaching of writing has focussed on particular models of classroom writing: the workshop approach (Graves, 1983); the skills-based approach (Berninger and Swanson, 1994); genre theory (Synder, 2008) and, more recently, a return to a skills-based approach within a prescriptive curriculum has metamorphosed into the same skills-based approach within a less prescriptive but more accountable framework (DfE, 2013). More recently it has been acknowledged that the act of writing is hard and that teachers need a pedagogy for writing, underpinned by excellent subject knowledge, in order to support and develop young writers (Cremin and Myhill, 2012).

2.4.5 Writing at school

In England's latest national curriculum for English (DfE, 2013) the programme of study for writing is expressed as separate components: transcription; composition; vocabulary; grammar and punctuation. This undesirable and narrow conceptualisation of writing fails to reflect the demands of an increasingly technological 21st century or to acknowledge the well-documented multimodal forms of writing that children engage with outside of school (Cremin and Myhill, 2012; Bearne and Wolstencroft, 2007). However, it may reflect the current high-stakes testing culture in schools (Cook-Gumperz, 2006; Fisher, 2006) and the need to assess writing outcomes in such a way that assumes the ability to monitor and compare across schools, whilst encouraging uniformity across teachers' understanding and expectations. Therefore, the types of writing that children are asked to engage with at school may differ from the types of writing children might choose to engage with out-of-school.

As previously discussed, for many children writing events occur within classroom communities of practice framed principally by expectations of the school writing curriculum. Thus, any school curriculum must be interpreted by teachers, and it is this translation from policy into practice which may lead to a narrowing of the conceptualisation of writing (Ivanic, 2004; Turner and Scott, 1995). In addition, writing tasks are further influenced by a teacher's own discourse exemplified both through their practice and the choices they make when designing writing tasks (Parr et al., 2009; Ivanic, 2004; Hayes, 2000).

Whilst it could be argued that a child's discourse simply mirrors their teacher's, there is a problem with this assumption, in that, as a child attempts to articulate their understanding of writing practice, the gaps in their knowledge are exposed (Myhill, 2006). However, the exposed gaps may also reveal where children attempt to bridge the gap between their own understanding and that of their teachers, as discourses are mastered not simply through instruction but through a process of acquisition (Gee, 1990). This is of significance for this study, as by observing children in both the school and home domain, it will be possible to determine the extent of influence of both teachers' discourse and children's ability to exhibit personal agency when responding to school writing tasks (Rowe and Neitzel, 2010; Parr et al., 2009). However, there is an argument to suggest that as children get older the writing tasks become more demanding, which in turn leads to a greater vulnerability when asked to engage in school writing tasks and that the same levels of personal agency diminish (Boscolo, 2009).

By locating the individual within a broader community of practice at school, it will be possible to explore the ways the child participates in the sociocultural practices of the specific domains (Lave and Wenger, 1998: 28). This current study will argue that children appropriate practices from all available meanings and, in particular, will explore the extent to the ways in which the children operate in unofficial dimensions within the institutional space of school (Dyson, 2003).

More recent studies from the US and England would suggest that attitudes towards writing are shifting and with advances in technology there is a need to re-classify what

might be included in a category headed *Writing*. In the US-based, PEW Internet study (Lenhart et al., 2008), young people reported that they wrote a lot, with 93% saying that they wrote for pleasure but only if, 'electronic' texts were included. However, 60% of the same young people did not actually consider electronic texts as writing (2008:2). A not dissimilar study by the National Literacy Trust (Clark and Dugdale, 2009) at the same time, found that 75% of young people in England say that they write regularly if the definition of writing includes writing text messages, posting on social networking sites or using instant messaging. Whilst this study surveyed 3,000 pupils aged between 8 and 16, only 712 of the respondents were aged between 8 and 11. Therefore, it could be argued that the findings reflect the writing behaviour of older children as parents often mediate a younger child's access to social networking sites.

However, the more important consequence of a more recent National Literacy Trust survey (Clark, 2014), is the apparent gender divide across pupils aged 8 - 16, with 19% of boys consistently saying that they do not enjoy writing compared with only 8% of girls. Of these, 18% of boys reported that they were *not very good* writers, compared to 13% of girls. In a separate study, children aged 7 were asked to write to a younger child explaining what they needed to know about writing in their class (Wray, 1995). The most common aspects mentioned were spelling and neatness with children also advising others not to make the writing too long in case the teacher got bored. Whilst this study is over 25 years old, the National Literacy Trust survey in 2009 of 3,000 children and young people suggests that children still consider that being a good writer involves primarily having good handwriting and the ability to spell (Clark and Dugdale, 2009).

A further notion acknowledging the role focussed upon enjoyment is important for the current study, as the three case study children choose to write at home and therefore, an assumption was made that they enjoy writing. This is also reflected in a small-scale case study of four primary-aged pupils' conversations about their writing, with the most frequent topics of writing connected to significant events in their lives and to people who were important to them (Earl and Grainger, 2007). Of consequence, the perceptions about writing revealed a distinction between writing in the two domains: home writing was characterised by choice and control and school writing was perceived as work. In addition, the form the children's writing took often became fictionalised rather than remaining genre-specific and suggests that for younger children the inter-narrativity of their lives (Georgakapoulou, 2007) is often mediated through written responses.

Research about children's perceptions of writing often relies on a teacher's knowledge about children's out-of-school practices. As noted earlier, a study of primary children's creative writing practices reported that 64 out of 80 teachers were able to identify children in their classes who wrote regularly at home, with responses based on knowledge of the children together with writing artefacts being brought in from home (Brady, 2009). However, as the methodology involved teacher questionnaires, the responses may reflect anecdotal knowledge of children writing at home, or the teacher's aspirational notion for their class to be a community of writers, rather than truly capturing children's out-of-school practices. For example, one teacher reported that 40% of her class wrote at home, whilst another reported that there were none writing at home. As *writing* was framed as 'creative' or 'imaginative', other types of multimodal practice or vernacular literacies may not have been visible to the teachers or have been

considered the type of writing that the study sought. Furthermore, the use of school-based questionnaires to ascertain children's attitudes and learn about their writing preferences often garners positive responses. For example, when questioned, 81% of 145 Finnish secondary-aged students reported loving or liking writing stories (Merisuo-Storm, 2006). However, whilst this is a favourable outcome, the lack of cross-referencing into the home may lead to a disparity in children's views about writing across both domains. These studies highlight the need to involve children in documenting their own writing events and practices rather than relying on teachers' interpretations through reported or observed home writing practices. The former approach is adopted in the current study.

In one-year long ethnographic study in a middle primary, multi-ethnic classroom, children's identities as writers were revealed through both the official and unofficial classroom discourse. This study challenged the notion of children being positioned as isolated and often struggling authors and, instead, writing in the classroom was presented as a sociable activity (Bourne, 2002:241). The study, which took place prior to the English National Literacy Strategy (DfES, 1999), claims that children are positioned in classrooms according to the relative power they hold as competent writers. Those considered good writers had regular conversations with the teacher about the content and detail of their writing, whereas those, who were less successful, engaged in focussed talk and questioning with the purpose of highlighting their mistakes in the writing. The framing of the children involved static terms such as, *doing writing* and *being a writer*, rather than the act of writing being viewed as dynamic (Bourne, 2002). The study posits that the children acted within practices experienced at home and in the community, whereas data was collected solely in the classroom domain. Furthermore, the notion of

writing being presented as a sociable and collegiate experience is challenged in a six-month long study with a researcher working daily with a class of children aged between 7 and 9 years (Lensmire, 1998). The findings from this US study highlight the negative influence of peer relations, with some children feeling under pressure to keep their writing successes hidden. In this class, writing was viewed as a relational power tool with some children choosing to alienate classmates by refusing to be their writing partner or by writing about them disparagingly.

Consequently, this current study seeks to explore whether the simultaneous discourses of writing enacted at school and in the home are reflected in the children's conceptualisation of writing. Of further interest is how this positions the children as developing writers both across and within the home and school.

2.5 Exploring the gap between home and school writing practices

Children's writing development, exerted through their personal agency, is influenced by multiple factors that draw on both sociocultural and ecological perspectives of learning, including the influence of both the family and wider community (Hammer and Miccio, 2004; Martinez-Roldan and Malave, 2004). Of specific interest, is an exploration into the ways the children engage with writing across, and between spheres of influence, and through the process of interaction create and make meaning of their writing events. Consequently, this study acknowledges that children are members of multiple and diverse communities. Furthermore, the study seeks to explore both the nature of writing not only in the specific domains, but also to observe and document the gaps and points of intersection and overlap.

2.5.1 Ecological systems theory

In exploring this intersection in children's writing lives, this study appropriates an ecology framework made explicit through the work of Bronfenbrenner (1979). He proposed an ecology of human development which encompassed, 'the conception of a developing person, of the environment, and especially of the evolving interaction between the two' (p.3). Whilst his theory was conceptualised over thirty years ago, it was at the forefront of a shift from the more traditional theories of how environment influences behaviour and development by recognising the role of an integrative nature of social development (Cairns and Cairns, 2005: 17).

Whilst an ecological perspective acknowledges the importance of the interaction between the person and the experience of the activity, Bronfenbrenner (1979) argues that to understand human development at a theoretical level, requires an examination of the, 'multi-person system of interaction, not limited to a single setting' (p.21). Both Vygotsky's sociocultural theory (1978) and Bronfenbrenner (1986) emphasise the importance not only of interactions between children and their immediate environment, but also the exchange between children and their domains of literacy learning. This in turn, is linked to the role played by the network of relationships children have with others within the domains of home and school. Of particular significance, with regard to the current study, is the notion of nested systems within the ecological paradigm which posits development as a, 'joint function of person and context' (Bronfenbrenner, 2005: 95). However, whilst Rogoff (1990) agrees that individual effort and sociocultural activity are mutually embedded, she warns against using the notion of *nested* systems, as these give rise to the idea of an individual being surrounded, rather than embedded within the

context, leading to a limitation in the conceptualisation of *person* and *culture* (Rogoff, 2003). Further to this is the argument that an ecology framework is too static a model, as it assumes a fixed, rather than dynamic, view of the environment (Barton, 1994).

However, Goodliff (2013:1055) argues that the usefulness of ecological systems theory is its focus on the ‘participation and interaction’ of children with their complex environments and the notion of a bi-directional relationship across inhabited domains.

The premise of ecological systems theory is the conceptualisation of layers of ecological structures, which places the child and their experiences and activities at the centre.

Moving out from the centre there are three concentric systems, all of which represent the different influence of specific environments (Bronfenbrenner, 1979). Firstly, the immediate environments of home and school are presented as the *microsystem* (Figure 2.1).

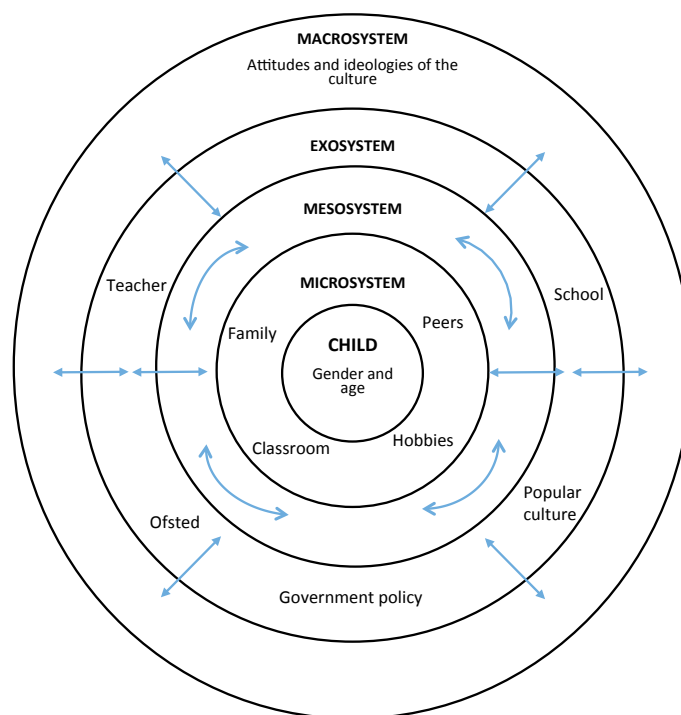


Figure 2.1 Diagrammatical representation of Bronfenbrenner’s Ecological framework

There is an additional space, which whilst depicted as having separate layers, acts as a corridor between the *microsystem* and the other layers and is described as the *mesosystem*. This specific ecological structure looks beyond the child's single setting, or domain, by exploring and explaining the relationships across the domains with which the child participates.

Beyond this initial layer is the *exosystem*, drawing on events and practices which whilst surrounding the child may not require them to be present. For example, the way in which government policy is enacted through a teacher's classroom practice. The final layer, the *macrosystem*, is the overarching pattern of belief systems or cultural rules, which for this study is specific to the children's experience of attending English primary school in 2013. It is the interaction between the distinct systems, or as Bronfenbrenner (2005: 1) posited in his later work, 'interconnected systems' that highlight the capacity of the influence of the different environments, this sits well within the current study which aims to explore the interactions across, and between, the domains of home and school.

In attempting to explain the way in which young writers participate in different ways across the domains, the mesosystem is a useful way of exploring the arrangement of the, 'interconnectedness' that may occur whenever a child moves into a different domain (Bronfenbrenner, 2005:1). This current study posits the view that the best way to describe this reciprocity is to understand the extent to which the nature of the child's knowledge and attitudes about one domain may exist simultaneously in the other.

In utilising the ecological systems theory in this research, the aim is to complement sociocultural theory which suggests observing literacy practices and events across three levels: the cultural, the psychological and social (Mercer and Littleton, 2007). Whilst it could be argued that the *social* level aligns itself to the existence of a *mesosystem*, it differs in as much that the primary focus is on the interaction across and between the child and her practice along with other involved children or adults, as a means of bridging the gap across the cultural and psychological levels. In contrast, the *mesosystem* provides a way of viewing the interrelations amongst the settings in which the developing child actively participates and, therefore, acknowledges the potential for permeability and overlap across the domains (Barton and Hamilton, 2012).

Consequently, the notion of the mesosystem is of interest to this study, as it attempts to explicate the interrelationship children have with their writing practices and artefacts both across, and within, the two domains of home and school. In addition, through the documentation of the dynamic transaction across the environments, this study also seeks to argue for the existence of an observable overlap or interconnection across the domains. The influence of this aspect of ecological systems theory is mirrored in the study's design and will be discussed further in Chapter Three.

In summary, ecological systems theory is an appropriate choice for a conceptual framework as it usefully explains, not only the role of home and school domains in shaping children's writing practices, but also acknowledges the complexity of children's relationships with these practices.

2.5.2 The influence of places and spaces

A personal and perceived limitation with aspects of sociocultural literature is the emphasis placed on the role of environment rather than an acknowledgement of personal agency and its place in allowing individuals to respond outwardly with the possibility of transforming their immediate environment. In reviewing his original work, Bronfenbrenner (2005) disputed the emphasis that the more recent literature placed on the, 'developmentally relevant environments rather than on the characteristics of developing individuals' (p.95). The notion of the importance of specific places as being multi-layered is reflected in the work of Soja (1999) whose four-year ethnographic study of seven teenagers, revealed the importance of the, 'interwoven complexity of the social, the historical and the spatial' (p.261). Soja's (1999) study posits the existence of seven possible spaces for a young person to interact with, ranging from the national or country level to suburban spaces or the virtual space of the Internet. Such spaces matter, as the way in which people interact with place often mirrors how they represent themselves within existing spaces (Moje et al., 2004). Of interest for the current study is not only the familiar existence of the community and home spaces, but also the notion of a, 'neighbourhood' space (Soja, 1999). This apparently familiar term differs in its conceptualisation from the specific domains of community or home, in that it attempts to explain how young people navigate and travel through specific domains and, therefore, it offers a mesosystem model of transaction and interaction. By specifying a space of, 'in-between', this study argues for the existence of a navigational space where the intersections of culturally embedded writing practices operate and are valued in ways that traditional domain-based practices may not prioritise (Wilson, 2000).

2.5.3 Writing in the borderlands

The notion of multiple and shifting identities across domains or spheres is identified in the work of Anzaldua (1999) who posits that there is an observable life situated, not only in inhabited and familiar domains, but also in the borderlands. This leads to the notion of a cultural interaction at the crossing point, or intersection of the domains. Therefore, rather than locating children in the separate domains of home and school, this current study positions them as border residents who move freely out of one culture and into another. It is at these domain intersections where the possibility exists for children to develop new and transformative writing practices (Dyson, 2008), which can be observed and recounted. Therefore, it is possible to document the ways in which children enact, 'all cultures at the same time' through their writing artefacts and practices (Anzaldua, 1999:99). Furthermore, it will be argued that children maintain their cultural identities as they move across, and between, the specific domains and, therefore, live, 'somehow beyond the border of our times' (Bhaba, 1994:141).

In an attempt to explain the ways in which both adults and children interact across, and between, spaces, and in so doing create an additional, or third space of existence was posited by Bhaba (1994) as third space theory. Moje et al. (2004) contend that there are three ways to understand this third space. Firstly, as a bridge between home and conventional discourses countering the often marginalised home literacies, secondly, as a navigational space where learning is enhanced by enabling students' funds of knowledge (Moll et al., 1992) as they cross into school settings and finally, as a place where the two come together in order to reshape academic content and subsequent writing practices (p.44).

It is claimed that even nursery-aged children inhabit, 'in-between' spaces, or intersections, as they create their own third spaces through their conceptualisations of themselves as readers, carrying their reading experiences with them from home to school (Levy, 2008). This notion that a third space makes visible previously hidden spaces for literacy through the creation of a developmental learning space, is highlighted in an ethnographic study of 8 to 10-year-olds (Gutiérrez et al., 1999:298). Across a six-week period, this US project focussed on children's oral interactions and tracked the ways in which home vocabulary entered the classroom. This was characterised as a, 'side talk' of interpretation and understanding. One student's apparent disrespectful aside, overheard by the teacher, led to a change in the official curriculum space and in turn transformed a culture of, 'conflict and difference into a rich zone of collaboration and learning' (pp.286-7). The teacher's establishment of a third cultural space used children's outside-school knowledge, and this in turn managed students' anxieties about the out-of-school vernacular crossing classroom boundaries.

Whilst Gutiérrez et al.'s (1999) study focussed on talk, a micro-ethnographic study of 51 children's home and school practices focussed on writing (Sahni, 2001). In a school in North India it was observed that whilst children's writing took place at school, the ideas and content were mostly based on their out-of-school experiences (Sahni, 2001). Over the course of the project, the children began to take on different personae, those of writers, and began to challenge their teachers' expectations by establishing themselves as writers whose lives were respected and valued in school, which was at odds with their out-of-school experiences. Thus, the children used their writing to create their own cultural bridges across the home experience and into the imagined life presented at

school, leading to the notion of the development of pedagogies inside such temporary third spaces (Thomson et al., 2012). However, a small-scale case study of one young child's literacy practice (McTavish, 2009, in Burnett, 2010) case study suggests that despite a fluidity in practice, the young boy appeared to deliberately keep his literacy lives separate across the domains of home and school.

2.5.4 *Sub rosa* writing practices

This notion of a private literacy life is reflected in studies of both adults' and children's writing practices where participants are encouraged to divulge and reveal their writing practices, often based on school-domain practices being observed in the home site (Street, 2009). A study into the ways in which home literacies fitted in with the home lives of 20 adults revealed that participants had both definite and secret places for personal writing (Barton and Ivanic, 1991). Additionally, a small-scale research project of four middle-primary children's home literacy, revealed a layer of private practice associated with writing events not intended for external audiences (Burnett and Myers, 2002).

Studies have postulated as to possible reasons why young writers may choose to keep their written texts private is the fear that they may not be valued by adults, or simply that children wish to keep their set of '*sub rosa*' literacy skills private and for them to remain, 'below the desk' (Gilmore, 1984). Therefore, one challenge is to consider how children's *sub rosa* writing practices, whilst not necessarily shared, may be documented, an influential factor for this study's methodology, as discussed further in Chapter Three.

Whilst accepting the existence of hard-to-get-at practices, it is also important not to assume that crossing the borderlines across home and school is desirable for children. For example, two 10-year-old minority ethnic children, who shared their learning in out-of-school contexts, determined that, whilst they were happy to share their home practices, they wanted to maintain their boundaries between the home and school domains (Andrews and Yee, 2006). In particular, they were adamant that home practices should remain in the home and not be shared with teachers or used in school. This is in contrast to studies which posit that revealing out-of-school practices and places for writing, gives opportunities for teachers to develop curricula and pedagogy which work with, rather than against children's personal practices (Moje, 2004:37).

Consequently, children do, 'smuggle' their out-of-school literacies into school writing tasks (Knobel and Lankshear, 2003:51) and shape endorsed school writing tasks through their out-of-school lives drawing on informal home practices. In so doing, they cross, 'symbolic and social borders' (Dyson, 2003: 11). However, as argued throughout this chapter, children do not merely cross the domain borders of school and home, they interact with the places and spaces and leave behind, or take with them, practices which they then transform into future experiences.

For this current study, understanding the ways in which children choose to share and explain their practices within each 'distinct' domain may uncover practices which do not boundary cross, either through choice or negotiated understandings. Therefore, what may exist is a third space which mobilises and bridges the gap between the first space of everyday life and the second space of school, enabling children to appropriate from both their home and school literacies practices through an, 'in-between' space (Bhaba, 1994).

2.6 Summary

To conclude, this study takes the position that, in order to understand children's writing practices in the domains of school and home, there is a need to understand writing as situated practice, which is best explored through a sociocultural lens. There is an argument that we learn most about literacy practices in observing communities whose use of literacy may not always be conventional (Gilmore and Leisy, 2013). This study posits that we can learn about any young writers and their practices by observing their interactions with the different communities they inhabit and travel between. In order to understand the notion of travel, reference has been made to this study's conceptual framework, which draws on Bronfenbrenner's (2005) ecological systems theory, specifically presenting this study as a meso-model of home/school writing practices and domain exchange.

Unique to this doctoral study is the access that was successfully sought to the children's writing lives in both home and school, therefore, answering the criticism about home writing studies not getting 'close enough' (Cairney, 2003). In addition, the study aims to respond to a plea by Pahl (2012:210) for writing researchers to document more 'close ups' by capturing in-context writing experiences. Through observation and discussion, the children's voices will be prominent and will aim at staying faithful to their explanations about their practice and choices, rather than relying on adults' interpretations. Further argued is what is most important are not just the children's writing skills and events, but the social practices in which they are apprenticed in their enactment as members of the specific domains (Gee, 1990). Therefore, this current study argues that in exploring the ways in which writing is conceptualised, both at home and at school, acknowledges that

children operate across the domains and accepts permeability across the boundaries. Consequently, this study will seek to explain the nature of writing practices specific to each domain and to further outline the ways in which events and practices travel across boundaries using a meso-model of writing interaction.

In order to answer the issues raised in this chapter, this study seeks to answer its overarching aim in, *Exploring the out-of-school writing practices of three children aged 9-10 years old and how these practices travel across and within the domains of home and school.*

To support the main research question, are additional subsidiary questions as follows:

1. What is the nature of the writing practices that children undertake out-of-school?
2. How do children talk about and describe their out-of-school and in-school writing, and what does this reveal about their conceptualisations of writing?
3. Do children's writing practices travel between home and school and, if so, in what ways?

CHAPTER THREE - RESEARCH METHODS AND METHODOLOGY

3.1 Introduction

The purpose of this chapter is to explain the relationship between the ontological, epistemological and methodological approaches within the study and how they nest within a qualitative research paradigm. It will explain, and justify, the nature of case study research perspective in exploring the experiences of three children aged 9 - 10, who write at home. In order to better answer the study's aim in exploring the nature of children's out-of-school practices, the intention was to provide 'social explanations to intellectual puzzles' (Mason, 1996:4).

The chapter begins by outlining the problem that defined the study, framed within a case study and further contends that such an approach is a methodology in its own right, rather than simply a data collection tool. The study's reliability and validity is defended before presenting the study within its ethical boundaries, as appropriate when working with young children and their gatekeepers. The final sections outline the methods and timeline of data collection, leading to the justification of thematic analysis as an appropriate method for data inquiry.

3.2 Methodological position

This study's methodological position is framed within an interpretivist paradigm, and is based on the premise that children interact and respond to the domains of home and school in ways that are shaped by the expectations of those specific cultures (Street, 1984). Central to any methodological approach is to make transparent the researcher's

epistemological stance by clarifying what is understood by the nature and status of knowledge (Silverman, 2013; King and Horrocks, 2010). Therefore, what makes this research intentionally interpretive is its focus on the nature of the human condition in order to understand how the child's world as a writer across both home and school is shaped, interpreted and understood (Mason, 1996:4). Whilst, it could be argued that all research is interpretive, as it is guided by the researcher (Hennick et al., 2011), the German sociologist and proponent of interpretivism, Max Weber, asserted that humans are understood in ways that other objects cannot be (as cited in King and Horrocks, 2010).

Thus, a qualitative approach was selected as it best suits the complex nature of the data collection involving: visits to both the home and school; interviews with children, teachers and parents; transcripts; written artefacts; photographs and video stills. Framing the positioning of the research within a positivist paradigm would assume that the subject of the research could be presented as a norm, by merely explaining or revealing objective facts (Holliday, 2007). In contrast, the chosen interpretivist approach allows for, and values, the researcher's role in watching, listening, asking, recording and examining data (Schwandt, 1994).

However, one criticism of interpretivism is that it often fails to fully acknowledge the methods used when presenting the outcomes of study and insufficiently acknowledges the role of the researcher (Grbich, 2007). Therefore, as a response, elements of positivism are applied throughout the study including the use of Dedoose, a mixed-methods data analysis programme (see section 3.7.2), which played a confirmatory role in the thematic analysis process. Furthermore, rigorous criteria were employed both at the selection stage of the data collection methods and throughout the process of data

analysis (Travers, 2008), as discussed in later sections of this chapter. The role of the researcher was also considered and an on-going reflective position was adopted, supported by a review of collated field notes.

3.2.1 Defining the problem

One of the challenges at the beginning of the study was to articulate a research focus that went beyond professional interest and set out to answer a problem. In addition, at this early stage, and as a result of the pilot study (Section 3.3), there was the emergence of an ontological perspective situating literacy as sociocultural in nature, reflected in the belief that literacy is more than a set of skills which 'reside' in people (Barton and Hamilton, 1998:3).

Whilst the starting point appeared to be an intangible dilemma, there was comfort in Heath and Street's (2008) acknowledgement that it is often difficult for teachers to research within their familiar field of the classroom as, 'curiosity does not transfer smoothly into specific questions' (p.68). In time, the identification of the professional interest became articulated as the apparent failure of current, prescriptive writing pedagogy to value children's out-of-school writing practices and 'funds of knowledge' (Moll et al., 1992).

However, just knowing what the problem was did not make it a research question (Alford, 1998). Therefore, the task was to phrase the research question(s) in ways that reflected the professional nature of the inquiry, before committing the study to a specific 'vocabulary of social inquiry' (Alford, 1998:25). As will be discussed in Section 3.4.1, the

transparency of the wording of the research questions was paramount in revealing both the epistemological and ontological perspectives underpinning the study (Hennick et al., 2011).

However, using the words of research was not enough in itself and it was only through the process of immersion in the methodology literature that led to a confidence in using research terms and their explanations. Grix (2002) argues that a researcher must understand the tools of their trade but contends that research vocabulary is often shrouded in mystery and makes a case for a directional relationship between ontological, epistemological and methodological methods. However, this over-simplifies the relationship between the nature of research and the researcher (Grbich, 2007) as it is in the complexity which makes discernable the internalisation of concepts and assumptions (Hennick et al., 2011).

3.2.2 Case study methodology

At the heart of the study lies a curiosity about the multiple and social worlds that young writers inhabit together with an aspiration for new knowledge and understanding (Guba and Lincoln, 1994). However, it was hard to match the descriptors of rich, qualitative research, as described in the romanticism of other methodologies such as phenomenology and ethnography, with the rather clumsy term 'case study'. The key differences between the approaches lie in phenomenology's aim to understand a particular concept whilst ethnography aims to paint a descriptive portrait of an observed culture. However, it is the case study which provides an in-depth understanding of a specific case characterised by the collection of detailed and in-depth sources of data

(Cresswell, 1998). Furthermore, reflected in the approach is the creation of a 'thick description', aligned to this study's aspiration to observe and document the children's practices and it was this which confirmed the appropriateness of a case study approach (Geertz, 1973:311). Whilst it could be argued that this specific case study is ethnographic in nature, as it is concerned with a 'messy set of tasks over a considerable period of time' (Heath and Street, 2008: 16), it goes beyond simply describing the children's writing lives and instead explains the quality and integrity of specific domain-located writing experiences.

The uncertainty about stating the preferred methodology was further fuelled by the debate as to whether case study methodology is merely just one data collection method in a researcher's broader tool-kit. Cresswell (1998) furthers this by arguing that a case study needs to be acknowledged within a particular research tradition, whereas Yin (2014) posits that it should be viewed and valued as a method in its own right, rather than as an exploratory stage within another methodology. This study argues that the case study in question is, 'not a methodological choice but a choice of what is to be studied' (Stake, 2003:134).

Finally, this study's interest was never intrinsic in nature because the focus was not on just one specific child's experience. As such, the case is defined by the notion that it is bound by the experiences of the three children and, therefore, the specific case is presented as 'complete' in itself, rather than based on an assumption that the findings will lead to generalisations in the way that a 'typical' child might ordinarily be presented in a more traditional qualitative approach (Thomas, 2011:v; Hill, 2005:67). The implications for the study's research design are further discussed in Section 3.4.2.1.

3.3 The pilot study

The pilot project took place eighteen months earlier than the main study (January to February, 2012) and involved two children from two different schools, both of whom were recruited through the researcher's work messageboard. The purpose of the pilot was three-fold: for the researcher to experience the role of a researcher rather than as a teacher educator; to practise keeping the research questions at the heart of the observations and visits; and, finally, to accurately document the children's home writing practices. Assumptions had been enacted through the pilot study's initial research questions and were framed by familiar data tools shaped by prior and professional experience, for example, the use of interviews and observations, traditionally used in classroom-based action research (Pappas and Tucker-Raymond, 2011). This insecure approach became the trajectory of the pilot study and groundless presumptions were made that a theoretical understanding would emerge.

As the pilot project progressed, it became evident that there was a paradoxical positioning of the preliminary ontological position, exposed through the study's research questions and the choice of data collection methods. For example, when visiting the children for two home visits pre-prepared structured interviews were used, whilst on a school visit, a predetermined observation checklist was employed (Appendix C). Both methods appeared to contradict a sociocultural view of literacy and were later rejected. Furthermore, the positioning of the domains of home and school presented as distinct and separate from each other appeared to support a social constructivist approach, which was not the original intention. This disparity was further evident when reviewing the

points of interest gathered from the data; its focus on relationships and interactions suggested an approach more aligned to a sociocultural perspective (Packer and Goicoechea, 2000). Thus, the pilot study played a key role was in exposing the sociocultural ontological perspective that would be enacted in the main study.

3.4 The main study

3.4.1 The Research Questions

Consequently, the study's ontological position reflects a socioculturalist stance, in that, 'context is not an influence', but is inseparable from human actions and, therefore, is 'mutually involved' (Rogoff, 1990: 28) and it was this notion that confirmed the theoretical underpinning of the Research Questions. Furthermore, the study took the approach that in order to observe literacy events through a sociocultural lens, its stance needed to reflect that literacy is a 'concrete human activity' (Baynham, 1995: 39) and the intention was to make visible the children's observable writing events embedded within their broader home and school practices. Therefore, the final overarching aim of the study was to:

Explore the out-of-school writing practices of children aged nine and ten years old and how these practices may travel between the domains of home and school.

The core research questions further attempt to explicate the dissemination of the aims into practice, the outcomes of which are discussed in Chapters Four and Five.

1. What is the nature of the writing practices that children undertake out-of-school?

2. How do children talk about and describe their out-of-school and in-school writing, and what does this reveal about their conceptualisations of writing?
3. Do children's writing practices travel between home and school, and if so, in what ways?

In order to address the notion of the study being located on the edges of ephemera of a non-specified ontology, as was exposed in the pilot project, it was crucial to ensure that the research design reflected the intersection of the epistemological and ontological constructs, (discussed in Section 3.2). Therefore, this necessitated the research in being foregrounded within a rigorous conceptual framework.

3.4.2 Research contexts

3.4.2.1 Research design

Having reclaimed case study as the study's methodology, the next consideration was to determine the research design and the bounded nature of the specific case of this study (Yin, 2014). As one of the intentions was for the children to act as co-researchers through the individual collation of home writing practice, there was a danger of unreliability in the data. As artefacts collected from each child would not be uniform, the definition of this specific 'case' needed to be based on something other than the same dataset. The same was true of basing the study on an equal number of visits, as the invitation into school could not be guaranteed, as it would always be at the behest of the teacher. Therefore, the decision was to make this case study temporally bound by a timeframe of home and school visits, rather than across a specific time period (further discussed in Section 3.4.3.2).

Consequently, in identifying the significant features of this study as a bounded case, there were two crucial aspects. Firstly, the selection of the participants necessitated the children be 9 - 10 years old and for them to write at home. Whilst the study hoped that each child's definition of writing would be as broad as possible, this would only be revealed as the study progressed. In this respect, this case study was concerned with theory-seeking, rather than theory-testing (Basse, 2009).

The other identifying feature of this case study was the role of setting, which further frames this research within the qualitative paradigm. Unlike the positivist and more scientific approach, which studies a specific phenomenon as separate from its context, this study sought to survey the children's social worlds in total (Cohen et al., 2011). Miles and Huberman (1994) further this by using the term 'site' as a reminder that a case study occurs in specific physical and social settings and that the subject and context are observed together. Of particular significance is the argument that, 'it is not always easy to see where the child ends and the environment begins' (Goode & Hatt, 1952 as cited in Stake, 2003:135).

3.4.2.2 Children as researchers

In order to explore the experiences of three children aged 9 - 10 who write at home, the intention was to involve them in capturing their own home writing practices, whilst the researcher was absent. In inviting them to act as research collaborators rather than as child participants, the premise was to position them as, 'competent interpreters of their everyday worlds' (Mason and Danby, 2011:186). However, whilst the aim was to capture the first-hand experiences, it is acknowledged that the interpretation of the experiences

still relied on the adult researcher's perspective (Clark, 2004:144). On reflection and as suggested by Bucknall (2012) rather than truly being co-researchers, the children were perhaps merely part of the data-collection method of this adult-led study, as the research design failed to allow them to determine the research agenda.

3.4.2.3 Participants

Three children were chosen for the case study: one girl and two boys, all of whom attended different, average-sized urban schools in the south of England. All children's names have been anonymised, as have the schools they attended. At the time of the study, both Milly and Sid had just turned 9, and Simon turned 10 during the study. Whilst the gap in the research for middle primary pupils was discussed in Chapter Two, there is also a practical, methodological benefit to working with children aged eight and older in that, unlike younger children, they may be able to reflect on the more abstract notion of their experiences (Robson, 1993).

The children were selected using a method of convenience sampling (Denzin and Lincoln, 1998). Whilst the aim of sampling in qualitative research is to allow for typicality (Birks and Mills, 2011), this case study does not seek to generalise but to best document the experience of three specific children.

To recruit the children, the study was outlined on a parents' noticeboard and on receipt of expressions of interest, a more detailed explanation outlining the aims of the study was shared with parents. From the three expressions of interest, one parent put forward her daughter, Milly, and she was subsequently invited to take part. The second child, Sid, was

the son of the researcher's work colleague, who responded to a message on a work messageboard. Even though, Sid's mum was a work colleague, she and the researcher did not have a close professional relationship with her as she worked in a different Faculty. This ensured that the relationship with Sid and his family was as similar to the other families as possible. In addition, during this time, ethics approval was sought and granted by the Open University Human Research Ethics Committee (discussed in Section 3.4.4).

The recruitment of the third child took longer and was deliberately aimed at a school in an area of high socio-economic deprivation. This was to avoid criticism of the research being based solely on children's experience in schools and families where writing may be framed in similar ways with *privileged* views of literacy being held. After three months of meeting with interested parents, which failed to recruit a possible child, the Chair of Governors suggested that her son, Simon, take part instead. Therefore, whilst the intention had been to work with a family who may have framed writing differently, it was evident that the research design of visits taking place in both the home and school was considered too intrusive for some families. Thus, it is important to acknowledge from the outset that the children in the study may represent a particular sub-set of children from families who share a particular and arguably privileged discourse of writing. A brief biography of each child prefaces Chapter Four.

3.4.2.4 Time frame

The study took place across 11 months (Table 3.1) and as previously discussed (Section 3.4.2.1), it was the structure of the visits that constituted the bounded nature of the case

study (Appendix A). Each visit comprised: a writing conversation featuring a discussion about ‘between-visit’ writing artefacts, an observation (if at school) and follow up field notes. The aim of the writing conversations was to enable the children to demonstrate in action, their specific responses to questions and discussions raised in each of the domains (Greene and Hogan, 2005).

	March 2013	July 2013
<i>Milly</i>	Home Visits 1 – 4, School Visits 1 & 2	
	May 2013	July 2013
<i>Sid</i>	Home Visits 1 – 3, School Visit 1	
	October 2013	February 2014
<i>Simon</i>	Home Visits 1 – 3, School Visits 1, 2 & 3	

Table 3.1 Timeframe of home and school visits

3.4.2.5 Settings

The schools the children attended were similar in size; two were average-sized primary schools, whilst the third was an average-sized junior school, all under local authority control. National performance indicators based on teacher assessment of Year 6 writing provided a baseline of the schools’ performance in writing (Table 3.2).

	Child	2012-2013 Writing SATs results	Free School Meals ¹
<i>Whitesands Junior School</i>	Sid	89%	23%
<i>Southern Primary School</i>	Milly	97%	5%
<i>Martin Vale Primary School</i>	Simon	81%	31%

Table 3.2 National performance indicators for 2012/2013 (Ofsted, 2014)

Two out of the three schools were similar in terms of a greater percentage of pupils coming from lower socio-economic backgrounds (against a national average of 27%), and of the three, Martin Vale Primary School had writing results below the national average of 83%. The curriculum of all schools was based on the English National Curriculum (DfES, 1999). Of the two teachers interviewed², both were teaching literacy units based on guidance from the Primary National Framework for Literacy (DfES, 2006).

The study did not ask parents to declare their socio-economic status or to ask teachers to provide a precise measure of the child's writing attainment beyond the question, 'Did they (the child) think you thought they were a good writer?' (Appendix B.1). Whilst this prompted responses from the teachers, quantitative data was not sought, as the aim was to allow for candid and descriptive responses, which may reflect, more indirectly, the positioning of the children as writers within the class.

¹ Free School Meals (FSM) is a measure used to indicate the number of pupils from lower socio-economic backgrounds.

² Only two of the three teachers were interviewed (discussed in Section 3.6.3).

3.4.3 Reflexivity and the researcher

As discussed in Section 3.3, the process of reflexivity began following the pilot project and became more apparent during the main study's data analysis process, arguably one of the least developed aspects of a case study (Yin, 2014). The aim was to make the process of reflexivity transparent by questioning assumptions and not expecting the data to speak for itself (Denzin and Lincoln, 1998) achieved, in part, through the production of field notes, as discussed in Section 3.6.1.

In terms of research practice, prior to each visit, audio recordings were replayed and accompanying field notes were reviewed in order to challenge any points that may be based on assumptions, or in pursuit of a particular line of enquiry (An example is provided in Appendix C). There was an acknowledgement from the outset that the researcher was integrally involved with the case and as such, essentially the research instrument (Cohen et al., 2011). Therefore, in recognising the researcher's professional history, in this case as a teacher and teacher educator, there was an understanding that the interpretation of data would always be constructed through a specific 'lens' (Edmond, 2005:126).

3.4.4 Ethical considerations

As the study involved children as participants, it is appropriate to make explicit the ethical stance that was taken. Woodhead and Faulkner (2008) argue that ethical dilemmas involving research with children are rarely acknowledged and, therefore, as a child-focused case study, from the outset the study aimed to ensure that the children's wellbeing was paramount from the outset.

As previously discussed in Section 3.2.3, the intention had been to involve the children as active participants by acting as co-researchers through the documentation of their own home-based writing practices. Consent to use children's work can often be assumed by the researcher rather than confirming the informed consent of the child, and there is evidence that researchers' ethical obligations lapse when they work with children (Homan, 2002). Therefore, it was important to give consideration to the presumption of power inequalities, as children are not used to their views being given authority (Greene and Hogan, 2005). In order to address this possible imbalance, the study kept at its heart the importance of 'being open to other people, acting for the sake of their good, trying to see others as they are, rather than imposing one's own ideas and biases on them' (Brinkmann and Kvale, 2005:161). However, whilst this is an over-simplification of a key issue it does lead to the notion of children being vulnerable and open to persuasion.

As a number of visits took place in the home, it was important to establish a rapport with the children so that they understood that the focus was on their experiences as writers, rather than on judgements about their writing attainment (Fontana and Frey, 1998). Both children knew me as a researcher but also as a teacher and it was important to ensure that they knew I was not seeking specific examples of writing.

As well as assuming a philosophical ethical stance, there were also practical conventions to be adhered to, as outlined by the ethical organisation for education professionals, the British Educational Research Association (BERA, 2011). Prior to the data collection, ethical approval was sought and obtained from the Human Research Ethics Committee at the Open University (Ref: HREC/2013/1379/ Chamberlain/1). A set of project information

letters (Appendix E) were prepared and shared and permission was obtained from the gatekeepers acting on behalf of the children, both parents and teachers. The adults were informed as to the purpose and nature of the study before they gave permission for the research to take place (BERA, 2011). The parents mediated the visits to the school and teachers were aware that permission had been granted from home. Even after consent was granted, explicit consideration was given to the rights and needs of the children by ensuring that they were comfortable and happy to take part in the visits and for their writing artefacts to be copied and kept. The right to withdraw was made explicit (Brinkmann and Kvale, 2005:161) and respected and observed, with one school interview terminated at Simon's request. Sid also exercised this right and participated in only one school interview due to his discomfort at being observed in front of his peers. The children's ability to act on the right given to them at the start of the research process contradicts the view that children are often 'educated' into giving informed consent, as it is often mediated through a parent or other adult (David et al., 2001:364). One teacher, despite several requests, was unavailable for interview.

The research design also anticipated ethical issues surrounding researcher access to children's private writing practices. An initial conversation with Milly's mum revealed some of the private places that Milly liked to write; it was agreed that when capturing home writing practices any writing, taking place in her bedroom, would not be filmed or photographed. It was important to honour these decisions made from the outset and thus, the researcher took on the role as a 'polite guest' where home rules were respected (Yee and Andrews, 2006:404). Therefore, the study is cognisant that in attempting to capture authentic writing practices, a degree of censorship has been applied by both child and parents. However, rather than being a criticism of the study, the research makes

transparent that some writing practices remain *sub rosa* and out of reach of the researcher.

Safeguarding procedures were adhered to when visiting schools, including having current Criminal Records Bureau clearance. Permission was sought to audio record the interviews with the children, using the voice recording software, *Audacity*, on the understanding they were destroyed following the transcription process. As is good practice, all names have been anonymised so that no child or school is identifiable (BERA, 2011).

3.5 Reliability and validity

Traditionally, the aim of social science has been to generalise from a single study, but with case study methodology it is difficult to prove generality, as a study's findings do not lead to distinct models of practice (Stake, 2003; Agar, 1986). However, as this is an inductive study, the aim was not to represent and generalise from the specific sample of the three case study children but instead to highlight their practices, as individuals.

The benefit of the case study approach is that it necessitates the researcher to openly acknowledge both the case's strengths and limitations from the outset (Yin, 2014).

Furthermore, it is unique and that there is detail in its completeness, therefore, the aim should not be to generalise (Thomas, 2011). This is extended by Simons (1996) who argues, 'By studying the uniqueness of the particular, we come to understand the universal' (p.231). However, if the outcome of a case study cannot be used to predict findings its usefulness is called into question. In order to counter this, there is an

argument that case study ethnography should accept that it is a different methodology and, therefore, should not seek to 'fit' with traditional qualitative research (Agar, 1986). For this study, there are the benefits in getting close to the children's real-life writing experiences, but there is a danger that in the collation of rich data that the case study becomes merely 'a method of producing anecdotes' (Eysenck, 1976 in Flyvbjerg, 2006:224).

Consequently, in order to ensure the study is thorough, a rigorous mind-set was initiated from the beginning in order to reduce the possibility of the study being vulnerable to criticism of subjectivity and bias, as discussed in Section 3.2. This was established through the iterative process of reflection and review of the collated field notes, and in the objective documentation of the study through a detailed process of data collection and analysis (Section 3.6). Of specific importance, is the methodological value of the case study based on the quality of strategies used to define the participants, settings and research design and reflected in the rigour of the data collection and process of analysis, as will further be outlined in Section 3.6.

3.6 Data collection methods

An essential feature of a case study is having sufficient data (Bassey, 2009), and in order to ensure that the chosen methods remained focussed and appropriate to the study, the data tools were cross-referenced to the Research Questions (Table 3.3).

The chosen tools included: field notes; writing conversations with children and adults (teacher and parent); artefacts (both kept and created between visits); observed writing;

school free-form observations, and the child’s choice of capturing their home writing practices (video or photographs). The rationale for the choice of data tools is outlined in the following sub-sections.

<i>Exploring the out-of-school writing practices of 9 and 10 year olds and how these practices travel between the domains of home and school.</i>								
RQ1	What is the nature of the writing practices that children undertake out-of-school?							
RQ2	How do children talk about and describe their out-of-school and in-school writing, and what does this reveal about their conceptualisations of writing?							
RQ3	Do children’s writing practices travel between home and school, and if so, in what ways?							
Question	Data tools							
	Film	Photo	WRI	WRI: ob	WRI*	INT: child	INT: parent	INT: teacher
RQ1	✓	✓	✓			✓	✓	
RQ2	✓	✓	✓	✓		✓		
RQ3	✓	✓	✓	✓	✓	✓	✓	✓

Table 3.3 Data tools linked to Research Questions

3.6.1 Field notes

The iterative nature of a case study necessitated a chronological documentation of the study, facilitated by field notes (Appendix D). As well as being able to review the field notes between visits, the process also provided the chain of evidence allowing the case study researcher the necessary rigour to defend methodological decisions (Yin, 2014). The notes were regarded as ‘raw data’ rather than as a developmental device for formulating ideas (Mason, 2002), and took the form of handwritten notes providing specific moments of interest not captured on the audio recording (Mason; Emerson, 1995). The initial write-up was a straightforward process of written description and on completion of the study, an electronic file was created documenting the timeline of data collection which provided a chronological narrative of the study (Cohen et al., 2011).

3.6.2 Conversations

A key element of this study was to understand and align a shared understanding of the children's writing practices in order gain an 'authentic insight into people's experiences' (Agar, 1986:7). Therefore, interviews took place with the children in the form of a 'friendly conversation' (Spradley in Silverman, 2011:xx). To facilitate this, a prompt sheet was created for both the initial home and school visits (as shown previously in Appendix B.1). The prompts were designed to acknowledge that children are experts in their own experience of writing and were sufficiently open-ended as to allow free-flow conversations. To initiate conversation at the initial home visit, statements from a previous research project (Bearne et al., 2011), were shared and the children asked to respond to statements such as, 'Writing is hard' and 'I like writing because I'm a good reader'. Within the first home writing conversation, examples of the kinds of writing the children in the pilot study had collected were discussed, and this specifically included computer gaming, posters and musical notation.

3.6.2.1 Home conversations

The home interviews were held in a place of the child's choosing; two children chose the kitchen table (Milly and Sid), whilst Simon was interviewed in both the lounge and dining rooms. The boys were visited three times at home, whereas Milly was visited four times, and twice in school. On reflection, three home visits across the span of the study was sufficient, as it was evident during Milly's third and fourth home visits that there was some repetition in her responses, leading to an anxiety about respondent fatigue, more commonly recorded in research involving adults.

In order to support conversations about the children's kept and created writing, Chambers' (1993) 'tell me' technique was employed and developed into an open-ended invitation, this subtly became the 'show me' approach .

3.6.2.2 School conversations

The interviews at school were based on convenience and took place in any available space outside the classroom and, as is good safeguarding practice, were held in open door classrooms or corridors. The writing conversation and discussion about the children's writing followed the same format as the home visits. Sid was only visited at school once, which was at his choosing, as he found the researcher's presence uncomfortable in this context, whereas Milly and Simon were visited twice in school.

3.6.3 Teacher interviews

The interviews with teachers followed a similar format in that they were semi-structured using pre-prepared questions (Appendix B.2). A number of the questions were the same as those asked to the children, including the sharing of the 'statements about writing,' with the aim of comparing responses during the data analysis. Sid and Simon's teachers were interviewed but despite several requests, Milly's teacher was unavailable for interview.

3.6.4 Parent interviews

The three children's parents were interviewed and in all cases it was the child's mother, with one parent apologising for her husband not being available to take part in the interview (Appendix B.3).

All writing conversations were professionally transcribed. Whilst it could be argued that this created a gap between the data and the researcher, it was a deliberate decision to wait until the final written representation of the discussion was completed (Geertz, 1973). This allowed for a review of the whole dataset during Phase One of thematic analysis, the chosen method of data analysis.

3.6.5 Artefacts both kept, created and captured

This study utilises the previously shared definition of writing (Chapter Two) as 'those events and practices in which the written mode is still salient yet embedded in other modes' (Heath and Street, 2008:21). The definition was shared in an accessible form with the children by sharing with them the kinds of writing captured in the pilot project, with the intention of encouraging them to include writing events and practices broader than school-defined writing practices. Whilst one of the study's research question was to capture the nature of the children's out-of-school practices, at this stage the purpose was not to scrutinise the writing artefacts, other than to collate points of interest, for example, the writing design or the child's apparent connection to the writing. However, it was the

kept, *created* and *captured* artefacts that were most frequently returned during the data analysis process.

The writing referred to as *kept* were those artefacts completed at another time and, in some cases, across geographical locations. For example, Milly's map (Appendix F) started in Berlin, where the family had been living, and re-emerged two years later in her bedroom in South East England. The writing that the children completed in-between visits writing and shared with the researcher is referred to as *created* writing. Whilst the final category refers to as *captured* writing, it was both collected by the children at home through their video or photographic footage, and by the researcher who photocopied the children's writing following the observed school writing lessons. The children chose to collect their writing in different ways: Milly collected and created a chronological file of her writing in a scrapbook (not stuck in); Simon collected his examples on the computer; and Sid found fragments of his writing during home visits.

During the school visits, photocopies of the observed writing were taken, together with the 'writing stuff' brought to the school writing conversation. The children were not told to bring specific books but both Simon and Milly brought only English books whereas Sid chose a selection of exercise books, including his maths book.

3.6.6 Observations

As a response to the criticism that respondents in interviews may only tell the researcher what they want to hear, school-based observations of the children writing in class were undertaken (Peraklya, 2011). Observing the children in a school situation, supported the

notion of a situated observation rather than the child's reflection on the school writing experience mediated solely through their interpretation (Flick, 2006: 215). In essence, this approach enabled a follow-up conversation about the same event that had been observed by the researcher and experienced by the child.

In observing the children in their 'naturalistic settings' of home and school, the intention was to explore the multiple social worlds they inhabit (Dunn, 2005). However, it could be argued that 'naturalism' aligns itself more with a positivist paradigm than an interpretivist one, as it attempts to reach an explanation of what has been observed. However, the naturalistic approach seeks to reach 'verstehen' by better understand the meanings behind the children's actions and behaviour, in tandem with what they might say in writing conversations (Hennick et al., 2011). Therefore, unlike positivism, which seeks to reach casual relationships, this study's focus remained on understanding the actions and associated meanings attached to writing events.

The teachers chose which lessons were observed, with the only request being that one observation should be an independent writing lesson and the other a collaborative writing lesson. The teacher also determined the nature of the tasks. A 'free-form' observation was used in the lessons, which merely listed what the children were doing at any given time, within the context of the lesson, thus avoiding any preconceived notions of what might take place. The observation notes were then reproduced electronically (an example is provided in Appendix G) and read in tandem the collation of the additional, previously discussed field notes.

Whilst in class, the researcher took on the role of 'observer and participant' due to being known by both the child and teacher (Robson, 1993). There were benefits to this approach as there was an expectation that the 'natural' state would be disturbed. The children were aware that a follow-up interview would require them to reflect on their responses of the observed writing, an activity which does not usually follow a writing lesson (Hammersley and Atkinson, 1995; Robson, 1993; Woods, 1986). It was for the children to decide if they wanted other children to know they were taking part in a research study. Milly was happy for the other children to know, however, whereas both Sid and Simon wanted the researcher to be seen as a person interested in writing generally but not known to them personally. In order to facilitate the follow-up interview, the teacher 'asked' for volunteers to participate in an interview about writing, enabling both Simon and Sid to take part in a follow-up writing conversation whilst not appearing to have been singled out. This was undertaken and ensured the children's own choices were respected.

3.6.7 Video and photographs

In order to capture naturalistic observations of the children's writing practices at home, the children decided whether to take photographs or use video footage to document their experiences. Two Flip cameras were loaned to Milly and Sid, but Simon chose to engage his mum and her phone as the home photographer. This aspect of the study was influenced by the Mosaic Approach (Clark, 2004), which highlighted that even children as young as five are able to capture perspectives of their own experiences. The use of technology provided the children with a 'powerful new language' to document their writing lives beyond that which had been observed (Clark, 2004:145).

3.7 Data analysis

The key to the rigour of a qualitative case study 'reside[s] in the way the research is expressed' (Holliday, 2007: 1), and one way to ensure rigour and validity is through the use of, and triangulation, of multiple sources of data. However, one challenge lies in the sheer volume of documents available for scrutiny and, therefore, an appropriate method of analysis must be employed.

3.7.1 Thematic analysis

Thematic analysis was chosen for this study as it is a flexible method which can be incorporated into any epistemological approach and this study chose to use an interpretation suggested by Braun and Clarke (2008). They assert, as previously argued about the case study approach, that it is a method in its own right although this leads to one of its key criticisms, in that precisely because it is not part of a 'branded' methodology, there is no agreement as to its apparent rules and, as such, it has been accused of being no more than a form of 'lite' grounded theory (Ibid p.8). Far from being a criticism, Greckhamer and Koro-Ljungberg (2005), argue that grounded theory and thematic analysis share this common feature, in that as there has been a move away from an original conceptualisation of grounded theory it too should be considered a method, rather than a methodology. A version of grounded theory 'lite' was used in the pilot project, as the initial focus had been on emerging themes during the interplay between data collection and analysis (Birks and Mills, 2011). However, as the main study takes an inductive approach, it allowed the data set to be completed before beginning the analysis, and thus, it allowed for 'structures of signification' to be acknowledged and deliberated upon (Geertz, 1973: 9).

The unique contribution of thematic analysis lies in its facility of going beyond merely describing explicit and implicit ideas found in the data (Guest et al., 2012). However, this can also lead to criticism, in that the researcher interprets not only the codes and themes, but also decide which items are points of interest. Therefore, to address this, and to maintain necessary rigour, this study chose to employ the five-phase process as proposed by Braun and Clarke (2008): Familiarisation with the data; Generating initial codes; Searching for themes; Reviewing themes; and Defining and naming themes.

3.7.2 The use of Computer-Assisted Qualitative Data Analysis Software

In order to better manage the layers of data (Table 3.4), which, according to Bassey (2009), are necessary in order to explore the significant features of a case study, Computer-Assisted Qualitative Data Analysis Software (CAQDAS) was used to code the interview transcripts. Carcary (2011) argues for greater use of CAQDAS in qualitative research as it allows the researcher to do more with the data through the ease of coding and the creation of reports. However, one criticism of CAQDAS is that it can distance the researcher from the data (Welsh, 2002) which is the antithesis of what qualitative research aims to accomplish. Therefore, rather than using it as an alternative to pen and paper, this study echoes the definition put forward by Lee and Fielding (1996:47), that CAQDAS should be considered part of the 'multi-tooling of qualitative research'.

A free version of HyperRESEARCH was used in the pilot study with the key conclusion that considerable time was required to fully understand the functionality of any CAQDAS and that, as a result, there is a danger that significant time can be diverted from the actual

process of analysis. Therefore, the chosen application was Dedoose, a qualitative and mixed methods research application, used for a number of practical reasons: it is Mac intuitive (unlike other main software packages); it is a web-based application and, finally, it has a secure log-in process with an additional, optional layer of security, which was employed.

3.7.3 Final data set

The final data set totalled: 27 transcripts of home/school conversations; 38 pieces of video footage (30 minutes) and 15 photographs evidenced as the children's captured home practices; 62 *kept, collected, created or observed* writing artefacts, together with 5 free-form school observations (Table 3.4).

Paradigm	Interpretivist - socioculturalist														
Method	Qualitative														
Title	<i>Exploring the out-of-school writing practices of 9 - 10 year olds and how these practices travel between the domains of home and school.</i>														
	HOME								SCHOOL						
	CHILD			RESEARCHER					CHILD	RESEARCHER					
	<i>FILM</i>	<i>PHOTO</i>	<i>WRI</i>	<i>INT: child</i>	<i>INT: parent</i>	<i>WRI*</i>	<i>Visual notes</i>	<i>Field notes</i>	<i>WRI</i>	<i>INT: child</i>	<i>INT: teacher</i>	<i>OB</i>	<i>WRI: ob</i>	<i>WRI*</i>	<i>Field notes</i>
MILLY	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓
SID	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓
SIMON		✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓
	<p>INT = interview OB = observation in school Visual notes = write up from films or photographs WRI = writing collected or chosen by the child WRI: ob = in-school writing observation WRI* = writing given/shared by parent or teacher</p>														

Table 3.4 Final data set on completion of the data collection

3.7.4 Phase One: Familiarisation of data

The study took an inductive approach, in that the emphasis was on the descriptive and exploratory themes that emerged, rather than a deductive approach with the purpose of confirming a hypothesis (Guest et al., 2012). Whilst there themes that had emerged from the pilot project (Section 3.3) the intention was to read the transcripts as ‘things in themselves’ (Denscombe, 2007:77) and to try, as much as possible, to avoid the influence of prior experience. It was important to take up an objective stance by acknowledging that, ‘themes don’t reside in the data, they reside in our heads’ (Ely et al., 1997:205). In order to achieve this, the original intention was to read and code the 27 transcripts using the excerpt creation and coding facility on Dedoose. During this first phase of thematic analysis, the goal is to become wholly immersed in the dataset and identify initial points of interest. However, very quickly, the emerging specific points of interest became prejudiced, both by the previously discovered pilot project themes and prior professional experience. Added to this was the danger that that in data analysis, everything looks promising Miles and Huberman (1994).

The resultant solution was to revert to a manual process of coding, using a hard copy of the transcripts, stored in a lever-arch file and organised chronologically by both child and domain. The coding process took a paragraph-by-paragraph approach with sections of significant interest highlighted, so as to draw out initial concepts and ideas (Ryan and Bernard, 2003). In total, 313 points of interest were detected and cross-referenced against the Research Questions and collated into a table of outcomes (Table 3.5), and an example is included in Appendix H.1.

Research Questions	Research Question themes	Initial points of interest
<i>What is the nature of the writing practices that children undertake out-of-school?</i>	<i>Home and school description</i>	123
<i>How do children talk about and describe their out-of-school and in-school writing, and what does this reveal about their conceptualisations of writing?</i>	<i>Conceptualisation of writing</i>	143
<i>Do children's writing practices travel between home and school, and if so, in what ways?</i>	<i>Movement across home and school</i>	44
Uncertain point of interest#		2
Other points of interest, rejected as not linked to RQs*		1
	Total	313

Table 3.5 Phase One: Familiarisation of Data - Points of interest linked to Research Questions

At this stage, the process was to stop and reflect on points of interest, rather than determine the name and nature of codes, which allowed for continuous reflection. The intention had always been to be open to the blurred edges of writing practices and to be mindful of language used by the children in unfamiliar ways (Pahl, 2007). Therefore, reading through the points of interest allowed for both expected areas, as well as new ideas to be acknowledged. For example, there were some anticipated points of interest in a study on children's writing, especially those areas well documented in research literature, including children's perception of time and comments about handwriting (Myhill and Warren, 2005; Bearne, 2002; Wray, 1995).

There was one point of interest (#) that was initially rejected, as it was concerned with how one child's school shared their pedagogy for writing. However, this was later subsumed into the code *Conceptualisation of writing* (Research Question 2). Another uncertain point of interest focussed on Simon's experience of self-learning the piano on

the iPad, which on first reading felt like a valid point of interest but was later rejected as no direct link could be made with the Research Questions. The final rejected point of interest (*) revealed the influence of researcher participation on one particular child (Sid), which was initially disregarded but, as will be discussed in Chapter 4, became significant in the way Sid positioned himself as a writer.

The original main points of interest generated in Phase One (Appendix H.1) were also cross-referenced across three different layers: by domain, by research question and by child, using the spreadsheet sort feature. This level of analysis raised key areas for consideration, with the home domain appearing to generate a greater number of points of interest (215, as opposed to 95 for school). However, this first reading belies the fact that more interviews took place in the home and it is therefore reasonable to expect that more information would be captured within this domain. In addition, Milly's total number of responses appears to reveal less about her conceptualisation of writing when compared with Sid or Simon. However, during a later stage of analysis, this was redressed as on the second and third reading of all transcripts, Milly's extracts reveal more about her conceptualisation than was initially recognised.

3.7.5 Phase Two: Generating initial codes

The *Familiarisation of Data* phase had served its purpose by allowing the richness of the initial findings to emerge, however, the quantity of data had become unwieldy, necessitating a return to the CAQDAS. The Dedoose coding feature across the twenty seven transcripts was efficient and enabled multiple codes to be applied by selecting

words and labels that were of interest or those that were in some way surprising (Bryman, 2012).

For example, the initial code, *Attitude towards writing*, was too broad and did not fully explain the difference in the relationship between the child’s attitude to a specific writing task with what they thought about their own or others’ writing. Therefore, the main code, *Attitude towards writing*, generated the sub-codes: *Views about writing*, *Views about others’ writing*, *Views about the writing task*. The nuanced positioning of the sub-codes also required different descriptors to ensure that the correct coding was applied to the excerpts (Table 3.6).

Code	Descriptor
<i>Attitude towards writing</i>	What children say about writing, their view of it’ and the three sub-codes.
Sub-codes	
Views about others’ writing, Views about writing task	What children say about their own writing, rather than their view of writing more generally.

Table 3.6 Phase One: Familiarisation of data – Division of main codes into sub-codes

In total, sixty-two codes were created and cross-referenced against the Research Questions (Appendix H.1.1) and the 313 initial points of interest and, in order to ensure there was at least one example of each code within all the transcripts, a **Code Present** report was run from Dedoose (Appendix H.2.1). This was advantageous, as it allowed questions to be raised about the validity and application of some of the initial codes at an early stage of analysis and was a key benefit of using CAQDAS over more traditional methods of coding (Carcary, 2011).

An additional feature of Dedoose is the **Packed Code Cloud** (Figure 3.1), which allowed for a quick review of excerpts with the additional feature of a visual emphasis on the code with the greatest number of matching excerpts having the largest font size.

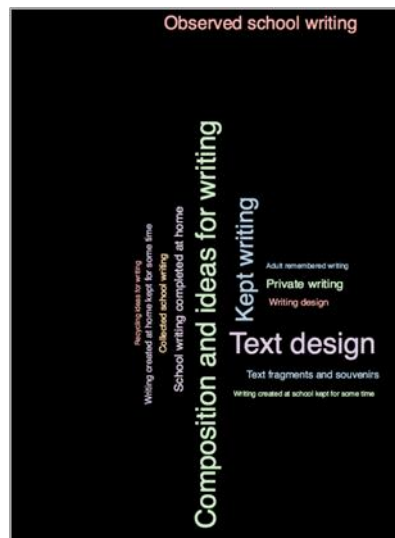


Figure 3.1 Phase Three: Searching for themes – Packed code cloud

For example, *Composition and ideas for writing* (above) has the largest font-sized lettering, whilst *Adult-remembered writing* is the smallest. By clicking on a specific code, Dedoose is able to run a full report featuring all the associated and coded excerpts, an example of which can be found in Appendix H.2.2.

Having coded all the transcripts, the initial codes were applied to the analysis of the sixty-two pieces of kept, created or captured writing artefacts (Table 3.7), together with the analysis of the transcripts of the home-domain photographs and video stills (Table 3.8). Examples of the analysis are provided below and are more fully evidenced in Appendices H.2.3 and H.2.4, with a full set provided in Appendix I.

Writing type	Captured, Collected or Kept writing	Writing features
Writing out Easter homework for a best copy. <i>Free text, in letter format.</i>	<i>Captured</i>	Conforms to expected letter-writing conventions, uses draft text to copy from in pen.
Grandma's card. <i>Home-made birthday card with picture and message.</i>	<i>Captured</i>	Made on card, with a picture of Grandma having a cup of tea. Text: A good days gardening deserves a cup of tea. She explains that she includes ' <i>things Grandma likes, things she does and make it come to life a bit so it's like she's actually in the garden</i> '.
Writing the card for Grandma and the story both involved writing for other people. The copying out in best involves a layout of tools, resources and writing (both best and draft copy) whilst the Kumon practice paper writing happens on tables where no layout or rituals for writing are evident. At home (not school) she moves into reading her work aloud to me. [Possible codes – choice, genre, places for writing]		

Table 3.7 Example of Phase Two – Generating initial codes: Captured between visit and collected visit writing


SID	PHOTO	EXAMPLE	GENRE	POSSIBLE CODES?
9.	Playing Club Penguin on laptop on dining room table. Club Penguin book on one side, with piece of paper with codes to the right. Refers back and forth.		Club Penguin writing	Places On-screen writing Broadening out of the writing

Table 3.8 Example of Phase Two – Generating initial codes: Photos and snapshot analysis

At this stage, whilst no additional codes were generated, the importance of some of the initial codes was emphasised. For example, *Position*, an early code, which had been noted when the children talked about how they got ready for writing, became more evident in the field notes taken during school observations and when reviewing the photographs and video stills.

3.7.6 Phase Three: Searching for themes

Following the generation of the sixty-two initial codes, the next stage was to look for patterns and relationships across, and between, the whole data set (Braun and Clarke, 2008). Due to the interpretative nature of the study, it was necessary to return to and re-read the transcripts, cross-reference the excerpts against the other layers of collected

data and to cluster codes according to theme. Ryan and Bernard (2003) argue that the process of interpretation must be transparent, in order to explain and defend the reasons behind coding choices.

As well as reviewing the coded transcripts, the use of Dedoose allowed for additional data analysis, which took the form of reports often associated with quantitative analysis, namely: code-application and code co-occurrence (Appendices G.3.1 and G.3.2). Whilst this study is qualitative and interpretative in design, it also drew at this point from quantitative analysis methods with the aim of providing a confirmatory role. The reports ensured that all the initial codes (Phase Two) were represented in the data with the aim, at this stage, of highlighting rather than discarding codes that may at a later stage be, ‘combined, refined and separated, or discarded’ (Braun and Clarke, 2008: 20).

In particular, the **Code application** report (Appendix H.3.1) emphasised a number of highly featured codes (Table 3.9), whilst others were applied less frequently.

Code application	Lesser referenced		Highly referenced	
	5, or under excerpts	6 – 10 excerpts	11 – 30 excerpts	30 – 65 excerpts
	19	13	18	11

Table 3.9 Phase Three: Searching for themes - Code application

Examples of highly referenced codes included, *Home and school boundaries* (65) and *Others, who position the child as a writer* (49), whilst lesser-applied codes included, *Writing competition* (1), *Link to popular culture* (1) and *Reasons for writing* (1). Rather than eliminating or subsuming these lesser-referenced codes, a note was made with a

view to returning and re-reading the specific extract, in case an outlier was represented and therefore worthy of discussion.

The **Code co-occurrence** report (Appendix H.3.2), suggested a high correlation between the coded excerpts for two pairs of codes: *Home and school domain boundaries* and *School writing*; and, *Reflection on specific writing artefact* and *Genre*. The co-occurrence is unsurprising given that the study focuses on the home and school domains and asks the children to reflect on their writing. However, it was useful in identifying paired codes that warranted further reading and tracking. For example, the paired coding of *Home and school domain boundaries* and *Genre of writing* produced eighteen excerpts but later in Phase Four, both code names changed. The former, to *Home and school exchange*, and the latter was subsumed into the *Composition and ideas for writing* sub-code, which itself changed title in Phase Four to *Ideas and time for writing*. Therefore, at this phase of analysis, the data was used as a confirmation of usefulness of the code names, rather than as absolute findings.

Having decided on sixty-two codes, the next stage was to cluster them into main codes, or headings, with the aim of capturing the essence of the clustered codes. For example, the main code or code of *Other* included all the sub-codes that made mention of the 'others' involved with the child and their writing, including interview comments made by the adults which appeared to position the children within the writing process. However, this code also contained the sub-codes aimed at capturing the child's perception of an 'other', for example, an unknown reader for their writing, as in the sub-code, *Audience for writing*. In total, thirteen main codes were determined (Figure 3.2).

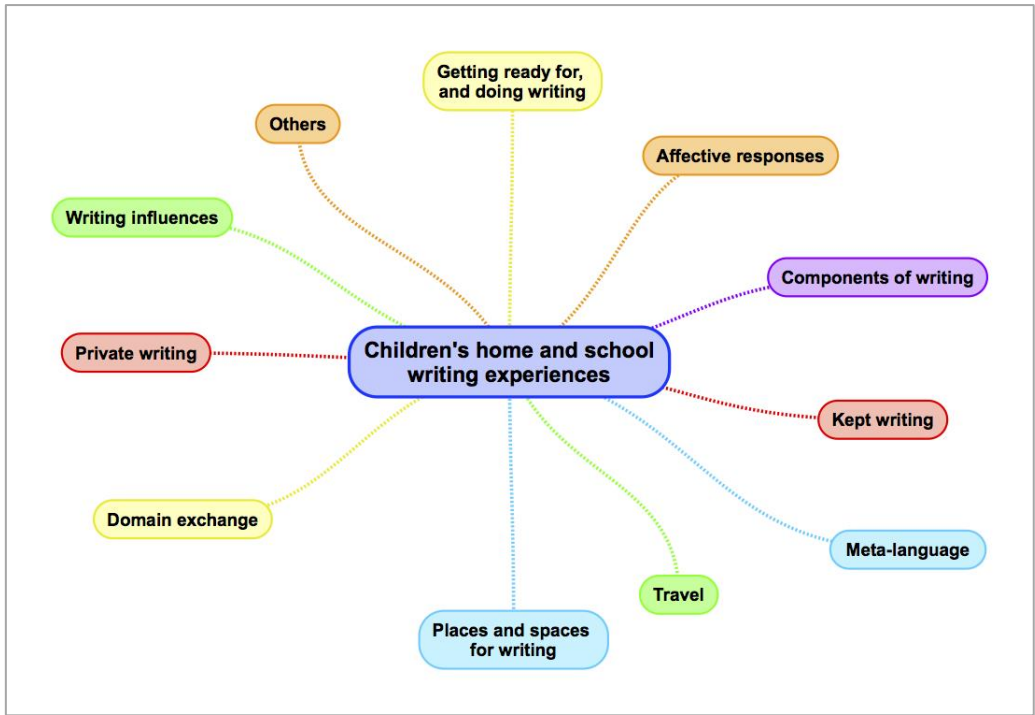


Figure 3.2 Phase Three: Searching for themes – Thirteen main codes

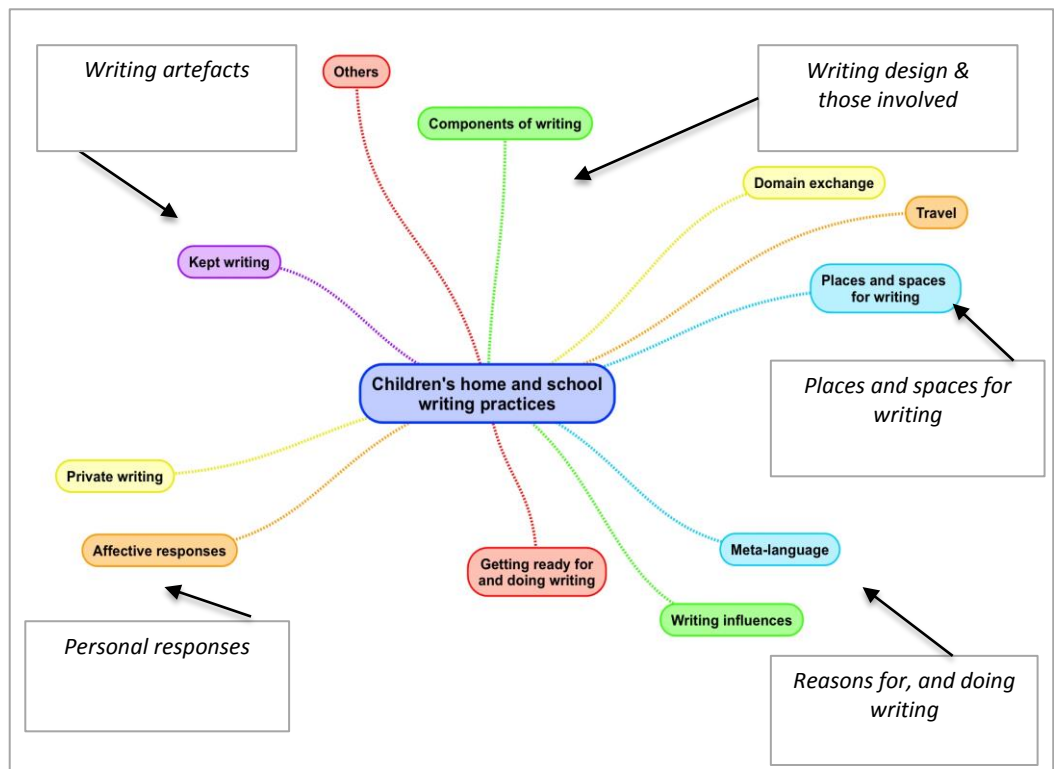


Figure 3.3 Phase Three: Searching for themes across thirteen main codes

The next stage of the process was to find different ways of clustering the thirteen main codes into different relational groups with potential heading names (

Figure 3.3). In total, five different versions were suggested, and the full 5-step process is evidenced in Appendix H.3.3.

Subsequently, the final themes, together with their draft headings, were put forward as 'candidate themes' (Braun and Clarke, 2008:20). Having clustered the themes together four headings emerged: *Domain exchange and transaction*; *Places, spaces and local customs*, *Text fragments and souvenirs* and *Text interaction and intention* and what appeared to connect them was the notion of travel (

Figure 3.4). The theme headings were greatly influenced by the use of metaphor, to provide a 'richness and complexity', which is what a case study aims to honour (Richardson, 1998:250). The application and relevance of this travel, or tourist metaphor will be discussed further in Chapter Five.

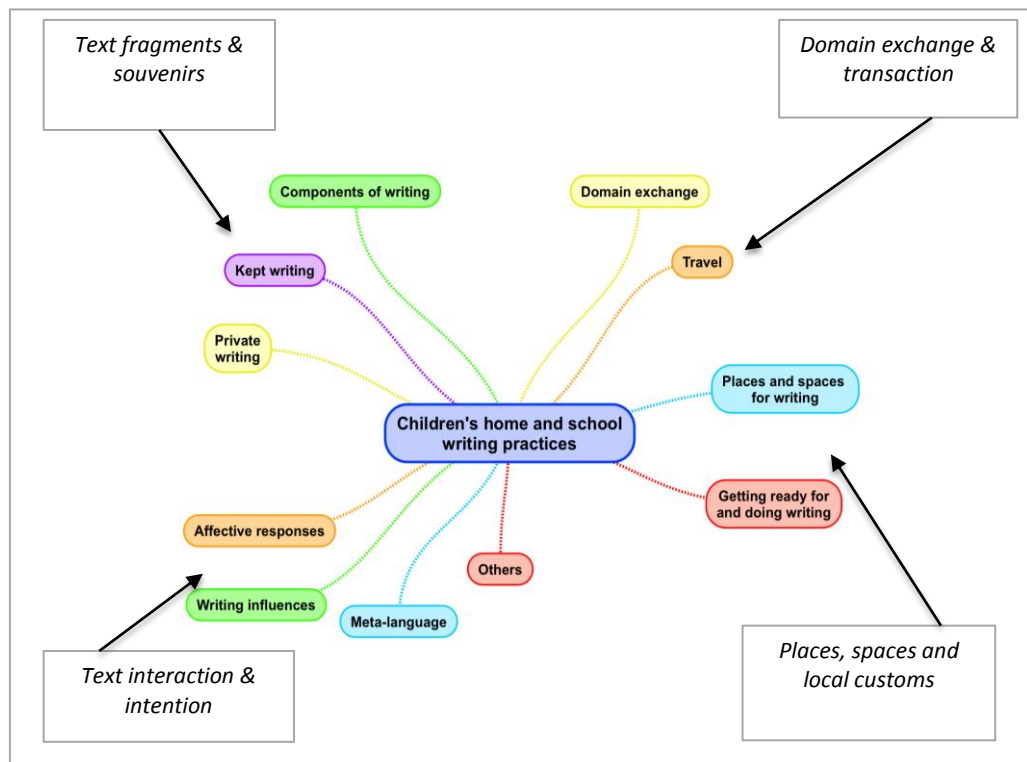


Figure 3.4 Phase Three: Searching for themes - Candidate themes

3.7.7 Phase Four: Reviewing themes

Having determined the four candidate themes: *Domain exchange and transaction*; *Places, spaces and local customs*; *Text fragments and souvenirs*; and *Text interaction and intention*, a visual mind map was created, illustrating the relationship between the sub-codes, main codes and the chosen themes (Figure 3.5).

At this stage, the coded transcripts were reviewed at two levels. Firstly, the coded data was re-read and considered alongside the thematic mind map, and secondly the validity of the individual themes was reviewed alongside the whole data set.

At level one, the transcript excerpts were re-read and, where appropriate, extracts were re-coded; of the original five sub-codes in the *Conceptualising of writing* main code, by

the end of Phase Four, only two remained. This main code title had previously been a cause for consideration, as whilst it had been included as a main code in Phases One and Two, it disappeared during Phase Three, raising the question of how closely aligned the codes should be to the research questions. In particular, RQ2 includes the phrase, '*Conceptualisation of writing*' and, therefore, there was an apparent tension between a code and a research question. However, on reviewing one of the early Dedoose reports, '**Code Application**' (previously discussed Appendix H.3.1), it was evident this code featured in a number of the transcripts, especially within Sid and Simon's home interview transcripts. On re-reading these particular interviews, it became evident that the way in which the children spoke about their practices and specific events, could not be categorised separately into the determined codes of, *What writing means to me*, *What makes a good writer* and *Reasons for writing*, rather, as their definitions were uncovered through their descriptions and conceptualisations (discussed further in Chapter Five). Therefore, these three sub-codes were subsumed into the main code and supported by two sub-codes: *Choice*, and *Writing history*. Consequently, it was pertinent to reinstate *Conceptualising of writing* as a code in its own right.

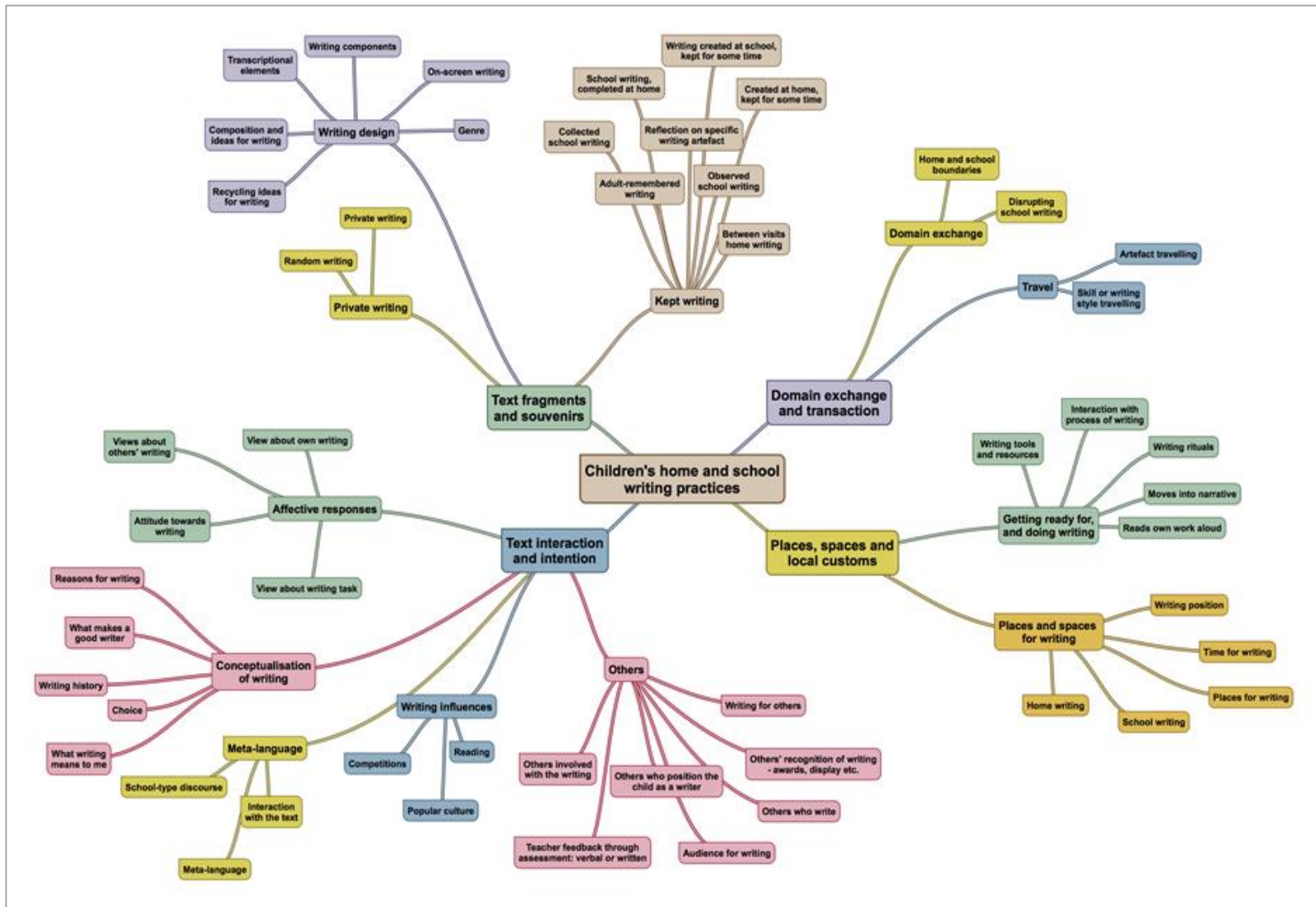


Figure 3.5 Phase Four: Reviewing themes – Candidate themes, codes and sub-codes

The other key change was the sub-code of *Meta-language* which was incorporated into the main code of the same name and *Private writing* became just one main code, having subsumed the two sub-codes of *Private writing*, and *Random writing*. This decision was made, as there was a danger of duplicate coding across the main and sub-code called *Private writing*. In addition, there were only three specific references to *Random writing* which were all cross-referenced to other codes so, in this instance, it was only the sub-code and not the excerpts that changed. This process confirmed the final twelve main codes and forty associated sub-codes (reduced from the original thirteen main codes and sixty-two sub-codes).

At level two of Phase Four, the thematic map (In previously discussed Figure 3.5) was reviewed alongside the other layers of data. Whilst the coded transcripts evidenced what the children and adults said, the additional data including, the children's writing, observations and photographs and video stills of their home practices, were reviewed alongside the proposed candidate themes. All the coded data was collated and presented under each of the four theme headings in an attempt to tell the narrative of the theme and associated codes and sub-codes including, what had been said during interviews, examples of children's writing, photographs and field notes and observations. This ensured that where data had been assigned multiple codes, only the very best examples, which best encapsulated the theme heading, were included under each theme. An example is provided in Appendix H.4.

3.7.8 Phase Five: Defining and naming themes

This stage of the process confirmed the final definition of each theme³ and provided a clear rationale for certain data stories belonging to one theme rather than another (Table 3.10).

THEME	DEFINITION
DOMAIN EXCHANGE AND TRANSACTION	<i>The skills and specific styles of writing defined by the specific domains, which are then transformed through the interaction and transaction with either new writing or involved individuals. The role of writing artefacts or fragments, which appear to travel across and between important places.</i>
PLACES, SPACES AND LOCAL CUSTOMS	<i>Where and when writing happens, in relation to the rituals and routines that occur both prior and during the writing. Descriptions of home and school writing events and practices, which are defined by place and position.</i>
TEXT FRAGMENTS AND SOUVENIRS	<i>How writing is described; the writing that happens, the writing that is kept and the apparent differences in design. In addition, writing that is public and writing that emerges as a private practice or event.</i>
TEXT INTERACTION AND INTENTION	<i>Reasons for writing and what this illustrates about the nature of the writer's relationship with the specific event or practice. How the role of others influences both the writer and the writing, apropos access to writing resources and opportunities.</i>

Table 3.10 Phase Five: Defining and naming themes – Definition of the candidate themes

There was a difference in the way the four themes were represented across the coded transcripts and accompanying data (Figure 3.6), as highlighted in red below.

³ During the study's write-up, the final four themes were reduced to three, as later discussed in Section 4.5

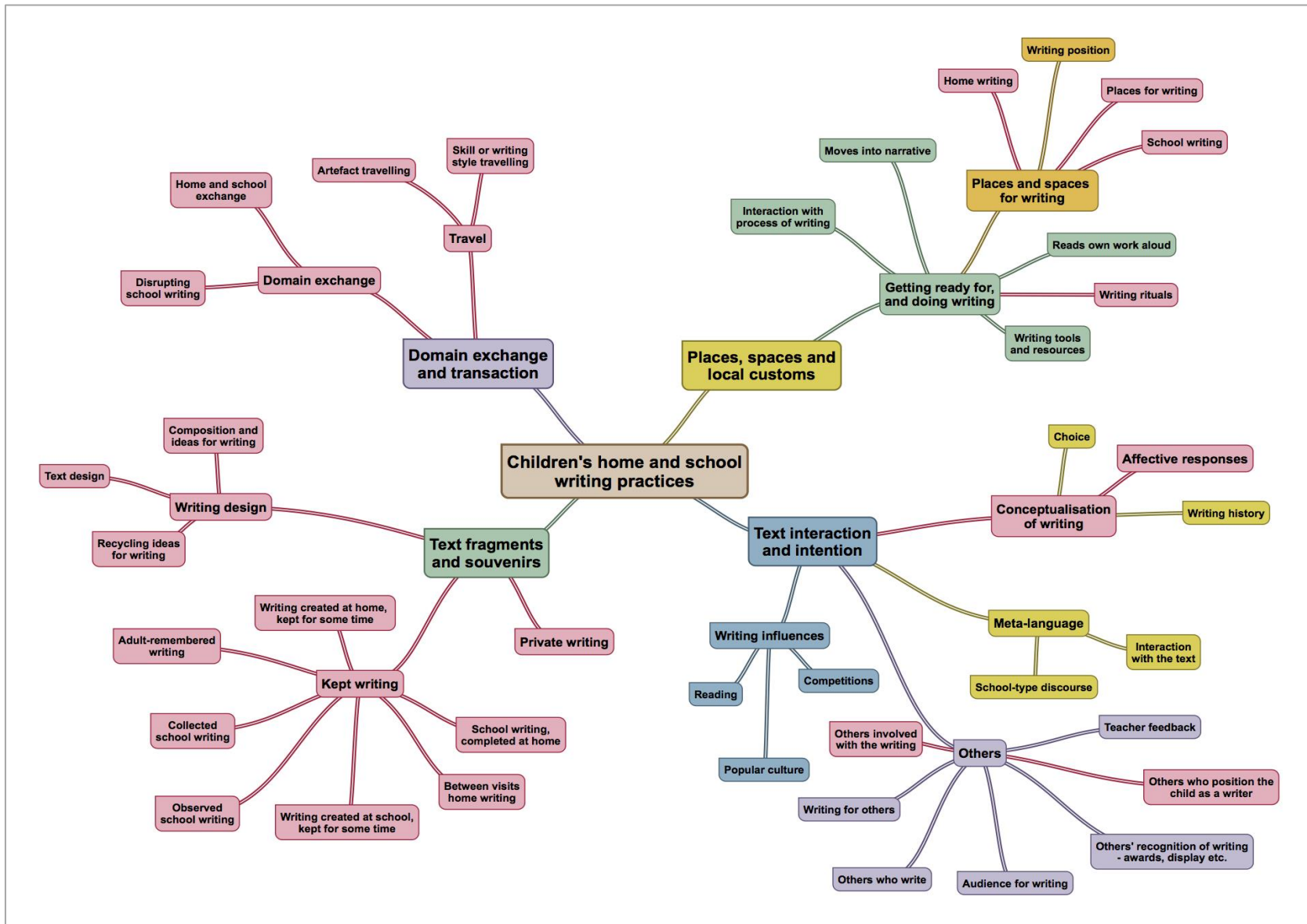


Figure 3.6 Final mind map showing represented main codes in the transcripts (in red)

The main and sub-codes associated with the themes of *Domain exchange and transaction* and *Text fragments and souvenirs* were all represented within the dataset (as highlighted in red). However, the two other themes, *Places, spaces and local customs* and *Text interaction and intention*, proved more challenging; this is evident in the individual, rather than clustered codes, highlighted in red: *Home writing; Places for writing; School writing* and, within the main code, *Places and spaces for writing*, and mirrored within the *Conceptualisation of writing* and *Others* codes.

On first reading, this may be because the process of coding excerpts was not as well applied to these two themes. However, it may also be due to the apparent tangibility of the codes and themes represented in *Domain exchange and transaction* and *Text fragments and souvenirs*; children were able to share kept writing artefacts and the transcripts identified where skills or strategies were applied across domains. Therefore, rather than finding fault with the coding process of *Places, spaces and local customs* and *Text interaction and intention*, the use of a visual map may have simply made transparent the difficulties in identifying the more ephemeral aspects of children's writing practice. This will be discussed further in Chapter 5.

3.8 Summary

In summary, this chapter has explained the rationale for the use of qualitative research as an appropriate method of inquiry for this study. The use of a case study as a method in its own right, rather than as a data collection tool, has been argued alongside its significant role in honouring participants' experience by allowing the researcher to get

closer to the data. In order to present this study within a systematic and ethical framework, explanations have been given as to the research design, approach and methods of analysis with a view to offering the reader transparency and rigour. The use of thematic analysis has been defended, and the detail of the five-phase analytic procedure has been offered alongside relevant examples. Four themes of: *Domain exchange and transaction; Places, spaces and local customs; Text fragments and souvenirs, and Text interaction and intention* have been identified and defined and are used to present the findings in Chapter Four.

CHAPTER FOUR - FINDINGS

4.1 Introduction

Having completed the data analysis, the findings are presented with the aim of providing an in-depth understanding of the writing experiences of three children, aged 9 – 10 years old, both at school and at home. However, ever mindful that the notion of social reality is not a tangible device, due respect is paid to the interpretations of all those involved in this research, including the researcher and the researched, and underpinning this chapter is an acknowledgement of the influence of multiple and social worlds (Blaikie, 1993). This perspective is echoed through the presentation of the findings and the research questions that drive the study, and is addressed over the next two chapters.

Whilst this study explicates the experience of the individual children's writing lives, the three young people are presented as one 'case', as a trio of children all of whom write at home and at school. Therefore, the analysis of the key findings is presented using data drawn from the total set of interviews, writing examples, observations and photographs and video stills. Cohen et al. (2011), maintain the importance of allowing the findings to speak for themselves and this is at least partially achieved by making visible the children's worlds of writing within, and across, both domains, by exposing the reader to the 'detailed texture' of their social lives (Alford, 1998:4). The basis for this rationale is best articulated by Miles and Huberman (1994:1), who argue that, 'words, especially organised into incidents and stories, have a concrete, vivid meaningful flavour.'

Therefore, in accepting that this research explores the social worlds of the children across, and within, the domains of home and school, it is the children's writing and their responses which predominate. The structure of the findings builds on the work of Pollard and Filer (1996:35), whose study of children across the first three years of school together within the context of their structural position within families and classes, were presented as 'learning stories.'. Thus, within this chapter, the notion of 'learning stories' is also used, with an emphasis on uncovering the children's writing lives through their *writing stories*. However, the core difference within this study is that no attempt is made to explain the children's practices within the context of their positioning within the family or in the classroom, rather, the core focus is to provide a 'thick description' of the children's writing lives as previously described in Chapter Three (Geertz, 1973:311).

Whilst this chapter shares the children's 'writing stories', which reflect the key analytic themes, Chapter Five discusses the implications of the findings summarised within this chapter and connects to the research literature. It also endeavours to answer the three research questions as follows:

1. *What is the nature of the writing practices that children undertake out-of-school?*
2. *How do children talk about, describe and position their out-of-school and in-school writing, and what does this reveal about their conceptualisations of writing?*
3. *Do children's writing practices travel between home and school and, if so, in what ways?*

However, before that discussion, this chapter will present the key findings originally organised into the four themes identified through the analysis, as outlined in Chapter Three.

In the current chapter, each theme, identified through analysis, includes a child-specific dataset, highlighting the code excerpts, photographs and artefacts used within the chapter (*). Examples were chosen either because they represent a specific exemplar of an event or practice, or because they act as an outlier and are worthy of further discussion. However, despite completing a methodical process of data reduction (Miles and Huberman, 1994), and due to the constraints of space, it is not possible to include all the coded excerpts. A full list of the children's writing and photographs, together with supporting annotations, is provided in Appendices G.

The chapter begins by offering the reader a mini-biography of each child before a discussion of the study's key themes and multiple sub-themes and codes.

4.2 The children's mini-biographies

In order to exemplify the writing lives of young, developing writers, three children were chosen and considered to be a representative cross-section of children who write at home. All three children attend different primary schools in different towns in south-east England.

4.2.1 Milly

Milly is 8 years old; she turned 9 during the study's timescale. She lives on the edge of a small city in the south east of England with her mother, father and older brother who attends the local secondary school. Milly's mother is a teacher, specialising in teaching English as a foreign language; during holidays, she tutors small groups of teenagers from various European countries. Milly's father works in the city and commutes to London. The school she attends is of average size with two classes for each year group. It has a

lower than average percentage of children receiving free school meals¹, and in 2013, the school achieved higher than average end of year SATs writing results for children aged 11². Milly started at the local primary school when she was 7 years old. It is unusual for children to start at this age and most of the children in Milly's class started school at 4 years old in Reception and will continue until they are 11. The school has a low attrition rate, so whilst Milly started in the junior part of the school, she was joining an established class of children who had known each other for some years. Prior to this, Milly had lived in France and Germany; she completed her first year of schooling at an École in Paris before moving to an international kindergarten in Berlin the following year. Milly was recruited when her mother responded to a message on the school Parents Forum posted by the parent of one of the Pilot Study children.

4.2.2 Sid

Sid is 9 years old; he lives with his family in a small town in south-east England. He is the middle son of two parents, both of whom work locally; his mother is an administrator and his father works in IT. Sid's older brother attends the local secondary school whilst Sid and his younger brother attend one of the six local primary schools, from which Sid's parents had to choose when they moved into the area the previous summer. The junior school is larger than average-sized with three classes in each year group. 23% of children receive free school meals, slightly below the national average, and in 2013, the school achieved higher than average end of year SATs writing results for children aged 11. The family moved into the area the summer before Sid started his new school and had been at the school three terms at the time of the research. He joined an established class of

¹ A measure used to indicate the number of pupils from lower socio-economic backgrounds. National average is 23%.

² The actual percentage results for SATs test results appear in Chapter Three.

children aged between 8 and 9, many of whom had been in the same class for three years. Sid was recruited when his mother responded to a message posted on the researcher's work intranet.

4.2.3 Simon

Simon was 9 years old at the beginning of the study and, unlike the other two children, was in a Year 5 class. Simon's father works in IT for a local company and his mother is a science teacher in a local secondary school. He is the oldest child in his family with a younger brother and sister, both of whom attend the same, local primary school. Simon started at the school aged 4 and had been with the same class of children for the previous four years. However, the school has a high attrition rate and the class had welcomed a number of new arrivals in previous years. The primary school is average-sized with one/two classes in each year group. Over a third of the children receive free school meals, higher than the national average of 27%, and in 2013, the school achieved slightly lower than average end of year SATs writing results for children aged 11. The researcher knows the school Simon attends, and it was the Deputy Head who had suggested that Simon's parents might be interested in learning more about the study.

4.3 The themes

Within this chapter, examples and commentary from the four themes are exemplified using the children's writing and the, outcomes of writing conversations, together with the photographs and video stills collected by the children. Initially, no hierarchy of importance was attached to the themes and they were presented alphabetically. However, having completed the draft chapter, it was evident that two of the themes

required conflation because there was overlap in content and examples (see Section 4.5). Therefore, *Text interaction and intention* and *Text fragments and souvenirs* were reduced to one, *Text souvenirs and local decisions*. The themes are discussed in the following order: *Places, spaces and local customs*, distinguishing children's practices in each of the domains; *Text souvenirs and local decisions*, illustrating the children's writing choices exemplified through artefacts produced at school and home; before the final theme, *Domain exchange and transaction* makes connections both within, and across, the two domains.

4.4 Places, spaces and local customs

The first research question, *What is the nature of the writing practices that children undertake out-of-school?*, seeks to explore the 'nature' of the writing practices that take place in the home domain. For the purpose of this study, the term 'nature' is defined as, 'the basic or inherent features, character or qualities of something' (Oxford Dictionaries, 2012). Therefore, the study explored the children's writing places both within school, and at home. This aspect, in conjunction with the children's customary practices and tools for writing, are the key themes of this section.

Due to the data-rich nature of a case study, the findings are presented in a structured and organised way, drawing on the coded data gathered during the data analysis³. The main code of *Places and spaces for writing* is discussed in detail, but the other main code of *Getting ready for, and doing writing* has been subsumed into the main theme of *Places, spaces and local customs* (Table 4.1).

³ In the tables preceding each theme (4.4–4.6), the discussed main codes are indicated in bold and the discussed sub-codes are indicated in italics.

Theme <i>Places, spaces and local customs</i>				
Codes	Main code	Excerpt count	Sub-codes	Excerpt count
	<i>Places and spaces for writing</i>	133	<i>School</i> <i>Home</i> <i>Places</i> <i>Position</i> <i>Time</i> (moved into Theme: <i>Text fragments & souvenirs</i>)	49 38 31 12 3
	<i>Getting ready for, and doing writing</i>	56	Reads work aloud Writing rituals Writing tools and resources Moves into narrative Interaction with the process of writing	8 7 29 6 6

Table 4.1 Dataset for *Places, spaces and local customs*

Due to the nature of this theme, in that the children were collecting their own places and spaces for writing, this dataset focusses on captured photographs and video stills, field notes and interviews, rather than on collected writing examples (as noted in Table 4.2).

	<i>Writing examples</i>	<i>Photographs/ Video stills</i>	<i>Field notes, interviews</i>
Milly	Door poster, Designer magazine	Garden writing, Creating Grandma's card, Kumon practice	Field notes, Milly, Parent transcripts
Sid		Japanese script, random bedroom, Pokémon kitchen, Minecraft coding, lounge room, bedroom and dining room writing	Field notes, Sid, Parent transcripts
Simon		Dining room space for writing, Fire Safety cub writing, dining room space for cub writing	Field notes, Simon, Parent & Teacher transcripts

Table 4.2 Dataset 2 for *Places, spaces and local customs*

A common feature amongst all three children was their account of where writing events took place. Even within the constraints of school writing, mention was made of writing in the playground, in computer suites and even at different tables within the classroom. The places for writing at home were more varied, ranging from writing in restaurants, in grandparents' houses, both overseas and in the UK, in gardens, on hall landings and on beds, with the place for writing often suiting its purpose.

4.4.1 Home writing places and spaces

4.4.1.1 Milly

Much of Milly's home writing takes place in her bedroom where she sits and surrounds herself with her cartridge paper, notebooks and 'something to inspire' her to write:

I get a notebook and some paper and some pens or some pencils. And I get whatever I can find, well, and something to inspire me to do that writing. (Milly, HV1)

She writes in different places depending on the writing she is doing: in the dining room; in the kitchen; in the garden, or she remains in her own bedroom. As her mother notes, 'She will go and happily occupy herself in her room for ages. And at the weekend when she wakes up she'll often just stay in bed for ages reading or writing or playing, whatever' (Milly, Parent Visit 1). Milly protects this private space with a warning on her door alerting any uninvited visitors of the consequences of charging in unannounced (Figure 4.1).



Figure 4.1 Milly, HV4, Milly's warning poster

She chooses to write in her bedroom and whilst there is more space, it is the peace she enjoys, *'So, like, somewhere that's quiet, I'm alone and I can think because there's not so much noise'* (Milly, HV1). Milly's bedroom writing happens on her high-up bed, as there is limited space for a table, but her mum feels this gives her the opportunity for, *'personal cosy writing'* (Milly, Parent Visit1). As Milly chose which writing events to capture on film, there are no photographs of her bedroom writing (Section 3.4.4) and whilst mentioned by both Milly and her mum, there are no visual images to support their descriptions.

In Milly's captured video stills, she can be seen creating texts alongside others or with other family members present. In home examples, her dad sits at the table as she completes her maths practice papers, and in the garden, she sits with Mum and Grandma as they write, *'stone age texts'* to each other on chalkboards (Figure 4.2).



Figure 4.2 Milly, HV4, Writing with family members

Milly says she enjoys drawing and writing in the different home spaces and her writing artefacts often travel from room to room. Her *Designer* magazine begins upstairs and travels to the communal space of the kitchen (Figure 4.3).

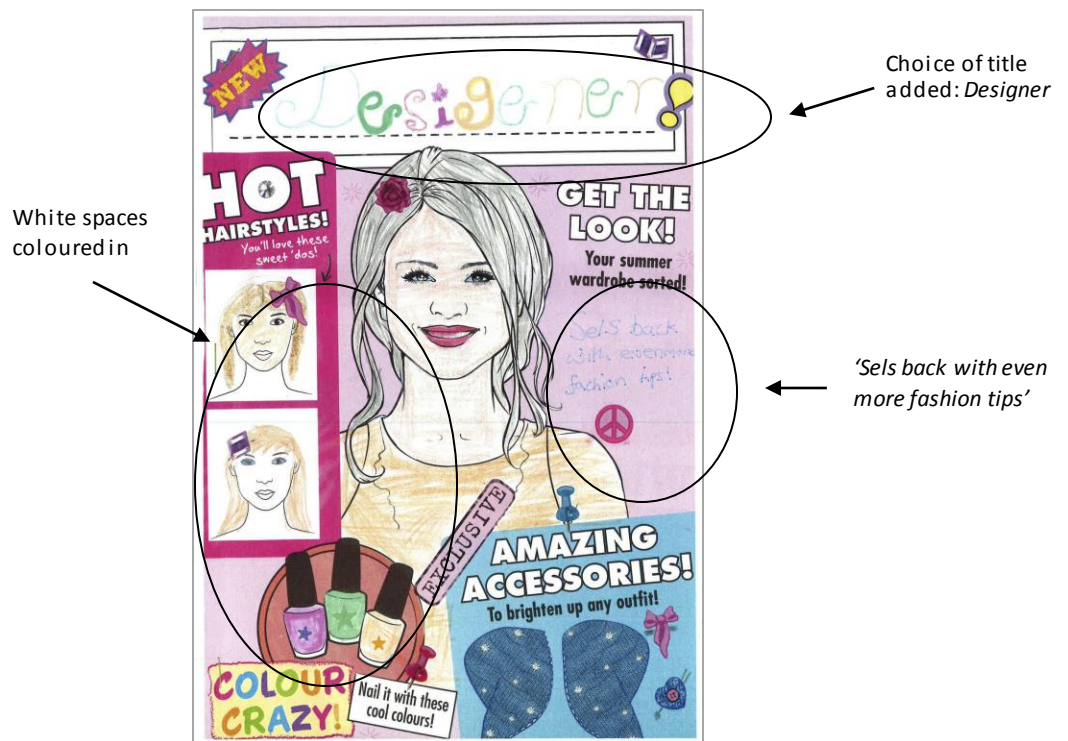


Figure 4.3 Milly, HV4, Designer magazine front cover

She adapts the magazine, a published proforma, by adding a heading and colouring in the white spaces, i.e. the hairstyles and nail varnish colours. She personalises it by adding a front-page panel proclaiming, 'Sels [sic] back with even more fashion tips.' *Se/s* is the name of an imagined fashion designer and links with Milly's love of clothes shopping. Her vocabulary choices and direct appeal to the reader reflect the type of magazines that she buys with her pocket money.

Whilst the magazine begins in her bedroom, it migrates across places and spaces, and surfaces downstairs in the kitchen where the computer is located. Here, she prints off additional information and accesses the stapler in order to add extra pages she has written with a friend (Figure 4.4).

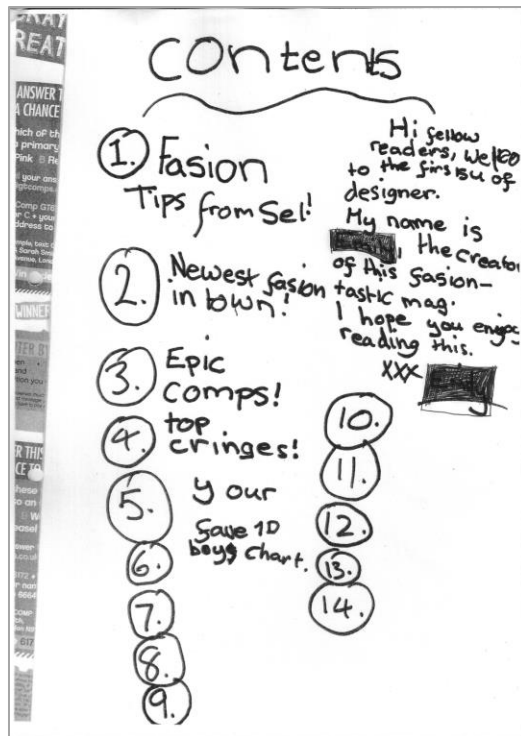


Figure 4.4 Milly, HV4, Designer magazine additional pages

Milly's writing practices also move away from the house and into the garden. Here, she writes messages on a chalkboard to her grandmother and mum who sit to the side of her (Figure 4.5). However, when they leave and she is writing on her own using the same chalkboard, she explains, 'I'm writing, I'm just writing...' (Milly, HV4).



Figure 4.5 Milly, HV4, Garden writing

Milly's focussed position and engagement with her chalkboard writing reflects the physicality of her writing interaction, and whilst there are no captured images of her

bedroom writing, there is a suggestion that her positioning in this garden writing image could reflect her creation of comfort and may be mirrored in bedroom writing practices.

Within the home places Milly chooses to work, she creates smaller bounded spaces for writing. For example, when creating Grandma's card, she chooses to sit in the shared space of the dining room table (Figure 4.6). Her writing area is well-defined, demarcated at the corner boundaries by two pen pots with a small rubber within reach. There is space around her to write, and her physical position presents as open with a relaxed approach to the writing.



Figure 4.6 Milly, HV4, Creating Grandma's card

4.4.1.2 Sid

For Sid, his home writing spaces are activity-dependent, for example, if using the computer for writing then he will be upstairs, but if he is writing for homework or calligraphy (Japanese script) this happens downstairs.

Sid sits in the lounge working on Japanese hiragana handwriting, copying into a textbook, a self-taught practice he describes, '*Learning it myself or my mum teaches it*' (Sid, HV2), and is activity that does not have a set time or place. His self-labelled 'random writing' takes

place in the bedroom, and is an example of writing that remains in this private space, *'That's a phone number book that I got when I left my old house and I'm writing some addresses in it'* (Sid, HV3). Sid describes his writing events as taking place, *'Sometimes on this table, sometimes in the kitchen, sometimes in my bedroom'* (Sid, HV1).

Sid has a large folder for his Pokémon cards in which he writes captions for the Pokémon stickers, and which is not confined to one place but instead travels throughout rooms in the house. The family computer sits on the hall landing and Sid and his brothers take it in turns to play on their games. Much of Sid's Minecraft activity revolves around key activities which use on-screen writing practices, including searching for cheat codes on Google, or downloading texture packs used to alter the appearance of Minecraft worlds.

Like Milly, Sid's writing can start and finish in different rooms (Figure 4.7); one example which might travel is, *'Sometimes my homework will; I sometimes do it in my bedroom'* (Sid, HV2).



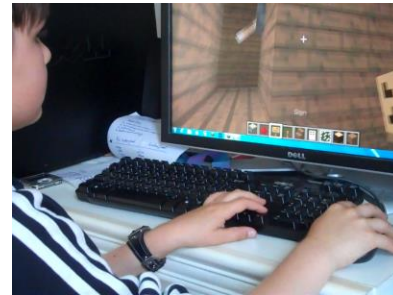
Japanese script writing in the lounge



Random writing in the bedroom



Pokémon writing in the kitchen



Minecraft texture pack searching on the hall landing

Figure 4.7 Sid, HV3, Home writing places

Sid offers a flexible view of himself as a writer, not fixed to a particular genre of writing and not tied to a specific place where writing takes places. His captured home writing practices document twenty-five writing events taking place across five rooms in the house (compared to Simon's 4 captured photographs and Milly's 13 film clips), and is in stark contrast to his physical positioning in the classroom (as discussed in Section 4.5.3).

4.4.1.3 Simon

Simon's personal writing occurs in more distant home domains, and he explains that he spends time at his grandparents' house in Devon (some 130 miles away) writing at their large dining room table. His description paints a vivid image of a writer engaged in his studio, carefully crafting a masterpiece:

I would really just have, on the dining room there would be just me on one chair with a huge table around me and I'd have to walk a long way just to get one piece of paper, then

come back, then walk a long way to get a pencil [laughs], and come back. So I just had them all spread out in front of me and I had my bit of paper here. (Simon, HV1)

He reports that he enjoys writing in his own home and here his practices revolve around music-making or song writing, in addition to his school topic work, characterised by the designing of PowerPoint presentations or note-taking for research work (Simon, HV1). Whilst Simon reports that writing events take place upstairs in his bedroom, his captured practices show them mostly taking place in the dining room, where he sits at the table (Figure 4.8).



Figure 4.8 Simon HV2, Home places for writing

As with Milly, some of Simon's writing remained hidden, taking place in private spaces invisible to the researcher. However, his visible writing takes place in the shared kitchen space where Simon and his siblings write and draw at a table designated by his mum as the 'writing table' (Figure 4.9).



Figure 4.9 Simon, Parent Visit 1, Kitchen space for writing

In addition, and like Milly, Simon's writing moves with him into the garden where his mum reflects, *'I think it's just wherever he gets the space that he wants to do it. And I suppose, well it is summertime, they will sit at the garden table as well and do bits and pieces out there'* (Simon, Parent Visit 1).

Simon creates space for himself when completing a task in his Fire Safety booklet for cubs, and chooses to write in the shared space of the living room with his young brother writing nearby, as if mirroring his big brother's position (Figure 4.10).



Figure 4.10 Simon, HV3, Fire Safety writing lying on the floor

The home writing spaces are defined by more than just the location of the rooms or the space outdoors, but also through the locally-based customs Simon engages with in the process of getting ready for writing. The majority of his writing events take place in his bedroom and, in order to get ready, he takes, *'one of the chairs with the cushion upstairs and do it on my desk'* (Simon, HV1). The chair in question is a portable deckchair and one that travels from the kitchen to his bedroom.

However, it appears that Simon's desk is not the traditional type, as his mum reveals:

M: He did really want, he did really want a desk and we just don't have the space in there at the moment. And that is something that, you know, I would like for him. There is actually a desk that was my granddad's, that's in the roof, that's a proper flip-down one that I used to use. (Simon, Parent Visit 1)

Simon's current 'desk' is defined by the boundary space he constructs, confirmed by Simon's explanation, *'And so you've got yourself and the deckchair leaning against the chest of drawers with the computer on top'* (Simon, HV3, Field Notes).

4.4.2 Writing for school, at home

In contrast with Milly's boundary setting of defined space through her pen pots which she displayed when making Grandma's card, (as discussed in Section 4.4.3), her revision maths writing takes place on the same dining room table (Figure 4.11). This 'at home, writing event' takes place after breakfast, with glasses and dishes yet to be cleared away. The suggestion is, through her body language and the physical space, that Milly has seized the moment to write, rather than prepared for it.



Figure 4.11 Milly, HV4, Kumon maths practice

This observable difference between Milly's home and school writing practices is illustrated through the physical ways she interacts with the geographical space of text construction. For example, one example of school writing, completed at home, is worthy of exposition. During a six -minute clip, Milly moves between two pieces of text: the best copy of a piece of Easter homework, and its first draft. This school writing is completed at home and Milly sits at the dining room table with her writing space bordered by pens and a notebook (Figure 4.12).

As Milly works across both texts, she stops to review her writing, moves forward and then moves closer again to the text (3). Her head rests on the table (a position previously observed across both home and school writing), and for the following two minutes, Milly concentrates on writing the final draft (4). She then sits back from the writing, before re-reading her writing (6) and returning to the writing (7).

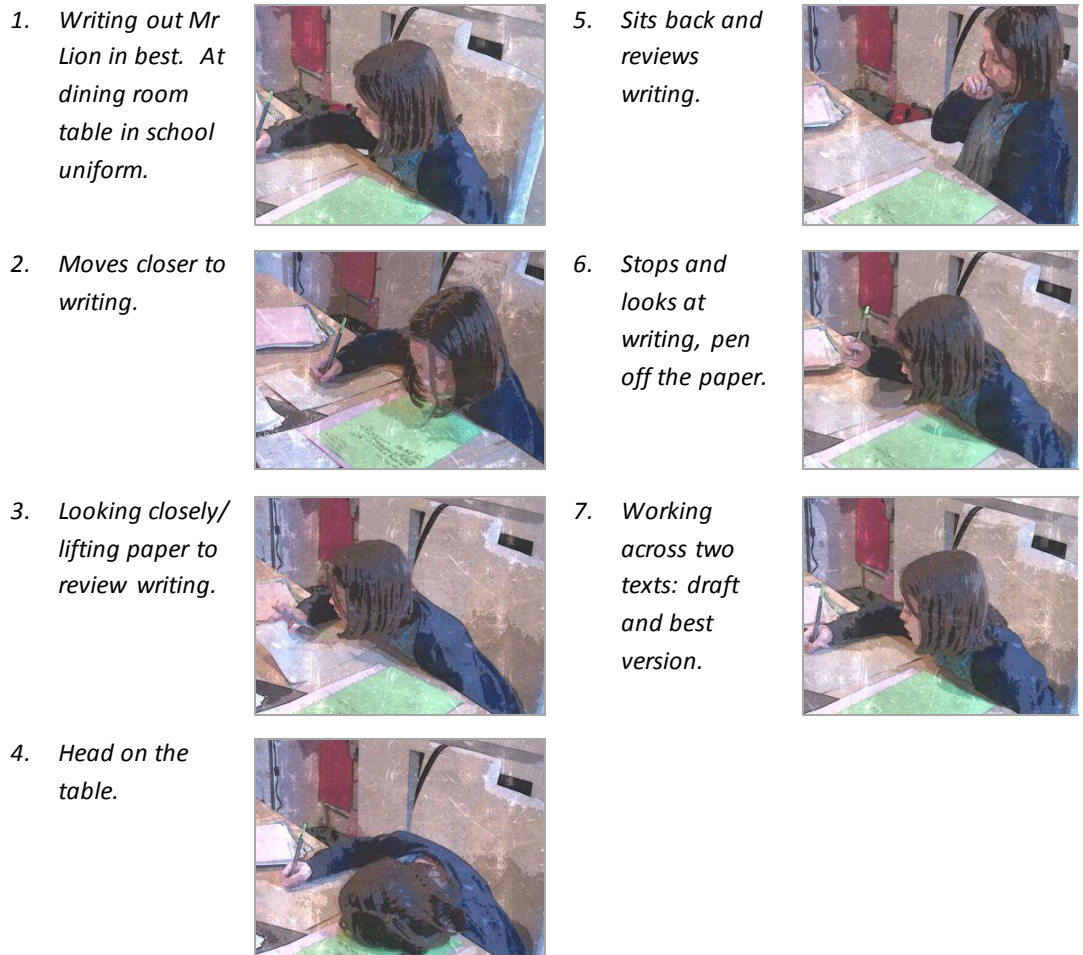


Figure 4.12 Milly, HV4, Interaction with text construction

This interaction and vacillation across the texts was not observed at school and may represent a difference in the personalisation of a writing space that Milly, in particular, demonstrates through sustained home writing. In addition, having the physical space to move around a text, back and forth and in and out, suggests a confidence over, and ownership of, the writing experience. This alternative home discourse is framed differently from the spatial expectations of school writing, one that demands close proximity with the paper or screen, and is primarily represented as a solo activity.

Simon also sets himself up for school writing events completed at home, and positions his tools around him as he sits at the dining room table (Figure 4.13).



Figure 4.13 Simon, HV2, Positioning for home writing

R: So that's you sitting?

S: In the dining room and I'm doing my homework with my old favourite pencil (...), it's just broken. And I'm sitting with my pencil case on my right, that's because I'm left-handed and I'm just going to knock it otherwise.

(Simon, HV2)

Moreover, whilst Simon is desperate to sit at his own desk, Sid's mum reveals that Sid rejects the given formal space:

P: And he usually sits on his bed, quite often sits on his bed actually.

R: And so he's got stuff up there?

P: Obviously he's got stuff up there and he's got a desk but it's never clear. So he's got a, sort of, bunk bed with a pull-out desk thing, which has got writing materials all over it. But he wouldn't sit at the desk on the chair and do it.

(Sid, Parent Visit 1)

For all three children, writing for school completed at home, and in the form of homework, appears to be more visible through its geographical positioning in the home. For example, Simon's mum is more likely to see him doing this type of school writing rather than his personal writing, which takes place in other less public spaces:

R: Where do you see him doing writing?
P: *Usually – I mean, obviously it's homework.*
(Simon, Parent Visit 1)

Milly also creates a distinction between personal writing and the writing completed for school, *'I don't have a table in my bedroom. So I've a high-up bed.'* (Milly, HV1), and homework takes place downstairs in the shared and public space of the dining room, a location her mum prefers:

R: Does homework happen down here?
P: *Yes, yes.*
R: Not upstairs?
P: *No, with the beady eye of mum [LAUGHS].*
(Milly, Parent Visit 1)

Thus, for these three children, home writing spaces emerge anywhere, in the garden, on the landing, at self-made desks or on busy beds, but writing at home *for* school begins to echo the physical discourse associated with primary classrooms.

4.4.3 School writing places and spaces

Just as children's places for writing at home can be framed within the expectations of parents, thus, school writing is positioned by teachers and is enacted through the opportunities afforded to the children. Milly's writing experiences are bound by the classroom walls, *'we have to stay in our class and do the writing. We're not allowed to go to the library'* (Milly, HV2). Opportunities for writing beyond the walls of the classroom are possible, but tied to particular subjects, for example, a science topic on habitats requiring a playground investigation.

Sid knows that other children might choose to write in the playground and would likely be children who enjoy writing. His detailed explanation suggests he has certainly seen children writing in outdoor spaces, but declares it is unlikely that he would be one of them:

S: Well, if I was writing I'd sit and write on one of the benches.

R: And would you take out a book, one of your exercise books to write in, or a work board or something else?

S: A piece of paper.

R: Have you ever done that?

S: No.

R: Would you ever do that?

S: No.

(Sid, SV1)

Simon is one such child that Sid describes; he regularly takes his personal home sketch-book (Simon, SV1) into the playground with the aim of turning his pictures into stories. Within the classroom, Simon's teacher has provided additional space for him by leaving an empty chair to his right; this gives him the opportunity to concentrate but also allows him to learn from the visiting older children (as discussed in Section 4.6). However, as this is an unseen and invisible practice, his teacher's rationale for additional space is based on her observations, *'I think he quite likes to have that little bit of space when he's writing because he does concentrate. When he is doing his writing he does like to just get on and focus and do it'* (Simon, Teacher Visit 1). Simon endorses this desire for more space and describes his ideal place for school writing as, *'Right in the corner by myself on a table in a dark room'* (Simon, HV2). However, Simon's need for space diminishes and his need for others to be present increases when asked to picture his perfect school writing lesson:

If you could just be sitting on the floor and then have a big write and the whole school has to, like, get together, sit in the hall and just start writing. But with cushions as well. I think I'd be lying down. (Simon, SV2)

Whether Simon wants to create a social atmosphere for writing or whether it is an already known school practice, he chooses not to say, other than adding he finds it hard to write when people are talking (Simon, SV2).

Sid notes that his ideal classroom would have additional space, and whilst he would sit in his current seat, all the other children and his teacher would be elsewhere in a different classroom. In addition, his perfect writing lesson reflects notions of discomfort for his peers:

I'd make schools back to when they had, like, everyone had a little wooden desk, and teachers could whack children if they were naughty and it was really gloomy and dark. Like schools in the war were. (Sid, HV3)

Whilst Sid's response is a little surprising, it may reflect 'in-role' experiences common in English primary classrooms where children and teachers spend a day experiencing what school would have been like in times gone by. Alternatively, it may be that Sid's previous teachers expected children to sit quietly during lesson time. However, his response in terms of expectations of school writing behaviour reflects a difference from the open and relaxed body language he demonstrates in the home domain (Section 4.4.3). At school, he presents as a rigid and protective writer, using his right arm to hide his work. The field notes from the school observation comments, '*Sid then uses pencil and bullet points. Talks through the ideas and then structures his sentences. Hides own writing with arm*'

(Sid, SV1 Observation). This resolve to hide his work from others is reflected in his teacher's observation:

... he can see I'm reading it and then I start... just struggle because a word will disappear and I'm, sort of, like, "Sid, can you just move your hand by a bit?" Gradually it comes back again. (Sid, Teacher Visit 1)

Milly, however, sits between Simon's comfortable, community writing lesson and Sid's almost Victorian attitude towards writing by suggesting that her ideal school writing lesson would be much the same as it is currently. Whilst the space is less important to Milly, what is a priority is in the amount that pupils are going to be allowed to talk during the writing lesson:

M: You can, you are allowed to chat, but you're allowed to chat in my school but you have to, not so that you just write a few words.

R: So are people going to be allowed to chat in lessons when you're in charge?

M: Yes, but not so it distracts, so not too much.

(Milly, HV3)

This reflects Milly's desire for a quiet atmosphere for writing, which expresses itself not only through this imagined school domain writing lesson, but is also present in her actual home writing experiences, *'Somewhere that's quiet, I'm alone and I can think because there's not so much noise'* (Milly, HV2).

By explaining how spaces for writing at home and school are accessed and the ways in which writing events are personalised, for example, by getting comfortable through their use of portable deckchairs or cushions, or by using favourite pens and pencils, the children demonstrate the local customs they employ when preparing for writing events.

Consequently, just as tourists prepare for travel, the children’s preparation for writing experiences are discussed in the following theme of *Text souvenirs and local decisions*.

4.5 Text souvenirs and local decisions

This theme draws on children’s writing artefacts across both domains and includes a discussion about the children’s shared text design decisions. These are reflected in both fragments of their writing and through examples of *kept* writing which were captured by the children through their photographs and video footage.

As discussed at the beginning of this chapter, this theme is a conflation of two original themes: *Text fragments and souvenirs* and *Text interaction and intention*. In the first draft there was repetition across the two themes and whilst the theme title was engaging, there was insufficient depth of evidence, most notably of the ‘intention’ suggested within *Text interaction and ‘intention’*. Prior to the reorganisation of the new dataset, Phase Five of the thematic analysis was revisited, and a new theme defined (Table 4.3).

TEXT FRAGMENTS AND SOUVENIRS	<i>How writing is described; the writing that happens, the writing that is kept and the apparent differences in design. In addition, writing that is public and writing that emerges as a private practice or event.</i>
TEXT INTERACTION AND INTENTION	<i>Reasons for writing and what this illustrates about the nature of the writer’s relationship with the specific event or practice. How the role of others influences both the writer and the writing, apropos access to writing resources and opportunities.</i>
NEW THEME	
TEXT SOUVENIRS AND LOCAL DECISIONS	<i>How writing is described; the writing that occurs, the writing that is kept and the apparent differences in design. How the role of others influences both the writer and the writing, apropos access to writing resources and opportunities. In addition, writing that emerges as a private practice or event.</i>

Table 4.3 Defining the new theme

Consequently, the two original datasets (Tables 4.4 and 4.5) were melded together to create this new theme's confirmed dataset (Table 4.6).

Theme	<i>Text fragments and souvenirs</i>			
Codes	Main code	Excerpt count	Sub-codes	Excerpt count
	Writing design	9	<i>Ideas and time for writing</i> <i>Composition and text design</i> Recycling ideas for writing <i>Text fragments</i>	76 79 1 13
	<i>Kept writing</i>	61	Writing created at home, kept for some time Adult-remembered writing Collected school writing Observed school writing Writing created at school, kept for some time Between visits home writing School writing, completed at home	9 2 9 40 3 29 21
	<i>Private writing</i>	20		

Table 4.4 Original dataset for *Text fragments and souvenirs*

Theme	<i>Text interaction and intention</i>			
Codes	Main code	Excerpt count	Sub-codes	Excerpt count
	<i>Conceptualisation of writing</i>	59	Choice Writing history	27 8
	<i>Others</i>		Teacher feedback Others who position the child Recognition of writing, i.e. awards Others who write Audience for writing Writing for others Others involved in the writing	11 45 8 12 9 2 42
	Meta-language	3	Interaction with the text School-type discourse	3 7
	Affective responses	21	View about writing View about writing task	29 11
	Writing influences	3	Competitions Popular culture Reading	1 1 16

Table 4.5 Original dataset for *Text interaction and intention*

In order to create the strongest dataset, the best-represented sub-codes from across the two datasets were chosen, together with accompanying excerpt counts, writing examples, photographs/video stills and interviews (Table 4.6).

Theme	<i>Text souvenirs and local decisions</i>			
Codes	Main code	Excerpt count	Sub-codes	Excerpt count
	Text design		Composition and text design	76
			Conceptualisation of writing	35
			Text fragments	1
			Others	129
	Culture clashes		Ideas and time for writing	76
			Writing created at home, kept for some time	9
			Adult-remembered writing	2
			Collected school writing	9
			Observed school writing	40
			Writing created at school, kept for some time	3
			Between visits home writing	29
	Private writing		School writing, completed at home	21
		20		

	<i>Writing examples</i>	<i>Photographs/ Video stills</i>	<i>Field notes, interviews</i>
Milly	Deforestation fact file Grandma's card Islands in the Snow short story Japan travel booklet Tangled advert	Two fat pigeons poem Kumon writing Garden writing	Field notes Transcripts: Milly, Parent
Sid	Japanese script Google capture	Phone number book	Field notes Transcripts: Sid, Parent, Teacher
Simon	Charles Drew PowerPoint Tim the Ostler		Field notes Transcripts: Simon, Parent, Teacher

Table 4.6 Final dataset for *Text souvenirs and local decisions*

Specific to this discussion is the nature of the decisions shared by the children in the creation of writing artefacts, in particular their kept writing. Coded examples created from the interviews alongside specific artefacts are used to support the theme of *Text design*, exemplifying the children's specific local decisions. Their text choices across both home and school give rise to the notion of *cultural clashes* in terms of expectations of schooled writing. Finally, the children's hidden world of private writing is revealed within the context of *sub rosa* writing practices.

4.5.1 Text design

As revealed earlier in the theme of *Places, spaces and local customs*, all three children demonstrated specific preferences over their text decisions, some of which have already been discussed. Therefore, within this section, specific examples of both writing fragments and final drafts are discussed, as it is the locally-based decisions that further reveal the nature of the children's writing practices and, in turn, highlight their relationship with specific writing events.

4.5.1.1 Milly

Milly's writing fragments have a twofold purpose; firstly, they act as a way of capturing her first thoughts and secondly, they serve as a plan for the final artefact. Her Easter homework leaflet (Figure 4.14) explains this and reveals the process of working through ideas before creating a final drafted piece.

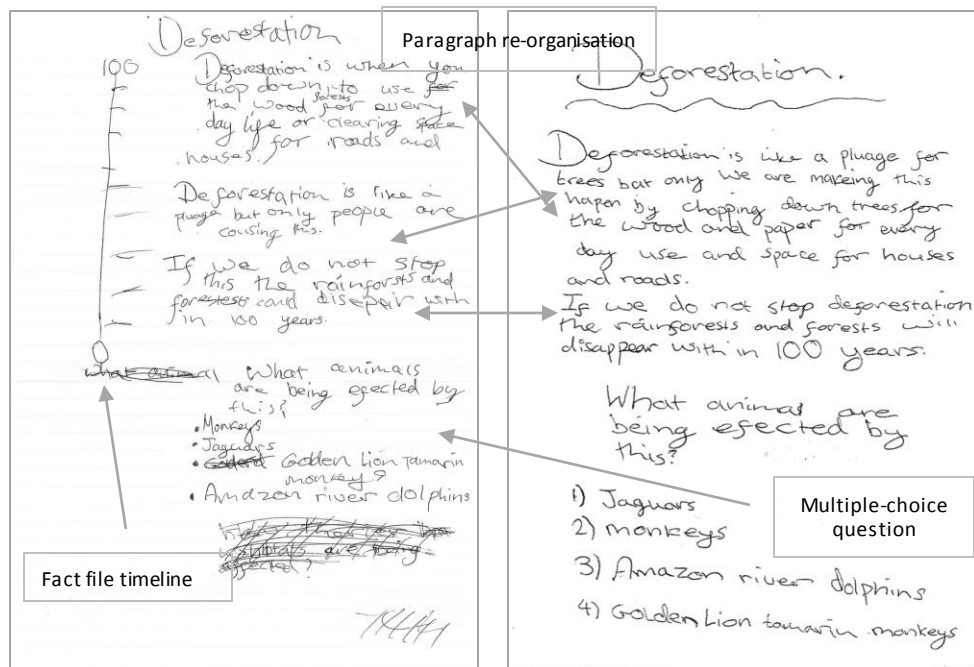


Figure 4.14 Milly, HV3, Deforestation fact file

Her original note-taking (left) forms the basis of her finished writing (right). She presents her work as a fact file with an underlined heading and adds two re-worked paragraphs before adding a multiple-choice question. She rejects some of her initial ideas, for example, the fact timeline, and subsumes the original two opening paragraphs into one before beginning with a statement that uses emotive language to engage the reader, *'Deforestation is like a plague for trees but only we are making this happen.'*

Milly says that she enjoys writing with family members including her brother, and her Grandma who lives overseas. She emails friends she met in different schools but she also writes letters describing the letter-writing experience as, *'It is a bit like, you're having a chat or something but a space between'* (Milly, HV1). She also emails her mum from within the house, going to the kitchen computer to write, *'smiley faces or something like a nice message or something'* (Milly, HV2). The outcome of jointly constructed texts with family members are kept and displayed in shared family spaces, for example, on the kitchen noticeboard (Figure 4.15).

The created poem was typed on the computer and Milly drew an accompanying picture, placing it on the noticeboard where it has remained for several years. The poem reveals the nature of Milly's preference for writing which embodies both text and image.

This is the type of writing Milly says she likes to write, and she articulates the origin of these ideas, as in the choice of theme for Grandma's card (Figure 4.16).



Figure 4.15 Milly, HV4, Pigeon poem on the kitchen noticeboard

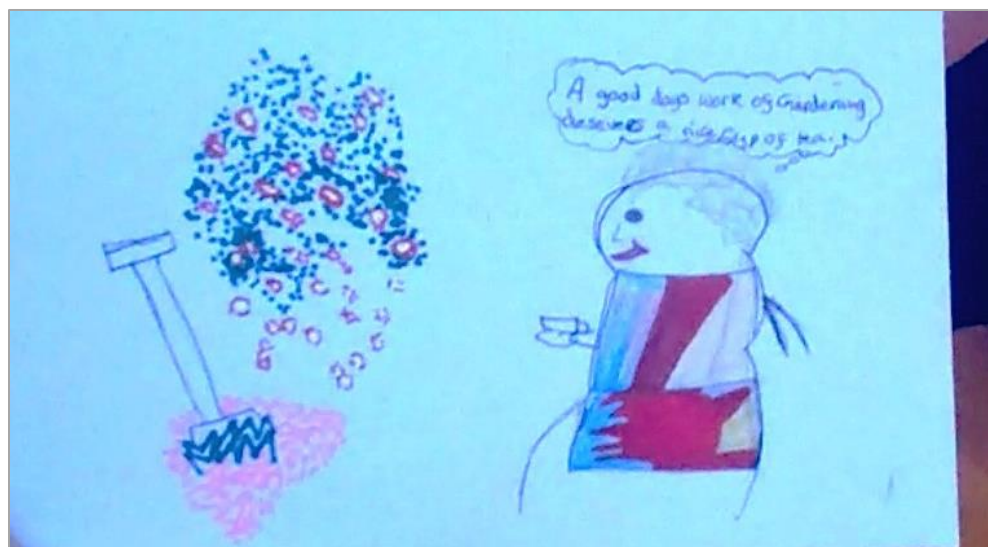


Figure 4.16 Milly, HV4, Grandma's card

[This is] *For my grandma for her birthday. And so this (...) and because she's always doing gardening I thought I'd do, and she loves tea, I thought I do her sitting down and she's thinking, "A good day's work of gardening deserves a nice cup of tea."*

(Milly, HV4)

In the home, Milly is an active writer whose choice about text design is supported through the available access to tools and resources required to play and experiment with

written language. Her definition of writing is more traditional and involves writing in a notebook or on paper with some pens and pencils (Milly, HV1).

At school, her teacher (not interviewed) reports that Milly has worked hard since joining the class, has improved as a writer and, ‘done some nice pieces’. She offered two examples of Milly’s writing for the researcher to take away (Table 4.7).

At school, given to the researcher by the teacher (Milly)	Japan travel booklet	<i>Given by the teacher</i>	A4 booklet, illustrated front cover with Japanese flag and bubble writing title. 5 pages, with contents page, using conventions of information booklet, including text and photographs illustrating accommodation, activities (x 2), the town and travelling. As this was a final draft, there were no additional teacher comments.
	The Islands in the Snow chapter book	<i>Given by the teacher</i>	A5 booklet, a story about the Islands in the Snow. Handwritten story across four pages with accompanying illustrations. Teacher comments at the end, ‘an abrupt ending.’

Table 4.7 Milly, SV1, Writing examples shared by Milly’s teacher

Prior to the Easter holidays, Milly’s class had been learning about Japan and the children created a persuasive travel agent brochure (Figure 4.17). These examples demonstrate the similarities between Milly’s home and school writing, and illustrate Milly’s personal preference for this type of text design.



Figure 4.17 Milly, HV2, Easter holiday travel agent play

The second shared example was Milly’s *Islands in the Snow* story, written up as a small, stapled chapter book further demonstrating Milly’s preference of image/word interaction

(Figure 4.18). The story page example follows the traditional narrative format, but the typological feature of 'AHHHHH!' is used as a way of bringing the dialogue to life. Milly reiterates the key message of the story page by including a hand-drawn wolf being mistaken for a puppy, together with the repetition of the key dialogue expressing the girl's surprise.

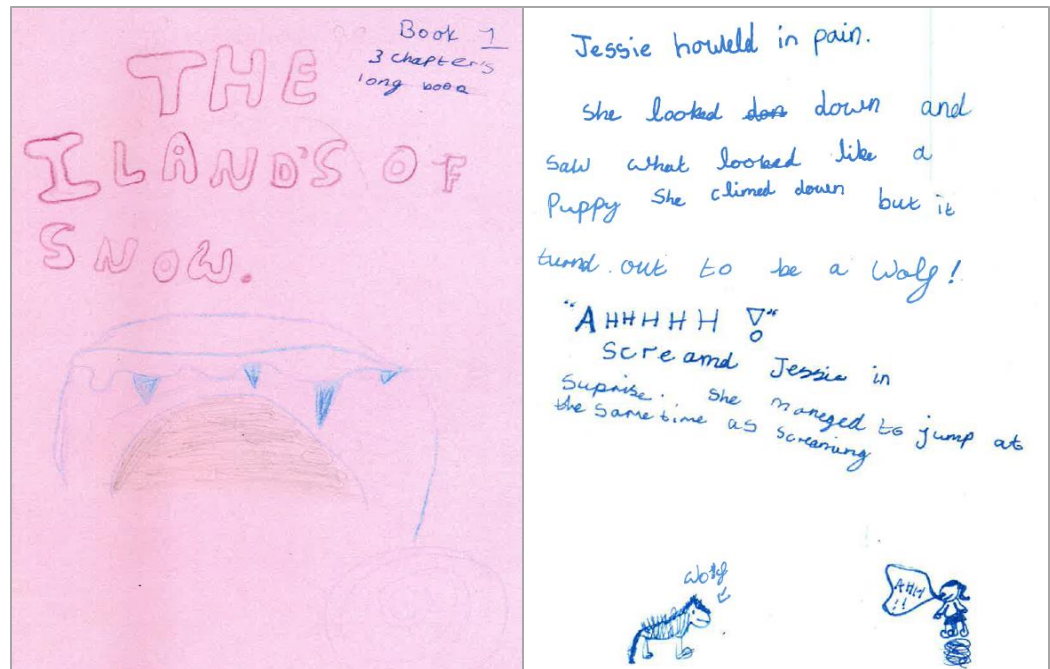


Figure 4.18 Milly, SV1, Islands in the Snow storybook

Whether the teacher asked for additional visual modes to be added to the story is unknown. However, Milly takes the opportunity to further demonstrate her preference for combining words and images and presents herself as a multimodal text designer.

4.5.1.2 Sid

For Sid, having ideas and getting them onto paper is the purpose of any writing event:

Well, if you have good handwriting but there's, but you don't have any ideas for writing it, there's nothing, you wouldn't have anything to use your writing with, so I think ideas are more important. (Sid, HV2)

The notion of needing *'to use your writing with'* [something] highlights a purpose for writing that goes beyond school-based tasks, and possibly suggests something unique about the role of writing, which can be displayed through composition and text design choices.

His definition of writing is further exposed at school when he brought along his 'writing stuff' to interview and in the pile was his maths book. For Sid, *'Numbers is still writing, so I consider I'm doing writing'* (Sid, SV1). However, his definition is not consistent as when asked at home, he appears to narrow it again, *'you're still putting marks with a pen onto a piece of paper'* (Sid, HV2). When asked again about writing in the different domains he decides that school writing is different because it happens in books, but at home it is usually done on the computer (Sid, SV1).

Sid's documented writing events involving paper and pen appear as seized moments rather than carefully constructed artefacts; the majority of his writing takes place on the computer, where practices involve 'Googling' for Minecraft texture packs or cheat codes for Club Penguin. Across his captured home practices, there are moments of writing on a musical score and notes on a family noticeboard (Sid, HV3). There are also fleeting moments of written text acting as souvenirs of a particular experience. For example, Sid shares his skill of Japanese script writing, not as an artefact or pre-prepared practice but as a captured moment written into the back of the researcher's field notes notebook (Figure 4.19).

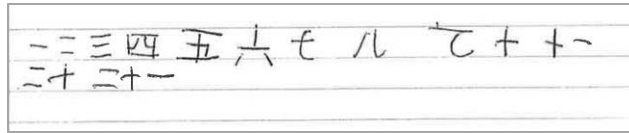


Figure 4.19 Sid, HV2, Japanese script writing

In another example, he creates an on-screen text in the form of a layered Word document using a screenshot and an additional typed sentence (Figure 4.20). Here, a screen shot of the accessed Google page is presented, together with the typed 'Minecraft texture patch' search phrase, and at the bottom, a typed sentence, 'My typing is improving because I am typing more.'

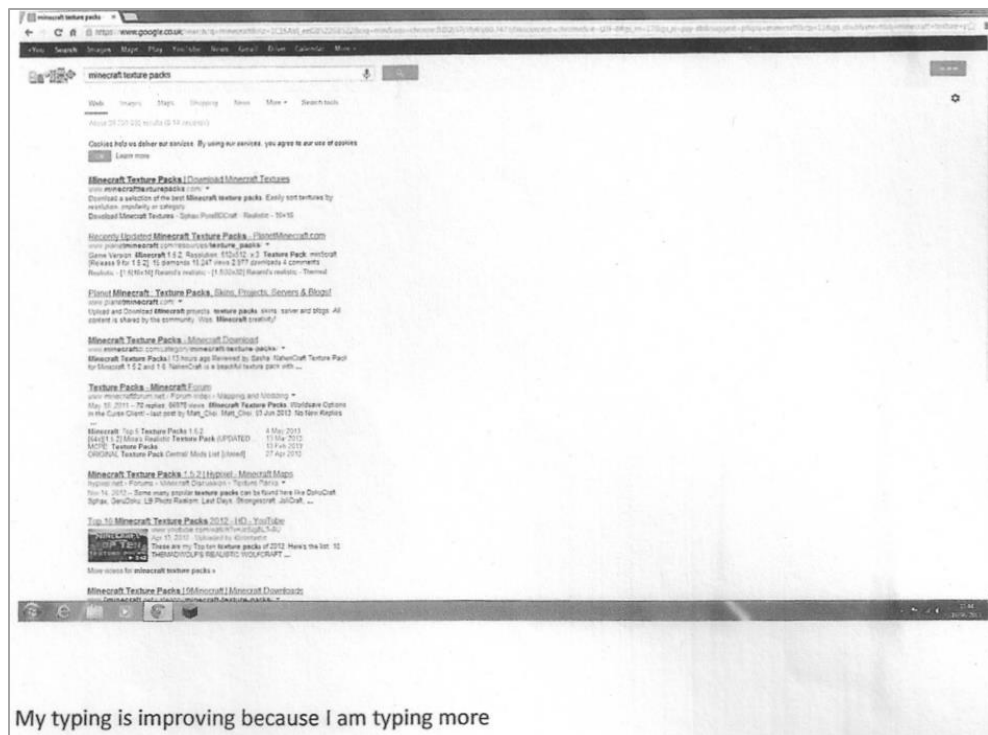


Figure 4.20 Sid, HV2, Google capture

The Word document was layered on top of the Minecraft world Sid was playing in and parallel to a new Google search page. The aim of the search was to find a new patch to alter the Minecraft world. His explanation gives rise to his expertise, 'It makes Minecraft a bit different. So if I go to Options and (...) the patch I've downloaded and then, so I can change it to that.' (Sid, HV2) The kept artefact also acts as a reference point and this

writing souvenir reveals layers of writing *in-action*, demonstrating his sense of purpose and resolve. However, Sid never answers why he adds the comment, *'My typing is improving because I'm typing more'*, suggesting it was for the researcher rather than an authentic writing event.

At home, he is surrounded by what his mum refers to as 'books and opportunity' (Sid HV2 field notes), which she feels has an influence on the way that Sid views and responds to writing practices. Whilst his teacher considers him a, *'a creative writer and he has, you know, some really creative ideas. And I think he's a very capable writer, even if he doesn't know it himself'* (Sid, Teacher Visit1), Sid is not convinced and suggests that she would call him a 'bad writer', but when pressed as to whether a teacher would use this word he rationalises, *'they probably wouldn't want to offend me. They'd probably say, like, "Your writing needs a bit of improving," or something'* (Sid, SV1).

4.5.1.3 Simon

Simon's local decisions involve similar techniques to those described by Sid and Milly. He enjoys the same initial note-taking process that Milly describes and he collects writing fragments in much the same way as Sid.


His homework on Charles Drew (*the American scientist who initiated the blood bank service*), captures a new process of writing directly on-screen *'I find it easier to just do this instead of going and having to use a biro because I'm left-handed, otherwise I'll smudge'* (Simon, HV2). There are similarities between Simon's information with that found on the

Wikipedia page and he adapts it by chunking up the *found* information into readable sections (Figure 4.21).

The life of Dr. Drew

Childhood

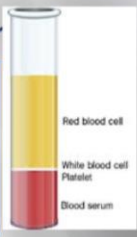
Charles Drew was very young (around about 1902) and he was born in Washington D.C. From the year 1904, he was very fond of sport and was very good at it too. Inspired by many great Olympic runners and long jumpers etc... he wanted to become a Olympian and follow their footsteps, but when it came to his big chance he was foiled by the flip of a coin!!! (He could of done the hurdles a lot better than the one who won the coin toss.)



The worst toss ever.

The idea of the blood bank

Charles Drew was an honourable student at McGill University and Medical School (which is placed in Montreal) here he specialized in physiological anatomy. But it was at Columbia university ,where he was researching blood plasma , was when he had the idea on having a blood-bank . It all started when he found out that you could preserve blood for as long as you wanted and then using it at a later date. His way of doing this was by separating the liquid red blood cells from the solid blood plasma and freezing the two separately. It was a revolution to the medical professions!




There is a diagram showing how you can separate blood.

Red blood cell
White blood cell
Platelet
Blood serum

The blood bank in action

Dr. Drew also made the first American Red Cross blood bank, of which he was obviously the first director, and he organized the world's first blood bank , it was nicknamed "Blood for Britain". His official title for the blood bank was 'Medical Director of the first Plasma Division for Blood Transfusion', carrying blood plasma to the British in World War II. The British military used his idea a lot during World War II, making loads of mobile blood banks to aid the wounds of wounded soldiers at the front lines of the battle fields.



The logo of the blood bank. (It helped save loads of lives.)

Figure 4.21 Simon, HV3, Charles Drew PowerPoint

He adds a 'fact file' and shares his found fragments of information directly with the reader. His choice of font reflects his desire for the writing to look 'fancy', which would take him a long time were he to do it by hand). However, his choice of slide design is not as effective, as the shaft of light effect on the left restricts the reader's access to the text.

Simon's home-based text decisions allow him to practise and try things out without worrying about meeting an expected school standard or measuring up to his peers. His decisions reflect the influence of his parents. He likes to share writing with his dad who

he is keen to impress, especially as he is very good at calligraphy, a talent that Simon holds in high esteem, *'because it's so amazing and it would take me, like, years just to do one of them'* (Simon, HV1). When sharing his ideas for his project on a famous scientist, Simon acknowledges the influence of his mum's job as a teacher:

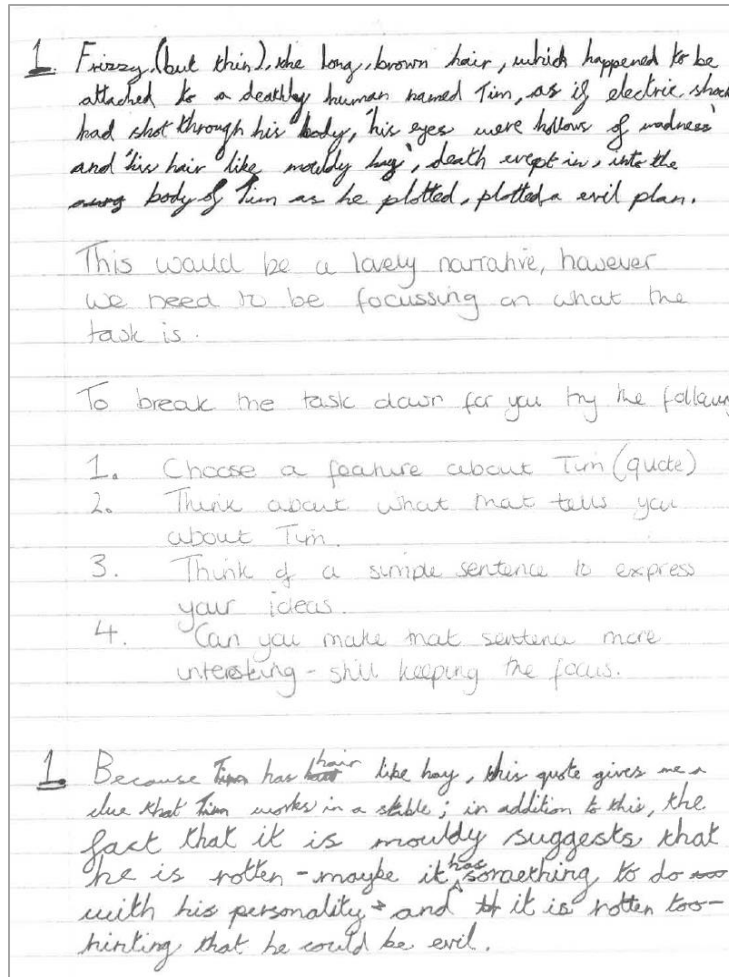
Because I like Charles Darwin, as my mum is a science teacher it's really good because she's amazing at it. (Simon, HV1)

Simon finds opportunities within school writing to receive acknowledgement for his text choices and he regularly bridges the gap between home and school by sharing home writing with his teacher (Simon, Teacher Visit1). For Simon, sharing the outcomes of his writing with significant adults at home and school is one way of positioning himself as a successful writer. This is something his teacher reflects on:

He loves writing, I think he loves writing. If I give them a task in the morning, I put something up; he's the first one to write it and the first one to put his hand up to read it.
(Simon, Teacher Visit1)

Her appreciation of the quality and effect of his writing is further exemplified through conversations that take place through her written feedback on his writing. Simon is aware that at school, he makes the decisions to turn any text into a narrative response, even if the expectation is to write in a different genre.

In a first attempt in explaining the author's vocabulary choices behind 'Tim the Ostler', a character from the narrative poem *The Highwayman* by Alfred Noyes, his final sentences drift off into narrative. His teacher responds by outlining a technique to break down the task into a series of statements (Figure 4.22).



This would be a lovely narrative, however, we need to be focussing on what the task is.

To break the task down for you, try the following:

1. Choose a feature about Tom (quote).
2. Think about what that tells you about Tom.
3. Think of a simple sentence to express your ideas.
4. Can you make that sentence more interesting – still keeping the focus.

Figure 4.22 Simon, SV2, Narrative writing as statement

However, his observed and documented manoeuvring of turning any genre-specific school writing into narrative writing is at odds with Simon's home writing, which is rarely narrative. Simon refers to himself as, 'a computer kind of guy' and he is, 'not much' of a fan of writing stories (Simon, HV2). Therefore, this apparent contradiction in his repertoire of writing practices reflects an apparent desire to be positioned within school as an accomplished writer. His teacher's observations reflect this, 'he's good at that kind of writing, so he will stick to that because he feels he's really good at it and that's what he likes doing.' (Simon, Teacher Visit1).

4.5.2 Cultural clashes

However, whilst the children were able to articulate and demonstrate their local decisions, they also revealed cultural pressures associated with school writing. For Milly, this surfaced through a piece of collaborative school writing based on an advertisement for a hairdressers, part of the class topic on different decades (Figure 4.23).

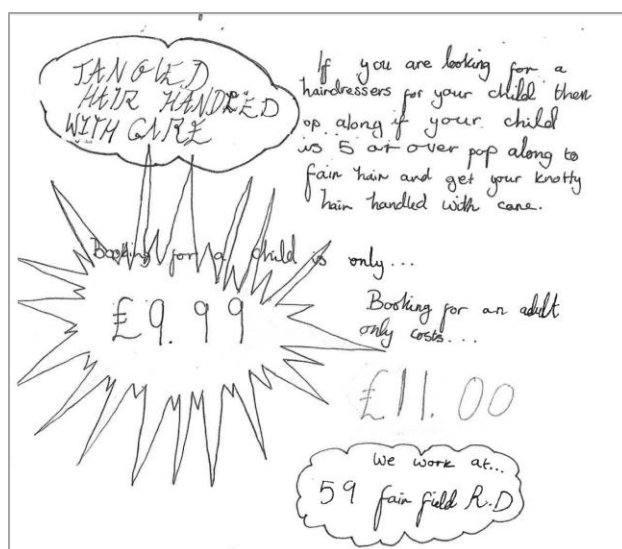


Figure 4.23 Milly, HV4, Tangled advert

Her slogan reflections, 'Tangled hair, handled with care', reveal both her decision-making process and the unexpected implications of having the same idea as someone else:

Some people were doing things like naughty hair, handled with care, and things like that that rhymed. And I thought, well, I can't think of anything but I wanted to change the first word so it wouldn't be the exact same, so otherwise they'd go for me. (Milly, SV2)

This idea that someone would 'go for her', indicates another pressure on ideas, where school writing is perceived needing to be original, surprising because English primary classrooms are often presented as places of collaboration.

Sid has no problem in thinking of ideas and, unlike Milly, he is less worried by others and more concerned with choosing his ideas, *'it's just putting the ideas together in a piece of writing that's hard'* (Sid, HV1). At school, he often finds himself having to choose between one of two ideas, *'Yeah, but I can't, it's hard to choose which one to use with writing or which one, which one to use or which one, or which ones to not use'* (Sid, HV2). Luckily for Sid, once he makes his choice, that idea becomes embedded in his text and, if the other idea was just as good, it will emerge later within another piece of writing (Sid, HV2):

And then I, if I have to write something else about, kind of, the same thing I get that idea again and I use it. (Sid, HV2)

For Milly and Sid, writing at school also brings time-related challenges they find difficult to overcome, which presents itself as another aspect of cultural discordance:

I'm sitting down thinking what I could write, but then our teacher says, "Hurry up, hurry up. You need to get your ideas down and write this, write that." So you don't always have as much time to think and, like, to write it in your neatest. (Milly, HV2)

Milly's further sense of panic is best illustrated in her own words where she expresses the pressure to be original, suggesting that writing is a competition:

"Alright, oh, I have a really good idea," but then you think, "Oh no, actually that isn't great," or someone else has that idea.

And then you think, like, "Oh, I've got to think of something else."

(Milly, HV2)

Sid makes the same link between having sufficient time for writing and thinking time and reflects on a school artefact labelled his, 'worst piece of writing' (Figure 4.24):

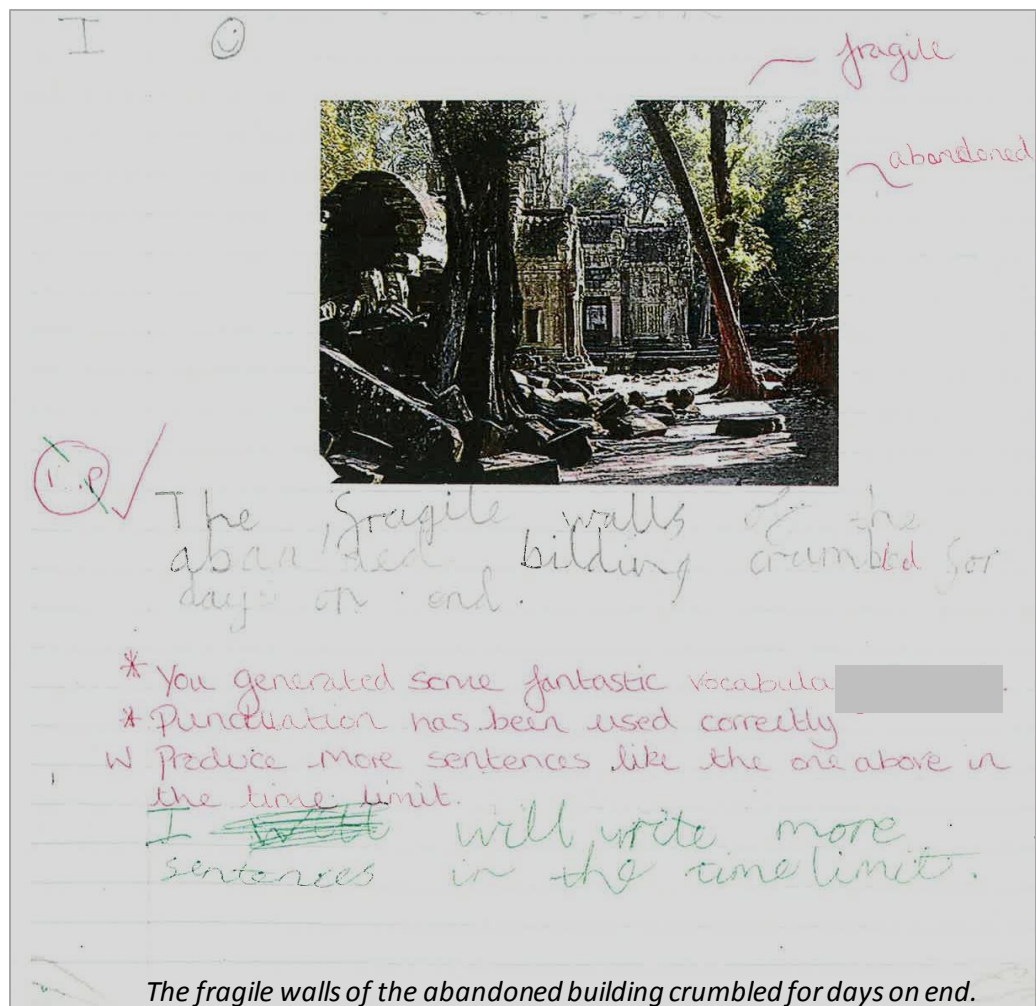
S: She asked us to use exciting vocabulary to describe a setting. Yeah and I didn't get much done.

R: Because –

S: I thought too much.

(Sid, SV1)

Despite receiving positive feedback and a House Point from his teacher, Sid laments the lack of time he has to complete this work echoed in his own evaluation, 'Produce more sentences like the one above in the time limit' (Sid, SV1).



• You generated some fantastic vocabulary

• Punctuation has been used correctly

W Produce more sentences like the one above in the time limit.

I will write more sentences in the time limit.

Figure 4.24, SV1, Sid's self-selected worst writing

Whether his teacher was aware that Sid was thinking about his ideas rather than getting them down on paper is uncertain. However, his mum notices this, *'It's not that his head is empty, it's that he can't put it down, in the way the teacher wants, all the stuff in his head because there's too much of it and he's got half an hour'* (Sid, Parent Visit1).

For Simon, the challenge faced by Milly and Sid is not so apparent. He manages to manipulate the time-versus-thinking impasse through articulating that even though the work is not being perfect in his eyes, it is of better quality and, ultimately, valued by others. He deliberates on his best piece of writing, a small chapter book written the previous year:

And then it took me ages to write it out in perfect; it wasn't as perfect because I didn't have that much time. But I was the last person to finish it and the only person to get any head teacher's award, which I thought was really good. (Simon, HV1)

4.5.3 Sub rosa practices

The third theme identified within *Text souvenirs and local decisions* was concerned with the types of writing that the three children wanted to keep hidden. Such practices are referred to as *sub rosa*, as they are confidential and secret and differ from other types of writing that is readily shared and talked about. As the study evolved and the rapport with the children developed, what emerged unexpectedly was an insight into the hidden world of these *sub rosa* writing activities that all three children chose to keep private.

The second home visit to Sid took place just after Father's Day and underneath his Japanese hiragana textbook lay a yellow piece of paper he was reluctant to share; when

asked, he called it, *'something'* and his decision to keep it private was respected. Sid's mum, however, wanted to share it as an example of his minimalist approach to design. She explained that Sid's choice of a hand-made Father's Day card involved the hidden yellow paper, folded in half with large handwritten text, *'Happy FD, Dad'*, and an accompanying image of a sail indicative of a yacht. For Sid, this was private writing. It should have stayed between him and his dad, it was not something that he wanted to share with a wider audience and, therefore, no copy was kept. This view of keeping things concealed was reflected in his desire that his teacher should not know about the writing he did at home, because, *'It's private'* (Sid, HV2).

For Simon, his private writing was contained in sketchbooks, *'This is just a random sketchbook I got from the 99p store. I could have 80 pages of A3, or A4 and 200, because this is half the size but if you go from 80 and you double it that's 160.'* (Simon, HV2). Milly's mum also observed private writing happening in notebooks:

And she'll have books and notebooks and pens and everything all at the end of the bed ready for her to, you know, when she wakes up in the morning. (Milly, Parent Visit1)

Private writing is distinct from other types of home writing in the way the notebooks are kept, or hidden from others. Milly's private notebook was discussed during the third home visit interview, having been discovered, quite by chance, as space was being made on the dining room table for the researcher's computer.

R: Is this your pad?

M: Yeah.

R: It's huge.

M: It's all private.

R: That's private writing is it? That's a lot of private writing.

M: *Not all of it, some of it is just random stuff.*

R: That's a lot of private writing. Who's allowed to see that, anybody?

M: *Nope.*

R: But you keep it in the kitchen?

M: *I don't know how it got there.*

(Milly, HV3)

Milly explains that this large, A2 spiral-bound pad finds its way downstairs because the cleaner probably thinks that it belongs to her parents, as she would not think children would have this type of book. She chose the large notebook, not because of its camouflage-like qualities, but for the fact that the front cover is blue, and that is her favourite colour.

Her kept notebooks provide her with the opportunity of looking back at writing and drawings completed when she was younger, *'I've got pictures stuck in them of my friends that live somewhere else. And I, it just reminds me of when I was younger and also, like, I can compare things to what I do now, like drawing to my old ones'* (Milly, SV2). The notebooks also allow her to write down emotions she finds hard to share, *'If I'm angry or sad, or just, well if something's happened and I don't really like it, I will either write it down or I take it out on my pillows'*. However, whilst Milly thinks this writing remains private, she leaves a trail of paper fragments and even though her mum finds them when tidying up she keeps the secret:

I think she works out a lot, from picking up bits of paper in her room when I'm tidying, I think she works out a lot of things that happen to her at school. If she's had an argument with someone or she, if she doesn't like someone or someone's annoying her at school, I'll know because she'd have written them a note to go and see the headmistress or something. (Milly, Parent Visit1)

Sid's phone number book, he got when he left his hold house, also doubles up as his private writing book and remains in his bedroom (Figure 4.25).



Figure 4.25 Sid, HV3, Phone number book

He writes in friends' numbers and whilst this was the only practice that he shared, it suggests a role for the notebook as a located artefact, connected to his former house and old friends. Three months after this study his mum shared Sid's on-going development of private practices:

Thought you might be interested to know that 'Sid', who as you know is not generally to be found writing in the evenings, has been scribbling secrets in the notebook you gave him late into the night (and the cover is covered in phrases such as "For my eyes only" and "open this and die!"). (Sid, 2.8.13, Field notes)

Finally, Simon's private writing extends out beyond his notebooks and into a folder of work, which unlike Sid, can be found in different rooms around the house. Some of his private writing has been put into an old music flute folder, whereas his sketchbook stays downstairs because his younger siblings are not aware of the contents. The folder, however, remains upstairs, *'Kept away from them and it's got my old homework book, all those memories'* (Simon, HV2).

The common and local decisions made by all three children highlights the importance of the final artefact, balancing text with images and reflecting gathered, but adapted, on-line research. The multimodal text souvenirs highlight both the children’s design choices and their proficiency in meaning making for the reader, whether real or imagined. Such practices and artefacts are further reflected in children’s private writing practices.

4.6 Domain exchange and transaction

The broad theme of *Domain exchange and transaction* attempts to capture the notion of travel that occurs between home and school, not only through tangible writing artefacts but also through the skills and styles of writing that emerge or originate in either domain. The notion of *transaction* suggests a move beyond merely a domain-swapping of artefacts or writing design and implies a, ‘negotiation’, and in some instances, an ‘adaptation’ or ‘assimilation’, through which specific interactions occur.

Theme	<i>Domain exchange and transaction</i>			
Codes	Main code	Excerpt count	Sub-codes	Excerpt count
	Travel	21	<i>Artefact travelling</i> <i>Skill or writing style</i>	13 9
	<i>Negotiating school writing</i>	13	<i>Domain exchange & transaction</i> <i>Domain exchange</i>	5 4

	<i>Writing examples</i>	<i>Photographs/ Video stills</i>	<i>Field notes, observations, interviews</i>
Milly	Pardy mind map, Holiday booking form, Japan booklet, island map, Dear Mr Lion	Restaurant writing, pencil case	School Observation 1, writing task commentary, field notes: writing table
Sid	Persuasive sentences	Club Penguin coding	Field notes, writing task commentary, School Observation 1
Simon	China PowerPoint, Elephant Documentary	iSPACE dining table, Elephant Documentary clip	Field notes, Home, for school writing commentary

Table 4.8 Dataset for *Domain exchange and transaction*

Table 4.8 presents the dataset of the two main codes for presentation, 'Travel' and 'Negotiating school writing', which both feature highly in the excerpt count, suggesting points of significance and, therefore, have been selected to exemplify this theme.

Specific to this theme is the exchange of the early sub-code of *Domain exchange and transaction* for the main code of 'Negotiating school writing'. During the data analysis process, it became evident that the sub-code was a better main theme title, which led to the original theme title, *Negotiating school writing* becoming an equally weighted sub-code of 'Travel'. To avoid confusion, the main code of 'Travel' is discussed first and will reference 'Travelling writing skills or writing styles' and 'Travelling artefacts', reworded to take account of the importance of the word 'Travel', before discussing the other main code in this theme, *Negotiating school writing*.

Also included within this theme is a sub-section on the three children's views as to what it means to be a pupil and what it means to be a child in terms of the types of writing. The purpose was to explore further children's conceptualisations of writing and the notion of children as travelling writers is reflected within this theme of *Domain exchange and transaction*.

4.6.1 Notions of travel

The children all talked about the notion of travel in different ways. For example, Milly's home writing discourse is punctuated by her experience of living overseas:

R: No stories, then?

M: *It's in a big notebook, which is lined paper, which I got in Normandy.*

R: And what's the story about?

M: It's about a little girl. I'm not sure, I can't remember. I wrote it a while ago because I wrote it when we were in Normandy.

(Milly, HV1)

Her writing experiences appear to be geographically located and provide support for writing ideas, which are located in her everyday experience. For example, Milly draws on these personal links for an Easter homework task set by her teacher. The homework was linked to the school topic of 'Habitats', and the patchwork tasks gave Milly choice over which ones to complete (Figure 4.26).

Summer Term 2013 Habitats Home Learning Tasks for Year 4.

Knowing	Understanding	Applying	Analysing	Creating	Evaluating
Find out about a predator and its prey. What adaptations have they made to help them survive?	Investigate your garden. What insects did you find? You could do sketches and create a graph showing the number of different insects.	Design an imaginary animal. What is its habitat like? How has it adapted to survive in its habitat?	What do birds prefer to eat? Weigh out the same amount of different foods (seeds, nuts, breadcrumbs, old cheese etc) and leave them outside. Check back a day later and measure how much of each has been eaten. Write a conclusion for your experiment.	Design and create your own Chatterbox to help people learn about habitats.	Write an information leaflet about how human activity can damage a habitat.
Find out which animals are critically endangered.	Draw a food web for a British habitat.	Write a fact file about an extinct animal. Explain how it became extinct.	Compare two British habitats.	Write a poem about a habitat or an animal. <i>97979</i>	Walk around your local area. Where is the most litter found? Record what you find then decide how to present your findings. How can litter harm living things?
Find out the different ways that living things can be classified (grouped together). Give at least 2 examples for each category.		Imagine that you are an animal's prey. Write a letter to persuade the animal that it shouldn't eat you.	Compare 3 different British predators.	Write a story from the point of view of an animal, describing life in its habitat.	How could the school grounds be made more animal friendly?

Figure 4.26 Milly, HV3: Easter homework patchwork tasks

She chose to, 'Write a poem about a habitat or an animal', and drew on a memorable encounter with an animal whilst on a family holiday to South Africa. She notes:

This is a mind map. Well, I was doing a poem about a giraffe and it was actually true because when we went to South Africa, there we slept, like, next to a lion park.

(Milly, HV4)

Within her plan (Figure 4.27), she refers to a number of questions used as writing prompts, a convention used in mind mapping. For example, she asks, *What is she? Were there any*

other animals there? Where does she live? Even though the map is a draft, she includes humour to her self-set question by asking, 'What did she do?' The answer is, 'She ate my dinner!' Milly, aware from the outset that this was the nub of the event, creates a question with the intention of sharing the known answer with a wider audience through her homework task.

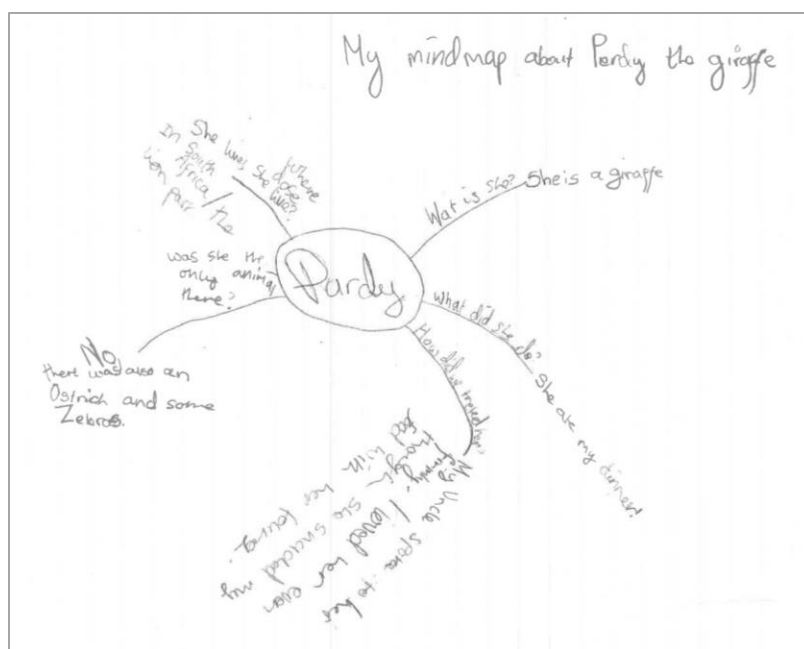


Figure 4.27 Milly, HV4: Parby the giraffe mind map

Along with ideas for writing, Milly's physical writing tools travel more locally with the choice of writing task determined by the resources and writing spaces she creates in specific rooms at home. Her mum encourages her to keep her writing 'stuff' together and suggests she writes on the kitchen table, 'If she's using a lot of pens and things, down here. But they do go upstairs too' (Milly, Parent Visit1). Writing tools also leave the house, for example, when the family go to a local restaurant, both Milly and her brother take paper and pens to use (Figure 4.28).



Figure 4.28 Milly, HV4, Doodles on the restaurant tablecloth

As her mother notes:

If we're going out to a restaurant, for example, they'll load my bag up with paper and pens and they'll do that. They always want to make sure I've got something they can draw with when we go to a restaurant, which is great.

(Milly, Parent Visit 1)

Milly organises herself for writing by taking along her own writing tools; she anticipates a writing event alongside the experience of eating out, something which is both encouraged by the restaurant and prepared for by her parents.

Both Sid and Simon make references to the travel of their writing but are more explicit in referencing either a specific artefact or skill that journey across and within domains.

4.6.2 Travelling skills and styles

Simon, in particular, shares his insights into the writing skills he learns, either at school, or at home. His writing home captured is documented through photographs taken by his mum. In one image, he sits at the dining room table writing in a large notebook; he wears school uniform and sits in a position more commonly associated with the discourse of

primary classrooms (Figure 4.29). He writes a story in his notebook, and to the right-hand side is a piece of paper on which is written 'iSPACE'⁴.



Figure 4.29 Simon, HV2, iSPACE and story writing

In this example, Simon writes in his notebook, which is a home resource, but he uses a school-learned technique to support his home story writing. The prompt for the writing originates at school and travels home; having read a book based in the Tudor times in guided reading, Simon decided to write his own historical story a school-to-home link he acknowledges:

S: I've written this at home, learning it from school.

R: From Year 5? So, it's something new for you.

S: Very useful and I started doing it in Year 4 because I saw iSPACE when I went into Year 5, and I saw the iSPACE. And I went, "Hmmm."

(Simon – HV2)

Simon alludes to the fact that he learned this writing strategy not through direct teaching, but when he went to visit the class in the year above. Having seen reference to it in the Year 5 classroom, he takes the technique home and customises it for his own writing. This travelling of writing styles or techniques is something his teacher notices him do in class, *'If I've shown something on the board, he'll then pick that up and use it in his own writing'* (Simon, Teacher Visit1). This common feature, found in much of Simon's writing,

⁴ An instructional school strategy encouraging children to use a range of different sentence starters in their writing: -ing clauses, similes, prepositions, adverbs, connectives, -ed words.

appears to involve a transaction of ideas through a number of channels: children's learning in other classes; the teacher's shared techniques; or even the work of a published author, and it is in this moment of exchange that Simon's own writing is transformed.

In another example, Simon explains that he has learned about China in class and his homework was to design a four-slide PowerPoint presentation (Figure 4.30). The PowerPoint has a contents page followed by three similarly formatted slides, each covering one of three themes: Chinese cities, Chinese food and Chinese animals. The reader explores the slide, quickly learning that the photographs on the left are hyperlinked to three other pages and that the large arrow at the bottom begins the animation. The written text is mostly copy and pasted from Wikipedia pages with further information provided for the reader through the web link at the bottom of the slide.



Figure 4.30 Si mon, HV3, China PowerPoint

Simon again displays his, previously discussed, multimodal approach by creating a reading pathway for the reader and, in some respects, the actual written text is secondary to the design. This is confirmed through the framing of his reflections, which are not through either his knowledge of China or his text construction, but through the design experience, *'We were doing hyperlinking and I already know about hyperlinking'* (Simon, HV3). Moreover, when asked where he had learned about hyperlinking, he was quick to respond that it was his dad who had taught him. However, Simon's recollection of where he created the whole text appears confused, suggesting that boundaries of domain exchange have become blurred:

R: And is this a school piece of work or home piece of work?

S: *Do you want to go...?*

R: Is it school or home?

S: *School.*

R: So how come it's at home now?

S: *Because I never got to bring it into school.*

R: So you did at home. I'm confusing you aren't I? Did you do this at home?

S: *I did this at home and then I didn't finish it and then it just went crazy.*

(Simon, HV3)

In contrast to the uncertain recollections of where writing artefacts originate, Simon is clear about when and where he learns particular skills or techniques for writing, giving specific examples of remembered writing events:

I had a project in Year 4 and it was on the Iron Man. [...] And we had to do a comic, everyone did a page, or maybe just half a page, on what we had been given. I just filled out the next ten pages of a comic, which was really good. (Simon, HV1)

This written genre also draws attention at home; as his mum remarks on the new

observed writing, *'He was really into doing like, cartoon strips. I think they've done something at school'* (Simon, Parent Visit 1). However, whilst it appears that this new style of writing is a school practice travelling into the home, Simon disagrees and instead, cites other less visible 'teachers', that is, his comics and his dad:

R: So you learned to do that at school? (in reference to the comic strips)

S: *I learned to do that out of reading my Beans and my Dandys, my dad had Dandy.*

(Simon, HV1)

This was a common response from Simon. Even though there was evidence that school-learned writing skills and genres of writing travelled into his home writing, it was something he appeared not to recognise, or would rather not concede. This was also reflected in Sid's reflections and indicative of his relationship with school and home writing. For Sid, the two should be kept as separate spaces:

R: What do you think teachers need to know about the writing children do at home? Or do they?

S: *Nothing.*

R: Because?

S: *They should only, they only really need to know about writing they do as homework and writing they do in their schoolwork.*

(Sid, HV3)

For Sid, the notion of domain exchange is replaced by a reframing of domain separation; teachers should only know about the writing that children are required to complete either at school, or in the form of homework. However, one captured video example illustrates Sid blurring the edges and negotiating the boundaries; he plays Club Penguin on a laptop at the dining room table and refers to Club Penguin books to one side and on-screen, the Club Penguin page and on the left, a list of hand-written codes (Figure 4.31).

In this example of a home-captured practice, Sid attempts to crack the code required to access the Club Penguin website. The book to the left (1) provides the answers; the question on-screen (2) provides the question, 'What word is on page 69, five words from the left on page 9?' Sid types in his answer and receives an error message (3) before returning to the book and taps out, with his finger, the number of required lines and words (4). However, as he types in his new answer (5), he receives the final error message informing him that he is now locked out of the site for 45 minutes.

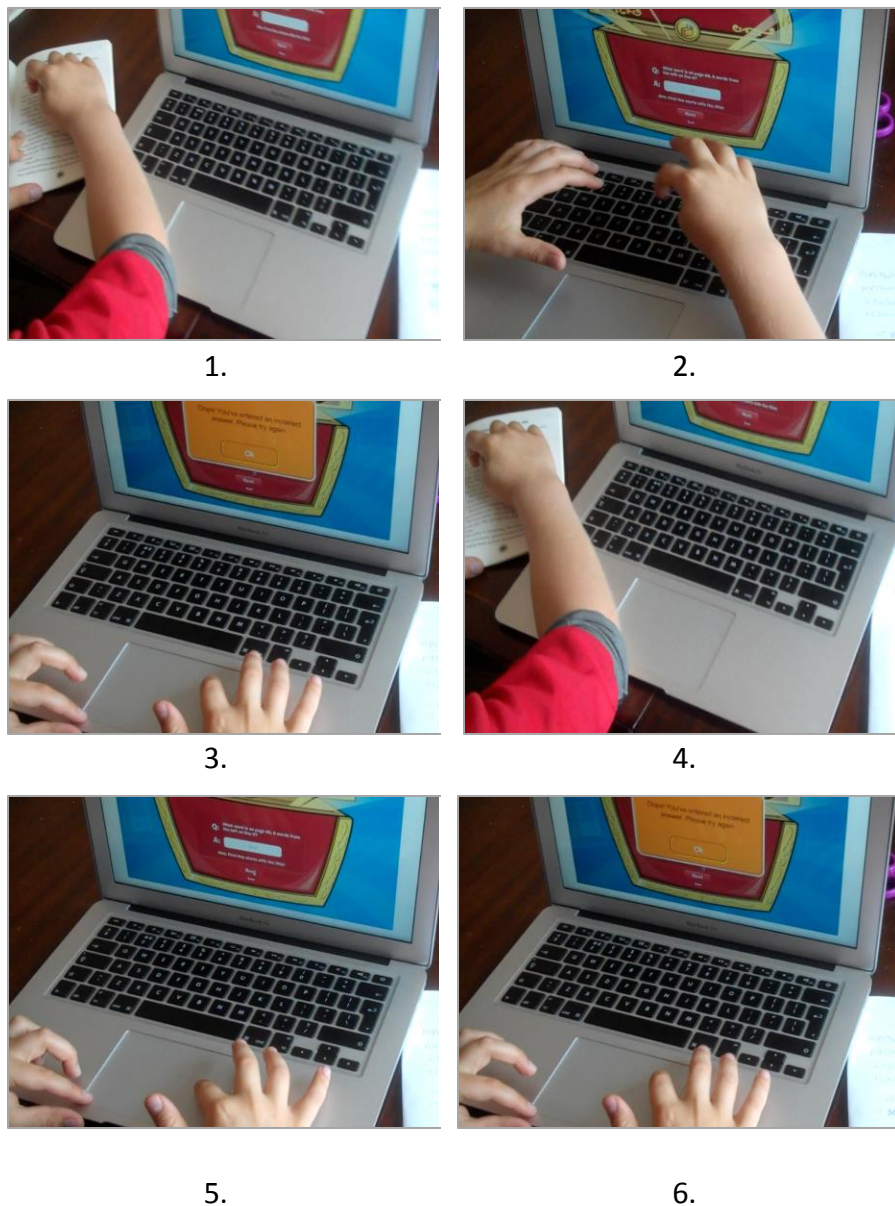


Figure 4.31 Sid, HV3, Cracking the password code for Club Penguin

On first viewing, this appears a specific home-based practice; Sid is engaged in an on-screen writing event based on his home interests. However, when asked about the captured clip, he makes links back to a codebreaking, school-based task:

S: Well, at school we were, we were doing, like, codes. We're doing, like, (in) PEL⁵ the teachers did some clever, like, codes like that one and it had a bit more but I can't remember it, and another one. But then that one's my own one.

R: Okay. I don't know the answer to that one. 'YYURYYUBICURYY4ME.'

S: Yeah, that's it.

R: And that one?

(Points to Code: 1, 2, 2, 2, 2, 1, 2, 2, 2)

S: I made that one up myself.

(Sid, HV3)

Whilst Sid acknowledges that writing skills learned at school can travel into the home, the lack of other examples would suggest he would rather keep the domains of school and home as distinct. For Simon his transactional relationship with his learned writing skills are mediated through a home domain lens. However, for Milly these transactions are always arbitrated through a school lens. For example, whilst she positions her geographically based map-making skills as a home-learned skill, she readily acknowledges the role of school-learned writing skills in her home writing texts:

M: We did a bit at school once.

R: How do you know how to use a mind map?

M: We've learned it at school.

(Milly, HV1 & SV2)

⁵ Sid did not explain what the acronym PEL refers to but it is an assumed literacy-based lesson.

There was also evidence of school-based writing events travelling home and becoming lodged in her home writing texts (Figure 4.32).

Holiday Booking Form

Name
Destination
Number of Adults Number of Children
Number of days

Circle the type of accommodation you would like.

Circle the way you would like to travel.

twinkl

Figure 4.32 Milly, HV2, Easter holiday travel agent play

Over the Easter holidays Milly and a friend had played ‘travel agents’, which involved downloading proformas from the Twinkl website⁶ to use as part of their game. This apparently home-located, task had parallels with writing previously originating in school:

R: And you’ve said before that you like doing posters at home.

M: *I do, I like doing posters at home and at school.*

R: Where do you think you learnt how to do posters?

M: *I was in my room in Berlin and I got bored and I found some paper and my pens, I started drawing, not really knowing what I was doing. And I’d seen lots of posters before, but I didn’t really mean to draw a poster, I just drew it because I wasn’t really looking at what I was doing.*

(Milly, HV4)

⁶ A popular resource site for teachers and one Milly discovered whilst on-line searching

Whilst in previous examples Milly references the writing skills acquired at school which travel into the home, in this instance, she contradicts this view by positioning her poster-making and map-making skills as self-taught.

4.6.3 Travelling artefacts

Two of the children, Simon and Milly, made frequent mention of artefacts that travelled across different domains, whilst for Sid this only ever in the form of written homework. Two exemplars are presented to best explain the notion of travelling artefacts: the first is Simon's writing, *Elephant Documentary* which travels back and forth from home to school, and the second is Milly's island map, an artefact created some years prior in Berlin and that now resides in her bedroom cupboard.

Simon's *Elephant Documentary* writing is representative of other examples shared that crossed the home/school boundary (Figure 4.33). It was also a piece of writing that was brought in from home to share with the researcher as an example of *kept* writing.

The trunk is a fusion of the nose and upper lip, although in early fetal life, the upper lip and trunk are separate. The trunk is elongated and specialised to become the elephant's most important and versatile appendage. It contains up to 150,000 separate muscles with no bone and very little fat. These paired muscles consist of two major types; superficial (surface) and internal. The former are divided into dorsal and laterals but the laterals are divided into transverse and radiating muscles. The muscles of the trunk connect to a small opening in the skull. The nasal septum is composed of tiny muscle units that stretch horizontally between the nostrils. Cartilage divides the nostrils at the base. As a muscular hydrostat the trunk moves by precisely coordinated by muscle contractions. The muscles work both with and against each other. A unique proboscis nerve – formed by the maxillary and facial nerves – runs along both sides of the trunk.

Figure 4.33 Simon, SV1, *Elephant Documentary*

The purpose of the school task was to create a short documentary film for children aged 6 and 7. For the homework task, Simon (along with other children in his group) had researched elephants and he had written two pages of typed text. At school, the final

task required a group of five children to create a short film for younger children, informed by the group's homework research (Figure 4.34). The 1:38 minute clip features two children from the group talking to the camera before cutting to two female avatars on a background of elephants. In the final moments, a PowerPoint presentation of information is scrolled through as two of the children read it aloud. Simon appears in the final cutaway scene.



Figure 4.34 Simon, Teacher Visit1, *Elephant Documentary* film clip

It appears that Simon's writing from home is unused, nor did he write the PowerPoint presentation, and he is aware of this, '*I haven't actually put the writing, I've put facts into - we did it on an iPad*' (Simon, SV1). Simon received praise from the adults in school and, subsequently, his homework travelled from home, to his classroom, and to the head teacher's office for a Gold Award sticker, into his homework book and back home again. However, the actual information he collated was not used in the school task, thus creating a divide between the aim of the homework and the final task. Whilst the purpose of the writing was to create a piece of research for a group task with a specific audience, Simon chose to keep his created text in its original state, or his group chose to reject his research. The final reason is uncertain and not shared.

Milly's island map is also an example of a travelling artefact, the trajectory of which moved beyond normal geographical and time boundaries and emerged two years later as a 'kept' piece of writing (Figure 4.35).



Figure 4.35 Milly, HV2, Milly's island map

In the first interview with Milly, she briefly refers to a map she has made, which is a response to a question about the types of writing or drawing she does at home (Appendix B.1). Milly is quick to provide details about the types of maps she has made and how they are often connected to the games she plays at home:

Well, basically if we're doing a spy type of game or something, it's like you have a certain place which is a base and then we have to, like, draw faces on them that we'd have to go to and then, like, (call out) some things that are on the playground or something. Or, if it's just from my imagination, the maps are, like, from an imaginary world or something.

(Milly, HV1)

She remembers a map she made at school, based on the Narnia stories, with key features like 'a wishing well' and a 'Cave of Darkness'. On the second home visit, Milly found the island map and reveals it was, 'tucked away in my bedroom and [I was] flicking through everything and I found it'. She elucidates that the reason the island map labels, e.g. 'tiny village', are so simple is that she made this map when she was only 7.

Five minutes later, Milly explains that the island map was created in Berlin, where she was living at the time. Her choice to bring the map back with her to England reflects the important symbol the map has perhaps become, representing a different time and different friendships which she wishes to retain and recall. However, whilst the island map remains in the cupboard, it demonstrates the transaction between her previous overseas experience and her present day writing at home and school. She reflects on what she might have done differently and says she finds this hard to explain because she is now 9 years old:

R: What do you think about it, looking back on it as an older person?

M: Well, I'd probably have the same things but maybe different, like - because we did them at school, maps at school once and I did Cave of Darkness, so maybe something a bit like that. So I'd probably do different things on it now.

(Milly, HV2)

When asked what might be missing on her Berlin island map, she talks about adding a wishing well and some stalls for the island people, or a little market for the village people to visit. Milly's improvement ideas may have been down to her age, or it may be that she draws on her more recent school map-making experience as a reference, *'In English and we, like, had to create our own Narnia-like type, based on Narnia. We had to create a map, so I had Cave of Darkness and Wishing Well and stuff on it'* (Milly, HV2). Conversely, when asked if the previous home map-making experiences had travelled with her into school and used there, she is resolute, *'No, not really.'*

It is through her school-based lens that she re-assesses the island map; she criticises her choice of words, her omission of activities for the villagers, and whilst earlier reflecting

positively on the maps and posters she enjoys creating at home, this specific ‘kept’ artefact is judged through her 9-year-old eyes. However, the purpose of keeping the original island map, together with its subsequent travels as a ‘kept’ artefact, is framed by Milly within captured childhood memories of playing with old friends.

4.6.4 Children as travelling writers

The notion of the children themselves as travellers was further explored when asked to explain the types of writing that a child might do, compared to that of a pupil (Table 4.9). The question was framed in such a way that it was not domain-specific and whilst the question was only asked at home, the children’s reflections support the notion of different practices being assigned to different types of writers, namely *children* or *pupils*.

Researcher	What kind of writing do you do if you’re a child?
Simon	<i>The same writing you do but not as deep because you don't feel like you're at school and you're like, I can't be bothered. [Laughs]</i>
Milly	<i>Any writing they want, to be honest, I think, story, lessons, anything.</i>
Researcher	So, what kind of writing do I do if I'm a pupil?
Simon	<i>What your teacher tells you.</i>
Milly	<i>We tend to do creative writing in school.</i>

Table 4.9 Comparisons between children as writers and pupils as writers

Both Milly and Simon suggest that pupils engage with either particular genres of writing or those whose choices are restricted by a teacher’s expectations. For the child at home, Milly suggests that choice is of significance and she offers example genres, for example, stories, or ‘lessons’, possibly reflecting the school role-play writing she enjoys. Whilst for Simon, writing for both the child and pupil is broader than specific genres; for the child at

home, writing is defined by choice, but is not as '*deep*' for precisely the reason that at school, the teacher makes the decisions.

For Sid, the notion of separating out writing for a pupil or child is more difficult, '*Like, it depends what, well, pupils aren't always at school*' (Sid, HV3). Throughout the study, Sid most frequently separated the specific practices or artefacts occurring at home and school, rarely recognising the interchange across the domains. Therefore, when asked to consider the same actor fulfilling dual roles firstly as a pupil and then as a child, it meant recognising the existence of this interchange and this is something he has difficulty articulating. The rationale for the question was based on the theme of *transaction* across both school and home, and broadening out domain specificity through the child as the guide across both domains.

4.6.5 Negotiating school writing tasks

Whilst *sub rosa* activities were identified as happening in the home, at school, the children were finding other ways of negotiating or disrupting school through private or unseen practices.

During an observed school writing lesson, Sid watches a film clip his teacher has made a stimulus for persuasive writing. The *secret* video footage shows two governors and the head teacher talking about a proposal for a new road to be built through the school grounds. This example of good practice is promoted in English primary classrooms, as teachers are encouraged to use imaginative approaches to writing with clear purposes and real audiences (Ofsted, 2012:21). Having watched the film clip, the class debates the implications of the new road and the teacher encourages the children to put pen to paper

to demonstrate their opposition. This type of approach was usual in this teacher's classroom; she describes using a 'hook' to provide reasons for writing:

So maybe it's like a film clip, like for this one, or for our imaginary worlds stories we decorated the end of our classroom and made it into this crazy imaginary world. I spent a whole day, coming in on a Sunday to do it. (Sid, Teacher Visit 1).

Having completed his group's challenge to write nine persuasive sentences, Sid groups his sentences around the key features of the persuasive genre and of his nine sentences: five are under the heading *Dare the reader to disagree*; three sentences contain *Facts and Figures*; and one sentence focusses on *Flattery*. When asked to reflect on the *Dare the reader to disagree* sentence, '*Only an idiot would want to cause pollution and kills plants*', Sid's response to having written the word 'idiot' in a school writing task reveals his delight:

R: You quite like writing idiot.

S: Yeah.

R: So why does that feel good?

S: *I don't know; I just like offending people.*

(Sid, SV1)

Thus, Sid's way of negotiating the writing task was through his visceral interaction with the features of a persuasive text; he was encouraged to use the *Dare the reader to disagree* strategy and his reference to the head teacher as an 'idiot' is sanctioned through the written response.

When reflecting on this task some weeks later at home, Sid response is almost mocking in tone at the teacher's intentions to provide authentic reasons for writing:

S: *We wrote a letter to persuade them not to build the flats, but they didn't, but they (weren't) going to build the flats anyway.*

R: What do you think about that as an activity then? Useful, not useful?

S: *Pointless. A fake. Well, they want us to write something and most of the time when they do that stuff they, lots of people actually believe it, like most of the people on the top table don't believe it but they saw there were –*

R: Do you talk about it in the playground? Is that how you know that they do believe it?

S: *No, they say when we're working, "That's definitely a fake video," you know.*

(Sid, HV2)

Sid's solution is simple, if the teacher wants the class to write in a specific genre of writing, *'Just make them do a persuasive letter, instead of pretending something's going to happen'* (Sid, SV1).

Whilst Sid's negotiation is visible and transfers to his writing, Simon's method of negotiation is characterised through the hidden ways in which he learns new techniques for writing. When discussing the use of interesting sentence starters, Simon explains where he learns this technique:

R: Have you learnt those things in school?

S: *Kind of, yes, I've taken it out of the Year 6s, from over the years as they've come into our class and done work and stuff if they've been naughty. But –*

R: So you've learnt from them coming into your class?

S: *Yeah, because I always have a spare seat next to me, always. I never sit next to anyone.*

R: Do you think the teachers are aware that you've been learning from them?

S: *No.*

(Simon, HV1)

Whilst these older children are sent to Simon's class as punishment for poor behaviour, Simon seizes the opportunity to learn from them. Even though their presence is for a different reason, Simon views this as an unexpected learning opportunity and, as such,

the older pupil's practice travels out of their own class and directly into Simon's toolkit. This example further highlights the way that Simon integrates strategies and techniques learned in unexpected places into his own writing, similar to his use of the iSPACE strategy, as discussed in Section 4.6.2.

For Milly, negotiation of home-school writing events occurs through her interaction with homework tasks, for example, she provokes the home-school divide through her response to the Easter holiday homework tasks focussed on the topic of 'Habitats' (Figure 4.36).

She writes a letter from a gazelle (the prey) to a lion (the predator), in which she suggests that the lion seek alternative prey in the form of a warthog, '*They are much tastier than moi. They also have more meat on their bones, which means you have more chance of catching it and will have a much more successful dinner.*'

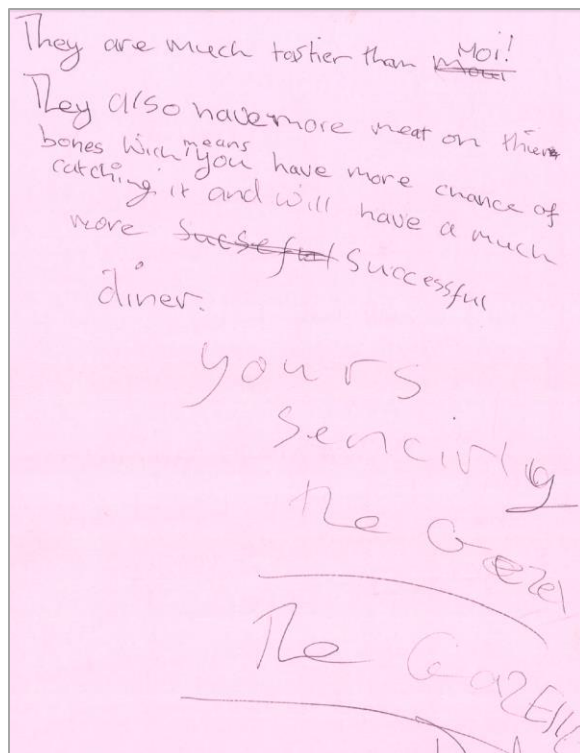


Figure 4.36 Milly, HV3, Easter holiday humour in Milly's writing

When asked why she includes the phrase, *'much more tastier than moi'*, her response, again, reveals the geographical positioning of her writing experiences:

I was born in France and I like gazelles, so I was just thinking of France and then I thought I may as well write it for a gazelle and then I thought like because sometimes it's a bit similar to (...) I could do like moi and things like that. (Milly, HV3)

Her vocabulary choices and intention to engage the reader through a humorous response to an anthropomorphic task reveals a confidence and maturity in writing. However, when her use of humour is commented on, her response is more uncertain about whether its inclusion is appropriate, *'Well it's usually in homework, well not really in homework actually, more at home, but sometimes I do try and fit a bit in homework. Because we're not really allowed to do humour in writing at school, like actually at school.'* When probed further as to whether she's been told it is the case that humour should not be used in school writing, she is adamant, *'We're told that. We're not allowed to'* (Milly, HV3).

Whether true or not, Milly has interpreted her teacher's directives about appropriate writing devices and her response has been to disrupt expected school practice through her written home response. However, she displays discomfort when explaining how the humour finds its way into a piece of writing that bridges the home/school gap. Her struggle focusses on whether humour is appropriate in school writing, *'Well, it's usually in homework'* to *'not really in homework'*, then *'more at home.'* Having established that it is an approach appropriate for home writing, she then reiterates that it is really not allowed, *'like, actually at school.'* Thus, by separating out the domains of home and school, she defends her use of humour in a homework task, justified by the fact it was created at home, therefore, preserving the school rule and consequently reconciles her position.

4.7 Summary

To conclude, this chapter presents the findings of the thematic analysis process and puts forward three main themes worthy of discussion: *Places, spaces and local customs*; *Text decision and local decisions*; and *Domain exchange and interaction*. The themes are supported by specific examples from across the dataset in order to represent best the case of this study. The children's writing lives have been explored and analysed, leading to a greater understanding of the ways in which they engage with writing practices across and between the domains of home and school.

It is argued that writing practices and artefacts travel across the domains of home and school, and that, whilst the children are not always conscious of the direction of travel of their writing skills, this can be illustrated through the ways in which they conceptualise writing, the written artefacts which expose their text design preferences and the local decisions behind the choices. The study has revealed the places and spaces where the children find time to write and explained the local customs employed within any writing event. The relationship the children have with particular types of writing events, specifically private writing, further suggests that for these children, writing provides a means of personal communication often found in the fragments and souvenirs left behind.

The following chapter discusses the outcomes of the findings presented here as three distinct themes within the context of the research questions, framed within the study's conceptual framework of ecological systems theory (Bronfenbrenner, 1979).

CHAPTER FIVE – DISCUSSION

5.1 Introduction

The aim of this discussion chapter is to make reference to the findings and determine the extent to which the research questions underpinning the study have been answered. The chapter draws on the findings from Chapter Four and cross-references these with the literature discussed in Chapter Two. Throughout the chapter, the aim is not to assert a specific position or to leave gaps in the findings, but instead to present the discussion in a way that enables the reader to get closer to the voices of the participants, allowing them to draw their own conclusions (Grbich, 2007).

The three main research questions provide the organisational structure for this chapter, underpinned by this study's use of metaphor to explain the children's practices, their writing events and the ways in which they conceptualise writing as developing writers. The chapter argues that the use of metaphor offers an appropriate framing for the discussion, as it allows for an interpretation of the findings by providing a 'richness and complexity' (Richardson, 1998:250), which suits the nature of this study's chosen case study methodology. Specifically, the metaphor of *travel* is used to explain the ways in which writing skills and practices cross boundaries, create pathways and enter the domains of home and school.

In section 5.4, there is an argument against the study's original viewpoint that the children would create a specific, 'third-space' for writing (Bhaba, 1994), as the data suggests they are more usefully posited as border residents (Anzaldua, 1999) and

souvenir-hunters. The three children arguably fashion border crossings littered with practices and artefacts that infiltrate authorised settings across the established boundaries of school and home.

5.2 The nature of children's out-of-school writing practices

Of key importance to this study was to establish and document the types of practices children engage with at home reflected in the first research question:

What is the nature of the writing practices that children undertake out-of-school?

Whilst the question seeks only to address the children's home practices, the chosen case study methodology involved observing and documenting the children's practices in the domains of both home and school. There was a justification for this, as in order to explore the children's out-of-school practices it was necessary to contrast them with the writing events and practices they engage with normally whilst at school. Consequently, in collating the practices in both domains it is possible to make informed conclusions about the nature of out-of-school home practices and the ways in which they may differ, whilst also documenting the practices that may travel from school into the home.

In response to the first research question, the overall conclusion is that these children engaged with a range of writing formats and design choices demonstrating both their physical and emotional interactions during, and beyond, text creation. This overarching finding is presented next as two interrelated sub-sections. Firstly, the sociocultural affordances within the home are discussed, supported by the argument that whilst this domain is presented as a microsystem of writing practices and skills, it maintains integrity

and adaptable boundaries. Secondly, that children's home writing events are maintained by versatility over their writing practices that draw on complementary domain practices, which demonstrate both local decision-making and ownership over different forms of writing.

5.2.1 Sociocultural affordances

Whilst this study will argue that children's writing practices travel across, and between, different domains, there are certain contextual factors and distinct opportunities that were made available within the home domain. The conceptualisation of the two domains of school and home are examples of microsystems with the suggestion that both are of equal importance and influence (Bronfenbrenner, 1979). However, as Rogoff (2003) warned in Chapter Two, conceptualising ecological systems theory as a set of equal concentric circles does not allow for the apparent greater influence or flexibility of the domains. For example, all three children shared specific practices and writing activities that derived from, and evolved in, the home setting, however school writing was always presented as teacher-led, with no opportunity for personal writing or agentic activity, as Dyson and Dewayani (2013) have also noted. In likening the children to tourists organising a backpack of personal belongings, they appear to make decisions about which of their home-located practices travel into the unknown destination of school-writing activities, and which remain at home.

Therefore, what is of interest are the specific ways in which the affordance of the home domain influences writing practices; for example, family members contributed to the construction of written artefacts or were the audience for children's writing artefacts,

whilst practices also moved beyond the walls of the home into gardens, grandparents' houses and restaurants.

5.2.1.1 Defining the home domain

Whilst it could be suggested that the three children are located within the specific domain of *home*, the apparent geographical position of the home *domain* shifts. The children and their families, together with their practices and locally-based customs, remained as distinct units and navigated into new, 'neighbourhood' spaces (Soja, 1999:262). This move away from the previously argued notion of domain-dependent practices, mirrors the emphasis the later reconceptualisation that ecological systems theory places on the interconnection of the individual, their personal agency and the immediate environment (Bronfenbrenner, 2005). Thus, this study's findings suggest that the notion of a home domain is not a static entity but is a concept, complete with its own customs and practices, and one which moves with the children as they travel from one domain and into another.

Both Simon and Milly talked about writing artefacts which, whilst originating in distant domains, travelled back into their homes and were kept as artefacts or viewed as a work in progress. For example, Milly's map travelled with her from her previous home in Berlin back home to England; the writing was kept not only as a souvenir in itself but held captured memories of a friend from her younger days (Section 4.6.3). Simon's story began in his grandparent's dining room and was finished later, back in his own kitchen; this was a writing memory, which he shared and self-identified him as an imaginative and original writer (Section 4.4.1.3). Sid's knowledge of codebreaking which started at school permeated across the domain boundaries before emerging as both a random home

writing artefact, and as an on-screen practice captured through his Club Penguin code-breaking skills. As such, all three children internalised and appropriated previously learned writing skills (Knobel and Lankshear, 2003; Dyson, 1993).

5.2.1.2 The affordances of local resources

The children's local writing customs materialised through a wide range of home writing practices influenced by the availability of resources found in the home, in particular, the more traditional tools used for writing, for example, pens, pencils, paper and notebooks. Milly parodies her mum's schoolteacher experience by writing with pens on a whiteboard, setting out the date and title of the day's lessons. Sid's writing experiences involve using favourite pens across a range of home-located events, including writing on the kitchen noticeboard and creating musical notations. Simon's most frequent home practices involved him doing online research on his home computer in order to create a PowerPoint presentation of researched information.

Whilst these findings are in agreement with aspects of Pahl's study (2001), what is disputed here is the notion that at home the children were solely influenced by what the adults (*their parents*) deemed as worthwhile activities. For example, all three children engaged with on-screen writing practices, bypassing the adults through their access to specific websites and online materials. Both Milly and Simon used the computer to research school homework, however, away from *writing at home, for school* both Milly and Sid chose to use the computer to access cheat codes, or to download play-based proformas. Whilst their parents were aware of the children using the computer, they were not fully cognizant as to which sites were accessed. Therefore, in the home domain

whilst the children engage with outwardly public practices, in that their parents know they are on home computers, their intentions are personal thus blurring the boundaries of public and private spaces (Marsh, 2006). These on-screen, out-of-school writing practices were also not observed, or evident in the school, suggesting that home practices in which the children are successful and accomplished are not built upon (Moll et al., 1992). However, whilst this is raised as an issue in this study, the children did not make this association, further supporting the discrepancy of a definition across home and school writing, as discussed later on in Section 5.3.

The affordances of significant others also bears influence on the children's home writing practices, for example, through the joint construction of texts or influence of others. Milly created a poem with her grandmother and Simon was motivated to use his mum's profession as a scientist as stimulus for his homework presentation of Charles Drew (Section 4.5.1.3). Simon also wrote in parallel with others, with one captured example illustrating his own physical positioning being mirrored by his younger brother (Section 4.4.1.3). Sid's practices were more isolated and, whilst he mentioned the presence of others, he maintained an individual response to home writing with all his captured practices showing him alone with his writing (Appendix I).

5.2.1.3 Favourite destinations

The children's home writing practices were influenced by the different places and spaces they found to write in the home, and by their personal boundary setting for writing events. The children employed different sets of local customs connected to their preparation for writing. For example, Milly used pencil pots to demarcate specific spaces

for writing, whilst Sid created a physical delineation for writing by curling up to write in the lounge room chairs. Simon too created physical spaces for writing in the different rooms he chose to write in, exemplified through the creation of his own writing 'desk' using a deckchair and cupboard unit (Section 4.4.1.3).

The places that the children found to write are important for specific writing practices that occur there, which is supported by Mills and Comber (2013), who posit that writing is influenced by the associations made with objects and meanings found in particular places. In bedrooms, the writing was personal and private, whilst within the context of family spaces, writing was constructed with others; Milly wrote with her mother and grandmother in the garden, whereas Simon was found writing stories with his siblings. Writing for school, in the form of homework or practice tests, took place in the presence of others, often at the kitchen table, providing an opportunity for parents to monitor and mirror the role of the teacher, a finding acknowledged in studies by Knobel and Lankshear (2003), Pahl and Burnett (2013) and Rowe and Neitzel (2010). However, what remains unique to out-of-school writing is the way in which the home affords opportunities for practices to spill over and travel into other places and rooms providing a context and opportunity for specific writing events.

5.2.2 Versatility of writing practices

In unpacking the backpack of writing tools and souvenirs, the children's specific and locally-based decisions over text design and audience were revealed. These three middle-primary children demonstrated versatility over their home writing practices rarely documented in research, as children at this age are often presented as having less control

over the form of their writing (Sharples, 1999; Calkins, 1994). All three children demonstrated an ownership and control over their writing which challenges the positions taken by Calkins (1983) and Sharples (1999) who argue that at aged nine and ten children's writing displays a chain-like quality, and that they lack the ability to think beyond the storybook genre. However, both these studies captured children's writing occurring solely at school and without reference to possible out-of-school writing events or practices. This apparent gap further supports the current study's methodology, which sought to observe and interview the children in both domains in order to get as close as possible to each child's complete writing life (Cairney, 2003). As Pahl (2012:210) argues, in order to fully understand the role of writing in children's everyday lives, there should be more 'close up' accounts which occur in the context of text construction.

5.2.2.1 Well-travelled text designers

The children revealed an understanding of the purpose of home writing and the messages they wished each piece to convey. Milly's door poster warned against uninvited guests, Sid's silent expertise in Japanese hiragana writing and Simon's use of PowerPoint to share researched information, all locate the children as competent text designers. This finding supports the argument for repositioning the writing process as a design process, and by locating the children as competent text designers, it allows all forms of, 'writing' to be valued (Maun and Myhill, 2005).

The children chose to use multimodal approaches to their home writing, and wrote using favourite pens, with chalk on chalkboards and used on-screen writing. At a whole text level, the children's design construction included using PowerPoint presentations,

drawing on learned techniques from school and in the designing of magazines from web-sourced proformas, which did mirror school writing activities. In exploring the relationship between the chosen words and pictures (both hand-drawn and computer-sourced), all three children created texts, which demonstrated an understanding of the interplay between the written word and images. This thus supports the study's utilisation of a multimodal definition of writing as, 'those events and practices in which the written mode is still salient, yet embedded in other modes' (Heath and Street, 2008:21).

The use of slogans and captions was prevalent in each child's writing, as displayed in Sid's captioning of the Pokémon characters in his large notebook and Milly's chalkboard messages to her mother and grandmother in the form of 'Stone Age texts.' Simon too, in his PowerPoint design, took original notes and created matching captions for selected images. The data suggests that children appear not to make a distinction between written words and accompanying images, as demonstrated in a study of young children's conceptualisations of writing (Larkin, 2010). Conversely, it contradicts findings by Rowe (2009) who suggests that as children get older they are more likely to see writing as separate from other forms of communication. However, her study focused on young children aged three and four and did not explore the practices of middle-aged primary school pupils.

Much of the children's writing displayed a humorous quality and better reflects the findings of Kroll (1981, as cited in Perera, 1990), who suggests that at the age of nine children understand the importance of writing for different audiences. Milly's homework writing, where she takes on the role of the gazelle pleading with the hungry lion for her life, and Sid's Father's Day card, which consists of only a boat sail and the words, 'Happy

FD', demonstrate playfulness with written language. At this age these children's writing techniques are more sophisticated than those suggested by either Calkins (1983) and Sharples (1999) as they move beyond a specific genre of writing where they announce themselves to be merely knowledge-tellers (Bereiter and Scardamalia, 1987). Whilst it could be argued that these three children who, as previously acknowledged, come from backgrounds which reflect a relatively privileged literacy discourse, it may also be that in the 21st century children are more exposed to writing as design through their online access to design-focussed and stylised websites. For example, both Sid and Milly mentioned Club Penguin and National Geographic as examples of websites they visit, both of which offer a popular magazine-type format. These may be influencing a perception of text construction and presentation as more visual in approach (Bearne and Wolstencroft, 2007) than those researched by Calkins and Sharples in the 80s and 90s. Thus, children's out-of-school exposure to text design appears to be more influential than that which takes place via schooled writing activities. In particular through their at home on-screen practices and the construction of possible virtual (Soja, 1999) spaces for writing.

Whilst Sid chose not to share or capture any of his school writing completed at home, both Simon and Milly made use of conventional techniques of mind mapping and note taking to support the collation of ideas before producing *best* copies. These practices reflect a school writing process, and support the findings of Scheuer et al. (2009), which suggest that middle-primary school children often conceptualise home writing within a frame of school experience. However, as previously evidenced, these three children demonstrated a much wider range of writing practices than those reflected through school writing at home. Therefore, this study argues that the findings of Scheuer et al.

(2009) offer a too limited view of children as *at-home* writers, and fails to acknowledge that home writing is different and more varied than previously documented.

5.2.2.2 Local interactions

At a local level, whilst it may have been anticipated that the children would interact and jointly construct texts with family members (Nutbrown and Hannon, 2003), what was unexpected was the children's almost visceral interaction with their writing within the physical spaces observed.

As previously discussed, all three children chose to write at home in particular spaces for specific writing activities, but what was of interest was the way in which they behaved with their writing. This was best represented through Milly's close proximity with her writing, moving in and out of her text created at the dining room table, and through her on-going comparison and decision-making displayed across the texts (Section 4.4.2). Whilst not as apparent, this practice was also displayed, to a lesser extent, by both Simon and Sid through their curled up positions and physical boundary setting for writing. This is a key finding and one which most clearly demonstrates the divide between home and school writing and may account for children's decisions to keep their home practices hidden; at a basic level, school writing does not look or feel like home writing.

This has implications for how teachers view writing in their own classrooms and how they might appreciate, capture or come to understand the importance of the places and spaces and the role of others in the design and construction of writing. As evidenced in this study, writing plays a multifunctional role in children's lives (Street, 1984), and it is

apposite to describe them as travellers across domains who organise and select their backpack of versatile writing skills and practices. Therefore, there is a case for re-conceptualising writing as text design (Maun and Myhill, 2005) at school, in order to facilitate children's home practices permeating classroom boundary walls.

5.3 Conceptualisations of writing

As highlighted throughout Chapter Four, the way the children spoke about their writing provided notable insights into the ways they approach writing and the role of writing in their lives. Whilst the children were not expressly asked to *conceptualise* their writing, reflections on their captured practice and on specific writing artefacts, together with the way they find themselves positioned by significant adults and what their ideal writing lesson might look like, allow for a clarification of their explanations. Consequently, the intention, in answering the second research question, is to draw together the reflections and observations in order to determine:

How do children talk about, describe and conceptualise their out-of-school and in-school writing, and what does this reveal about their conceptualisations of writing?

Early on in the study, it was evident from the children's responses that there was a disconnect between an explicit definition for writing across home and school, reflected in domain-specific writing practices. Interview questions such as, "*Do you know a good writer?*" and, "*Is writing the same as drawing?*" were phrased with the purpose of exposing the children's framing of writing within, and across, both domains. Namely, when they were asked which types of writing *children* might engage with and what kinds of writing *pupils* might be asked to do. The aim was to broaden the possibility of their

responses and expose the complex nature of explaining ideas and opinions about writing. This section remains the most contradictory and multifarious of the study's outcomes and is shaped specifically around a discussion focussed on abstracting a definition for writing.

5.3.1 Defining writing

All three children shared examples of what constitutes writing across both domains, with examples including musical notation, Googling for game cheats and through shared design choices involving magazine-style texts and PowerPoint presentations. However, there was instability over the children's definitions, exemplified through the examples of writing the children shared with the researcher whilst at school. When asked to bring along some *writing stuff* only Sid, out of the three, brought writing examples that were not found in literacy books; one chosen example was his numeracy book because, 'numbers is still writing' (Section 4.1.5.2). However, he quickly qualified this more open definition by adding that, 'numbers are still marks on a page', thus retreating back to a more traditional notion of writing involving pen/pencil and paper. Milly's definition reflected this traditional approach of using pen and paper for writing, with her chosen genre of story-writing consistent with the type of writing preferences expected for children at this age (Sharples, 1999). However, even then there is a paradox between what she considers writing to be and the examples she captures; the majority of her practices and artefacts involved poster-type design or computer writing and despite her on-going reference to story writing, none was actually shared. This suggests that story writing is framed by Milly as an ideal, or gold standard of how writing should be, rather than how it is actually used or conceptualised. The reference to story, or narrative, was also a key feature in Simon's variable conceptualisation of writing; it is a genre he

returned to at school, but is not the genre of choice at home. However, Simon's apparent preference for school narrative writing is misplaced, as despite his teacher's expectation for a particular written outcome, for example, a persuasive or explanatory text, his writing morphs into narrative (Earl and Grainger, 2007). As a competent and capable writer, Simon is beyond the notion of a chain-like quality to his writing (Calkins, 1983), yet he returns to a genre which has been successful for him in previous experiences and has attracted praise from his teachers.

Whilst this is a finding specific to Simon, it is possible to generalise from this and posit that children's definitions for writing are complex, and often remain hidden from view until exposed and reflected through the perceptions of others. However, the children's shared definitions and conceptualisations did suggest a situated view of writing practice (Street, 1984; Heath, 1982), as they shared home domain writing practices which were purposeful and enjoyable. This contradicts findings by Knobel and Lankshear (2003:54) who suggest that often children's out-of-school writing practices are a reaction to narrow 'schooled literacies.' This was not apparent in the range and versatility of these three children's practices, and it may be that these children are indeed surrounded by what Sid's mum referred to as, 'books and opportunity' (Section 4.5.1.2); thus, they may represent a specific and privileged group of children. However, this study argues that children draw on cultural, 'funds of knowledge' (Moll, 1986) from both domains and which evolve from interests and affordances represented in their relationships with writing that is specific in its own right, rather than in response to school writing experiences.

Furthermore, the children in this study do not share the current English national

curriculum's definition of writing with its apparent valuing of transcriptional skills over those of composition (DfE, 2013). This is best reflected in Sid's comment that whilst good handwriting is one thing, it is ideas which are more important, as without them there is no purpose to a writing event (Section 4.5.1.2), supporting the notion that the children demonstrate through their practices that writing is situated, as it only happened in the context of them writing *something* (Gee, 1990). Furthermore, the suggestion that neat handwriting does not necessarily equate to good writing offers an alternative and sophisticated view of writing, one that shies away from the surface features to those focussed on ideas and imagination. This is not a new predicament, as a study by Wray (1995) almost twenty years ago reflected the same issue, and it is significant that in attempting to define writing, 21st century young writers still experience the same dilemma.

Both Milly and Sid shared a view that writing at school is time-pressured, which results in ideas for writing being rushed or not fully formed. Despite both children being positioned by their teachers as 'good' writers, they struggled to produce written work of quantity. As reflected in the study by Boscolo (2009), it may be that these children are expressing a greater vulnerability to the increased demands of school writing which is not reflected in their home writing choices. Sid in particular, whilst advocating a school/home separation of writing practice, struggles to find himself represented in the school domain (Gee, 1990). This is his choice, in that he keeps his home practices hidden, yet ultimately, it is Sid who positions himself as a weaker school writer; without sharing his home practices and skills, his teacher is unable to build on, or ultimately value them. Therefore, through the children's conceptualisations not only of writing, but also of themselves as writers,

they make unconscious decisions that contribute to the home/school divide. In so doing, the notion of a holistic and travelling writer across both domains is lost.

5.3.1.1 Parallel explanations across, and within, domains

In determining that home and school writing practices are different, the findings further suggest that children engage with the parallel discourses of home and school writing with varying degrees of success. When asked to discriminate between the types of writing that *pupils* or *children* might engage in, the responses suggested a divide and a difference between the enactment of roles in each domain; *pupils* write what teachers tell them to or they write stories, whereas *children* write anything they like but it is not as 'deep' (Section 4.6.4).

This notion of contradictory conceptualisations was further unveiled when the children were asked if they knew a good writer. The children used words like, 'clever', 'intelligent' and 'smart', and intimated that certain children were good writers because their teachers said so. A study by Bourne (2002) posits that peer ability is usually made visible through a teacher's discourse.

Whilst the children were quick to recognise the strengths and limitations of others, they were also aware of their own positioning in class as reflected in their teachers' perceptions. One difference between this study's findings and studies of similar-aged children (Gardner, 2013; Brady, 2009; Merisuo-Storm, 2006; Moinian, 2006; Maddock, 2006) was that none of these three children was considered to be a 'reluctant' writer. However, as previously discussed in Chapter Three, the methodology of the above studies

asked questions about home writing within a school setting, a stance deliberately avoided in this research. In addition, the term reluctant is a construct often used to describe a particular type of writer in the school domain who appears not to enjoy writing and is not a self-defining term that children have been documented as using. Instead, the term is often used in studies as a way of polarising attitudes to writing across the home and school domains (Reder and Davilla, 2005). Both Simon and Milly reported that they enjoyed writing, with only Sid, in his original conceptualisation of writing (as discussed in Section 5.3.2) reporting it was not an activity of choice.

The children's conceptualisation of writing was further revealed during observations of school writing that all three teachers depicted as occurring in a culture of collaborative writing, as the research design required the teachers to identify one individual and one group-writing task. The findings suggest that whilst school writing was positioned as a sociable activity (Bourne, 2002), within these children's classrooms it was often constructed within a discrepant discourse with the perception that ideas needed to be individual and which held personal currency. This was best reflected in Milly's experience, as her key concern in any writing lesson was to source original ideas which would avoid other children, 'going for her' (Section 4.5.2). This is in agreement with the findings of Lensmire (1998) who highlighted that within classroom writing practice, there is often a negative influence of peers with a pressure to keep success hidden. Simon too, in his Elephant Documentary task (Section 4.6.3), appeared to engage in the communal writing task but instead worked in parallel through his presentation of a solo response.

Therefore, the findings from this study, rather than making explicit the nature of a shared writing definition within the context of school writing, conceived as structured responses

to given tasks, merely reveals further complexity. Whilst some of the children's public-facing, school writing practices were conceived as a juxtaposition of collaborative, yet solo activity, a further layer of private, home writing reflected a more traditional and individual conceptualisation of writing, which differed to previous designed and diverse captured writing artefacts.

5.3.2 Revelations through private practice

All three children took part in private writing that took the form of a specific mode and appeared to afford them something different to other types of out-of-school writing. This is supported by (Kendrick and McKay, 2004) who suggest that such writing allows personal and social histories to be revealed. Feelings and reflections of a day's events were mediated and evidenced through fragments of writing left behind, and writing in secret notebooks were collected and kept with the purpose of comparing writing and emotions from younger days. Whilst there is argument that at age nine, children are not able to display decision-making skills or mediate their own thoughts through thinking in the text (Sharples, 1999; Calkins, 1994), the current study's findings suggest that children can, and do, interact with immediacy over these types of *sub rosa* activities.

These home writings remained private and, as such, the findings from this research are limited and censored through what the children chose to capture and share and, more importantly, what they chose to keep private. The implications of this are further discussed in Chapter Six. Whilst the intention was to get close enough to the naturalistic home writing events (Cairney, 2003), each child ultimately made decisions over which of their practices and artefacts to share. This differs to school writing and is a key finding for

this study, as it was through the demonstration of ownership and personal agency over home writing that a perceptible contrast with school writing was observed. In school, it was the teacher who both set the task and was the intended audience, which limited the children's personal agency and proprietorship over their school writing (Parr et al., 2009; Ivanic, 2004; Hayes, 2000).

5.3.3 The role of the researcher in influencing private practice

Whilst the study was concerned with capturing children's writing lives in as natural a way as possible, it also raised an issue about how researchers can unknowingly position children through their research. Whilst the snapshots of Milly's on-going writing practices and Simon's engagement with writing were captured across both domains, there was never any suggestion of them responding to their writing differently for the sake of the researcher. Sid, however, appeared to reconceptualise his original thinking about writing because of his involvement in this study. Hammersley and Atkinson (1995) find this unsurprising as they posit that researchers rarely leave fieldwork unaffected. Whilst this influence may have been anticipated for the duration of the study, it appears to have been longer lasting. Three months after the end of the study and at the start of the new school year, Sid's mum reported that he had continued to write in his private notebooks, a practice she considered new and, as a result of the study, suggesting he may have come to reconsider his identity as a successful writer through the study (Section 4.5.3). Whilst Simon and Milly appear not to have been affected in the same way, this finding about Sid would suggest that merely indicating to children that there is a discussion to be had about writing, beyond the actual writing task, might lead to a shift in how writing in different domains is perceived and shared.

Thus, for these three children there remains a challenge in the distinct way that writing is conceptualised across both domains through attempts to inspire a shared definition. This study offers no new findings on this complex and multi-faceted issue other than to expose the discord between the conceptualisation of writing enacted in each domain. At home, the purpose and audience is different, the expectations and outcome lie with the child, however at school the writing process is transmitted through teacher accountability and the constraints of the assessment and standards agenda.

Therefore, this study argues that the solution may lie in a rejection of a shared definition which bridges the gap across domains. Instead, writing pedagogy should seek to strengthen the trans-contextual nature of writing (Brandt and Clinton, 2002) through the establishment of respected boundaries and the creation of passageways of practice.

5.4 Domain exchange and transformability

Underpinning the final research question is the exploration into the extent to which the children's writing practices travelled beyond the home and school, and moved beyond an assumed linear home/school relationship. The wording of the question attempts to consider the nature of the relationship by asking:

Do children's writing practices travel between home and school, and if so, in what ways?

Specifically, the findings suggest two conceptions of travel. Firstly, the notion of a transformability of the children's practices where modes and genres morph are adapted, and through which new understandings about writing are formed (Gazkins et al., 1992). Secondly, that through the process of domain exchange, children's writing skills and

artefacts function at a communicative level, moving freely backwards and forwards across the domains within corridors of practice. This process is abstracted as an on-going and continuous relationship located within the child rather than belonging to either domain, supported by the use of the metaphor of the child as a traveller with a backpack of skills and practices. In order to support of the notion of the travelling child's recursive relationship across the domains, a reconceptualisation of a mesosystem model (Bronfenbrenner, 1986), is proposed with intersections across domains that are multi-entry, where children carve out passageways of practice across the domains.

5.4.1 Geographical and metaphorical travel

Further to the notion of children as travellers, is the on-going reference to movement across the domains reflected at both a geographical and metaphorical level as a way of describing both the children's relationship with their practices and their mention of specific artefacts.

Artefacts and skills moved freely across the domains, mirroring the ease with which the children moved and participated across discourses of school and home where they engaged across the, 'overlapping and intersecting communities' (Georgakapoulou, 2007:9). The skills evolved primarily from previous home-learned experiences, drawing on reference to family members and holiday destinations, and was represented in the children's aptitude to build on and develop their writing practices and through new text construction (Rojas-Drummond et al., 2008). Less reference was made to school-based learning; Simon found it difficult to acknowledge the role of school in his home writing, whereas the influence and permeability of both domains on Milly's writing was

demonstrated across her captured practice and artefacts. Whilst Sid, for whom writing was not an activity of choice, raised the boundary drawbridge in order to separate his home writing practices. In so doing, he reconceptualised the study's metaphor of travel into one of domain separation, in line with findings by McTavish (2009, in Burnett, 2010) and Andrews and Yee (2006).

5.4.1.1 Souvenir collectors

The findings suggest that the children kept and collected both fragments of writing as well as whole pieces. This positions them as souvenir collectors who choose to keep specific artefacts for the purpose of rekindling prior experiences. As previously discussed, writing artefacts travelled throughout the home, beginning in one room before finishing in another. Writing was also created in far-flung destinations with Milly's island game map, created with an early childhood friend whilst living in Germany, relocating back to her new house in England (Section 4.6.3). The kept map acts as a souvenir of a friendship and is treated as a treasured memory, but the concept of the game continues with new school friends, as they too make maps and play the same game evidencing a transaction across practice. However, it is through a school-based lens that she reassessed the island map; she criticised her choice of words, her omission of activities for the villagers, and whilst earlier reflecting positively on the maps and posters she enjoys creating at home, this specific *kept* artefact was judged through her 9-year-old eyes. Her deliberations mirror written comments on her writing from her teacher which highlight targets for improvement, suggesting the influence of her teacher's enactment of writing pedagogy and schools' progression agenda (Ivanic, 2004).

Simon also collected writing mementos; these were mostly on his computer and were usually examples demonstrating his preference for PowerPoint design and text construction. He shared the location of this private writing, which was kept away from his siblings, but not the detail, as he too enjoyed returning to these saved memories as a marker of a particular point in time. However, Sid chose not to reveal examples of kept writing other than in the form of captured writing for the purpose of this study. The majority of his writing events were fleeting and purposeful, as represented in his on-screen Minecraft activity or notes on a kitchen noticeboard. Therefore, all three children present as souvenir collectors who gather up artefacts of memorabilia and making choices over which to share and which to keep hidden.

5.4.1.2 Recursive relationships

The notion of a recursive, rather than linear relationship that children have with their writing practices is a direct result of tracking the case study children's kept writing. In asking about the origins of specific artefacts, the often complex journey of specific skills being learned in one domain and carried into another were revealed before being transformed through appropriation and then landing back into the first domain at a later time. In this respect the children successfully re-shaped their school literacies through their home experiences (Dyson, 2008).

However, this study also aimed to address the criticism that writing studies often fail to take account of the role of school-based learning influencing writing in the home domain writing (Pahl, 2001). The findings from this study indicate that skills that start in school do influence writing events that occur in the home, but determining the moment of origin is elusive and evanescent. For example, Sid's codebreaking in the home domain

manifests itself in on-screen Club Penguin activities (Section 4.6.2). Following a period of reflection during one interview, he is able to recall creating codes at school and can acknowledge the role that this experience played in supporting his home activity. Whilst less likely to acknowledge the influence of school practice on home writing, Sid's commentary on his ability to retain and return to good ideas for writing suggests some kind of on-going and iterative relationship. Across both domains, he is able to select the best or most appropriate idea, before parking the spare and returning to it at a later date (Section 4.5.2).

For Milly, the relationship is less obvious and she is often uncertain of the origins of ideas or skills for home and school writing. However, the data suggests that Milly is highly influenced by writing practices in both domains and re-enacts school-based writing by independently recreating recent activities. Her playing of the travel agent game with a friend (Section 4.5.2) paralleled her travel brochure writing at school, which in itself drew on her poster-inspired text design preferences, which was a frequent home domain practice. Again, the notion of an iterative relationship is implied, with skills and practices sited and travelling with the child, rather than being a set of skills accessed when children compose within a specific domain.

This across-domain relationship is also observable at a micro-level and occurs within, and across, school learning. For example, Simon's teacher observes him transforming school-learned skills within lessons, and explains that when he is introduced to a new strategy he immediately modifies and adapts it. Then, as seen in the home observations/interviews, when he is writing at home he draws on these skills; he tries out school-based techniques

not for the purposes of homework, but because he is interested in knowing more about them and frequently creates writing artefacts that mirror school learning (Section 4.6.2).

However, the influence of school on home writing was most evident in the form of homework; this type of writing for school, at home, takes place at desks and in sight of parents. This outcome reflects the findings of Marsh (2003:370) who argues that there is a, 'growing curriculumisation' of out-of-school literacy practices rather than a move for school to build on home-based practices. However, whilst there was evidence of the children mirroring school behaviours at home, it was more likely to be at the behest of their parents rather than child-initiated.

The argument, therefore, is that skills and transformations do not stay located within either the school or home domain bounded by their geographical borders, but instead they travel with the children across, and within domains, materialising at different times and in different spaces. Reflected in this is the potential for permeability and overlap across the domains (Barton and Hamilton, 2012).

5.4.2 Boundary crossing

The findings suggest that the children participated as boundary crossers across the specific domains of the home and school. Whilst there were specific practices, as previously discussed, that existed within each setting, there was also a discernible life enacted at the boundaries as suggested by Anzaldúa (1999), through her notion of the invisible borders at play between tangential groups. This led to the notion of a cultural interaction at the crossing point and intersection of the domains, which the children

moved freely across. However, this study does not support the notion that the children created an additional, 'third space' for writing (Bhaba, 1994), rather it posits that, more usefully, the children fashioned passageways of practice which were dynamic and bi-directional (Goodliff, 2013) across domains.

5.4.2.1 Cultural exchange

Unlike border residents (Anzaldúa, 1999) tied to specific cultural domains, these three children switched between, and across, the domains and negotiated the intersection through a process abstracted as *cultural exchange*. This is best reflected in the way that all three children engaged with the complex, unspoken negotiations of agentic activity (Potter, 2014), as they subtly disrupt school writing tasks through their individual responses to school writing tasks, which further reveals the complexity of domain separation.

Simon accelerated the official literacy learning in his classroom (Section 4.6.5) by using frequent visits from older children to his classroom and appropriating their skills and practices. This unofficial practice took place without the knowledge of his teacher as he used the presence of an older *other* to learn from. This reflects his home-domain learning through less visible teachers, specifically his dad and through his adoption of the specific text design of his favourite comics. Whilst Milly was compliant in her conceptualisation of respected school practices, she struggled to resolve the domain expectations of school writing completed at home. Her homework writing (Section 4.6.5) used humour in the personification of a gazelle arguing with its predator, and she displayed discomfort when explaining how humour had found its way into school writing at home, which would not

be allowed at school. However, she reconciled and negotiated her way out of the dilemma by bridging the gap and her position by justifying the use of the humorous technique because the writing was completed at home. The notion of not being 'allowed' to use humour suggests a misplaced interpretation of her teacher's expectations of classroom writing practice. However, it may also be that Milly is right and that the pressure on school expectations of attainment has restricted her teacher's practice in such a way that there is no space for individuality in writing reflected in her design of the writing tasks (Parr et al., 2009).

However, Sid made the most of the authorised practices of the classroom by mediating activities through his word and sentence choices (Section 4.6.5). He rejected his teacher's creative stimulus for the school-observed writing task, but embraced the opportunity to respond to her invitation to use language in ways that allowed him to challenge authority through the use of words like 'idiot'; an experience he savoured.

Whilst this study conceptualises cultural exchange as facilitated by passageways of practice across the domains of home and school, it does not propose that teachers should attempt to duplicate home practices, as emphasised by Sid. Rather, it proposes that writing pedagogy should build on children's funds of knowledge (Moll et al., 1992) by welcoming their personal practices (Moje et al., 2004). In this way, the passageways of practice, littered with ideas, skills and artefacts, enable children to journey across borders with backpacks of practices, characterised by deliberate decisions as to the practices that are left behind, or to those which wait and linger at the borderlines.

5.5 Summary

Throughout this chapter, it has been argued that the children in this study enacted the cultures of both school and home in parallel (Anzaldúa, 1999), and that the decisions they take about the use of particular practices are both deliberate and characteristic of specific domain experiences. The notion of multiple and shifting identities across domains or spheres is supported by both Dyson (1993), who posits that children inhabit and operate across familiar domains, and Anzaldúa (1999), who argues that there is observable life at the borderlands children inhabit. The findings of this study put forward the argument that cultural interaction exists at the crossing point, or intersection of the domains. This reconceptualises a key aspect of ecological systems theory (Bronfenbrenner, 1979) and argues that a meso model of practice conceptualised as a corridor of practice, acts as a navigational space (Wilson, 2000). In this space, writing experiences are elucidated and transformed, and children act as experienced travellers with a backpack or writing toolkit as they travel freely across, and between, the domains of home and school. This conceptualisation, together with its limitations and implications for professional practice, will be discussed further in Chapter Six.

CHAPTER SIX - CONCLUSION

6.1 Introduction

This final chapter draws together the study's final outcomes by outlining its new contribution to the field of literacy in understanding the nature of children's writing practices. On initial reflection, it was assumed that the study's aims would be answered through the compilation of the findings, as presented in Chapter Four. However, it was primarily through the process of writing things down (Alford, 1998), which revealed the complexity of the findings. This is best reflected in Chapter Five, where the discussion reveals the new understandings garnered from the findings framed within the context of the following research questions:

What is the nature of the writing practices that children undertake out-of-school?

How do children talk about, describe and conceptualise their out-of-school and in-school writing, and what does this reveal about their conceptualisations of writing?

Do children's writing practices travel between home and school, and if so, in what ways?

In this concluding chapter, considered by some to be one of the most, 'intellectually demanding aspect[s] of the research process' (Stake, 2003:403), consideration is given to the ways in which the research questions have been addressed, conceptualised and final conclusions drawn.

The chapter addresses three areas, both at a theoretical and empirical level. Firstly, it argues that the study makes a new contribution to the field of literacy by revealing the

fluidity and diversity of middle-primary aged children's writing practices across both home and school. This key contribution is threaded throughout the chapter, along with the study's conceptual conclusion of the notion of *passageways of practice*.

Secondly, the chapter reviews the limitations of the study and makes suggestions as to how these might be anticipated and addressed in future research. This section shares two key methodological findings, namely, that this study responded to the call for more research to be located within both domains of home and school in order get closer to children's everyday writing experiences (Pahl, 2012; Cairney, 2003). A further sub-section addresses the study's findings that reveal the private nature of children's home writing practices.

Finally, avenues of further research are considered, alongside recommendations and implications for professional practice and policy. Suggestions are also made of possible themes for continuing professional development for practising teachers, teacher educators and student teachers.

6.2 Re-conceptualisation of children's writing practices

This study concludes that children create passageways of practice across domain crossing points, which in turn reveal the variety and portability of their practices. Furthermore, it posits that children make deliberate choices, characteristic of the specific domain experience, about which of their practices travel back and forth along passageways before arriving at domain entry points. However, the study also contends that, whilst children's practices are enacted within both cultures (Anzaldúa, 1999), school practices

should not attempt to replicate the private practices that occur in the home. Instead, children should be invited to make decisions about which skills from their backpacks of practice are welcomed into school, which in turn may transform school writing experiences.

Initially, the study anticipated and supported the conceptualisation of an additional, or third space for writing. It drew on the work of Bhaba (1994) and Moje (2004), who posit that the existence of third spaces offers a structure and abstraction which explicates how children interact and create new meanings across, and between, the spaces they inhabit. Furthermore, the study sought to build on the work of Pahl and Kelly (2005) and Levy (2008), who conjecture that the notion of a third space can act as a bridge between domains through the creation of shared activities. Aspects of third space theory which resonated with this study included the notion of both a 'dynamic' space (Wilson, 2000), and a 'navigational' space (Moje et al., 2004). However, this study argues against the role of a navigational space in enhancing learning within school settings, and/or with the sole aim of facilitating the reshaping of academic content. Instead, it argues that passageways of practice, where children are positioned as active and experienced travellers, are valuable in, and of, themselves, rather than only being of worth if viewed through a lens of academic success.

These arguments are also made in the work of Brady (2009:144), who initially supports the notion of children's home writing and 'cultural' capital having a place in school. Her study hints at one of this study's key findings, in that she continues to question the nature of what home writing at school might encompass, the key concern being that any well-meaning attempt to build on children's interests may merely result in teachers 'drawing

in' practices (p.141), rather than children offering them freely. By positioning children as active agents who make locally-based decisions about which practices enter the school domain, it allows children to transform writing experiences, regardless of a teacher's invitation.

In the previous chapter, the study posited the notion that it might be more useful to differentiate between writing practices at home and at school, rather than seek to generate shared definitions. The findings suggest that whilst children offer rich conceptualisations of writing, reflected in both their home and school writing, a definition of writing is more difficult to articulate. In contributing to this debate, the study goes beyond attempting to create a shared definition of writing, or furthering the well-trodden argument of the importance of valuing children's home practices. Instead, its contribution focusses on the nature of, and ways in which, practices travel across and between domains, exemplified at a theoretical level as a mesosystem model.

6.2.1 A mesosystem model of domain exchange

In order to re-conceptualise this concept within a mesosystem model (Bronfenbrenner, 1986) of domain exchange, it is first necessary to consider its place within an ecological systems framework (Bronfenbrenner, 1979). The starting point is to review the role played by the immediate microsystem, which positions the child within interrelated, but separate, influences of home and school. Whilst the microsystem attempts to represent the proximal influences of the specific domains, it fails to acknowledge the individual identity of each domain. This in turn leads to a restriction in the way in which each domain can be viewed, or due consideration given to its possible, or specific influence;

there is a sense that each domain is geographically limited and immediately situated without an acknowledgement of, as argued by Barton and Hamilton (2012) and Marsh (2006), the permeability of boundaries.

This study attempts to re-conceptualise this key aspect of ecological systems theory by emphasising the role of the mesosystem system (Figure 6.1) in abstracting the notion of domain exchange across, and within, the microsystems of school and home, as previously discussed in Chapter Two.

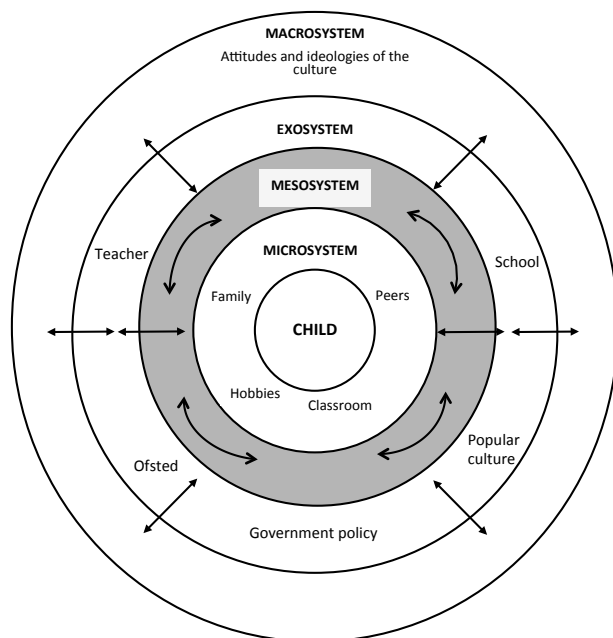


Figure 6.1 Emphasising the mesosystem system - a diagrammatical representation of ecological systems theory

This study posits that there is a difficulty in the amorphous and all-encompassing nature of the mesosystem in its attempt to explain the nature of the child's microsystem writing interactions. Furthermore, it argues that this specific space is more usefully conceptualised as a series of crossing points across domains. Within this space, the crossing points allow writing experiences to be elucidated and transformed, and children act as experienced travellers with intact backpacks of practice. In much the same way as

the previous chapter argued for the concept of a home domain that was not geographically tied, the backpack of practices remain as a whole entity, travelling with the child through a process of assimilation of skills and practices. It also acts as a sentinel in supporting children as they make locally-based decisions about which practices emerge and which remain hidden.

To explicate this, a concept of passageways of practice is posited, one which allows for the free movement of travel in both directions and where practices punch through domain boundaries (Figure 6.2).

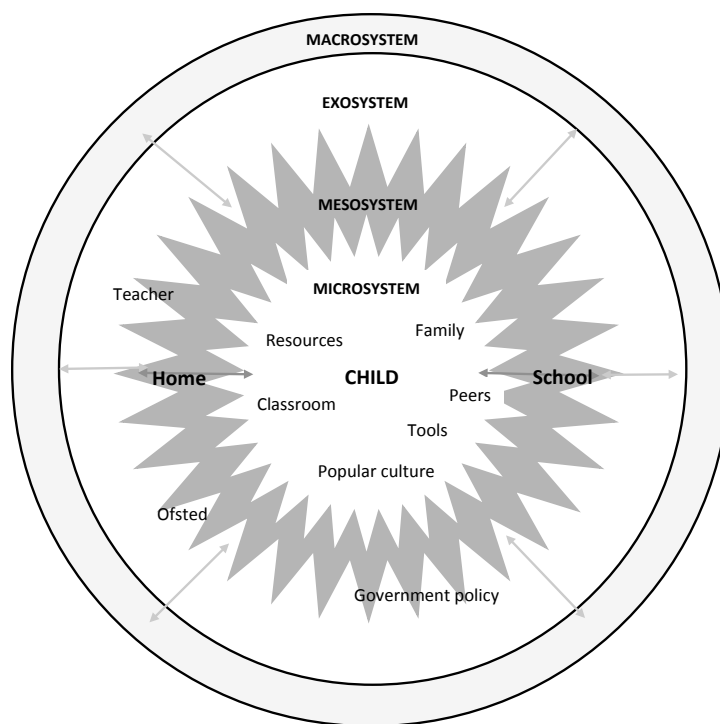


Figure 6.2 Re-conceptualising the mesosystem system adapted from Bronfenbrenner (1986)

Rather than restrict children to a specific and geographically located domain, the paradigm shift in the mesosystem allows children to step in to, and out of, domains previously located within the defined microsystem. The illustration of the multiple

passageways of practice is shaped through the children's interaction with their writing events, both within domains and through events, which re-emerge at later times and in different places. It supports both the renegotiation of familiar or created spaces, previously detained at domain borders, by allowing the domain-specific writing practices to travel freely beyond boundaries. In addition, this conceptualisation of a mesosystem model of domain exchange acknowledges the role of children as exporters of their own practice. This builds on Bronfenbrenner's (2005) later work which sought to prioritise the developing individual's characteristics, rather than the previous focus on the emphasis on the developmentally relevant environments, as in the previously conceived microsystem (p95).

Furthermore, the diagram (Figure 6.2) emphasises the role of the exosystem, as it is no longer positioned as a structure that assumes a surrounding influence *on* the child. The move away from a single band of authority over the meso and microsystems to the notion of multiple conduits of influence, positions children as travellers and active agents of practice (Rowe and Neitzel, 2010; Parr et al., 2009). The dual, and multiple, entry points allow children to assume influence back onto teachers' practice, ultimately repositioning the school-focussed discourse.

In summary, the mesosystem model establishes the role of passageways of practice that facilitate the transformability and commutability of writing events across, and within, domains. The children, rather than the specific domains, are the holders of the writing practices, travelling across domains and creating cultural interactions by virtue of a system of passageways towards domain intersections.

6.3 Methodological conclusions

However, whilst the study argues that a re-conceptualised model of interaction is both possible and desirable, any outcomes are framed within a defence of the rigour and reliability demonstrated throughout the research. The principle rationale for this case study's methodology was in response to an appeal from both Cairney (2003) and Pahl (2012) for more studies focussed on the collation and observation of out-of-school practices to be based in the home, rather than being located in the school domain. This study advocates the sharing of writing across both domains, as the findings suggest that it leads to a greater understanding of children as writers, rather than as task-responders framed within a school lens.

6.3.1 Limitations of the research approach

From the outset, the study's research design was framed within its methodological limitations. The dataset was somewhat overwhelming and the need to document observations, field notes, transcribe interviews and annotate children's work was useful as it provided a necessary 'chain of evidence' to ensure reliability (Yin, 2014). However, the sheer range of collated data meant that the starting point for analysis was difficult because everything looked promising (Miles and Huberman, 1994).

This problem justified the use of the thematic analysis, and the specific five-phase process ensured that the extensive dataset was analysed rather than merely described (Guest et al., 2012). This was only achieved by demonstrating fidelity to the implementation of the five-phase process suggested by Braun and Clarke (2008) and recognising that the chosen

approach would still be open to interpretation and criticism. This proved to be a time-consuming process and the detail generated, together with the need to maintain transparency (Ryan and Bernard, 2003), meant that more data was produced than could be used in one study. However, the rationale for why specific data was included or rejected in the findings had to be explained and the use of data analysis software proved invaluable. The technology, in the form of CAQDAS that all data was captured and the best examples were selected. This, in itself, justified the study's approach in using technology as a confirmation tool adding to an ever-increasing 'multi-tooling' skillset (Lee and Fielding, 1996).

6.3.2 Limitations of the dataset

In an attempt to recruit children from a range of backgrounds, there was awareness that any critique of this study would be judged through an inclusive lens. The key concern was that any outcomes were at risk of being indefensible if the discussion and conclusions of the findings were argued as being indicative of *all* children's home practices. However, despite this concern, the study does defend the presentation of these three children's practices as being broadly representative of middle-primary aged children from broadly similar home contexts. This is based on the key finding that certain private and *sub rosa* practices do take place in the home domain without parents' knowledge, and that this may be the case for other similar aged children. Further home-based research of a longitudinal nature, as demonstrated in studies of younger children (Rowe and Leander, 2005; Dyson, 2003), may provide a broader picture of the range and type of out-of-school practices with which middle-primary children engage.

Of further concern was that the participants themselves may be considered representative of a particular subset of children, whose home writing lives are supportive of, and reflect, privileged school literacies (Cook-Gumperz, 2006). Whilst the study accepts this as a limitation, it also defends the right to work with children from a range of settings and backgrounds, and to respect and value their distinctive practices. Therefore, the study argues that what has been presented in this case study is unique. It is through the fine detail of the findings, together with the aspiration of valuing the children's practices and events for what they are, that the study has been able to claim a degree of 'completeness' in the findings (Thomas, 2011). Whilst the aim was not to generalise from what these three children do, the process of studying the individuality of their specific practices has led to the recommendation for further research as to what transpires at a 'universal' level (Simons, 1996:231).

However, there were some gaps in the dataset that need to be acknowledged, which may have led to a narrowing of the findings. Of particular note, was that only the mother of each of the three children was interviewed, and whilst the invitation was to the *parent*, either interpretation or opportunity meant this was not possible. Any future research should take account of this and build into the research design, interviews with any home-based adult, thus creating a more complete picture of children's home writing activities. Furthermore, one teacher, whilst not declining to be interviewed, failed to respond to invitations to be interviewed and, as such, part of the picture of one child as a writer at school was lost. A key implication here is to allow sufficient time to build relationships with other professionals. Furthermore, added to the complexity of school-based research, was the move into the role of researcher in a school setting and the need to avoid observing teachers' practice through the lens of a teacher educator.

6.4 Methodological contributions

Beyond the professional level, this study proposes three specific methodological contributions when working with middle-primary children. The literature presented in Chapter Two suggests an imbalance in the research of the home practices of children of this age. This study attempts to further promote this phase of childhood as an area of interest for researchers. In addition, it suggests techniques for developing writing conversations and finally, it considers the notion of respecting children's confidentiality of their own practice.

6.4.1 Promoting middle-phase childhood as a period of research interest

The study has already acknowledged that whilst the intention was to involve the children as co-researchers, they are more likely to be viewed as participants in adult-led research (Section 3.4.2.2). However, it is able to promote the key benefits of working with nine and ten year-old children and their ability to collate and share their own practice. By engaging with, and being a part of the research process, children at this age can adapt the researcher's suggested data collection methods (Section 4.5.1.2) and capture both *in-action* practice and *on-action* reflections, in a not dissimilar manner to Schön's (1983) work, albeit his was focussed on teachers.

In addition, the children engaged in a 'powerful new language' (Clark, 2004:145), facilitated by the use of technology in the form of photographs and video footage. In the process of reviewing their self-made footage, the children offered a commentary on their *in-action* practice, demonstrating a level of meta-cognition and maturity that younger

children are often unable to exhibit. Of methodological interest is that through the process of footage review, a shared language develops between the researcher and the child about the same event, thus providing an additional layer of data that can be hard to reach using more conventional techniques.

6.4.2 Developing writing conversations

The study also developed the 'show me' approach, adapted from the 'tell me' approach developed by Chambers (1993). The subtlety of the method proved beneficial as its premise invited the children to talk about writing through their artefacts. At school, it underpinned the broad request for the children to bring their writing *stuff*, and at home, it was an opening strategy for inviting the children to talk through specific writing artefacts or captured events. Even though successful for the most part, the children still chose to keep some practices hidden from the researcher and it was this discovery which offers a third contribution to the methodological conclusion.

6.4.3 Respecting confidentiality

There were two specific aspects to the notion of private writing. Firstly, the role children took in protecting their own practice and events and secondly, the need for researchers to position other adults within the process in order to respect the children's privacy.

As previously discussed in Chapter Five, the children had a set of private practices at home that, whilst not concealed from the researcher, were kept from the researcher.

The notion that there was a degree of censorship executed by the children is reflected in

the collated research data. What this study concludes is that for researchers working with middle-primary children there needs to be an acceptance that in documenting home writing practices there is the possibility that it will always be captured through a privacy lens. Therefore, researchers need to respect children's decision-making and confidential boundaries, but it raises the question as to what constitutes a respected, ethical borderline. Paradoxically, this is in contrast to the study's theoretical argument for free movement across frontiers. This raises ethical issues for educational researchers who, whilst adhering to organisational guidelines (in this case BERA, 2011), also want to capture new and interesting data.

This second aspect of children's privacy of practice was raised Chapter Three as a methodological consideration. It is returned to here as a conclusion and focusses on the role of adults in research about children's practices. Within this study there were instances where consent to share work was assumed by adults, both at home and school, and without the children's permission.

From a researcher's perspective it raises the question as to whom allegiance should be shown, the child or the adult. This may be more likely in a home situation where the boundaries of researcher and 'invited guest' are blurred (Yee and Andrews, 2006). However, it is also relevant in school-based research where teachers have immediate access to children's writing and who freely share writing artefacts and their perceptions of children as writers. In future research design, consideration must be given to the establishment of boundaries of consent, which has implications for parallel domain research. Researchers have an ethical responsibility to honour and respect children's

boundaries of privacy, even if it means that some aspects of *hoped-for* research remain hidden from view.

In summary, the notion of an ethical stance, both through the research process and in honouring children's experiences in the analysis and write-up, has been a significant contributor to my development as a researcher. Therefore, any further research undertaken will be reflected through my identity as a qualitative researcher with a committed and more layered understanding of the complexity of an ethical stance.

6.5 Policy implications and Continuing Professional Development recommendations

Beyond the role of an individual researcher, the outcomes of this study have broader implications for my professional role as a teacher educator. Principally, my role is working with trainee teachers and supporting them in their acquisition of subject knowledge for Primary English, including children's development as readers and writers. Aligned to this, is the contribution that this small-scale study can make to the broader field of literacy and, in particular, its contributions to the current debate about the teaching of writing reflected in the new national curriculum for writing in England (DfE, 2013).

6.5.1 Policy implications

This study offers two key points for policy makers. Firstly, that there is an opportunity with a new national curriculum in England for teachers to engage with curriculum innovation and become 'curriculum makers' (Connelly and Clandinin, 1990:12). Secondly,

that the current system of high-stakes testing fails to acknowledge the child as a developing writer with a backpack of practice travelling across, and within, domains.

Whilst it could be argued that the current conceptualisation of the teaching of writing in the new curriculum for English (DfE, 2013) is narrowed, it does bring with it possibilities. Previous incarnations of primary English focussed on detailed objectives, statutory guidance and exemplified units of work (DfES, 2006), and with it brought constraints to teachers' practices. Within this new curriculum for English, there is a greater opportunity for teachers to reflect children's home writing practices through the broader conceptualisation of writing, reflected in curriculum-making decisions. This study's findings suggest that children use writing as a bridge between subjects; home writing is not conceptualised by children as belonging to a subject called *English*, but to an activity called *writing*, or more broadly as drawing, communication or play.

However, this study does not advocate the reflection of home practices within a school setting. Instead, it argues that there are opportunities to build on children's capacity for interaction with writing through a process of domain exchange. Therefore, the implication for policy makers at a national and school level is how to best harness children's knowledge about writing, beyond national testing.

Writing at school continues to be defined by high-stakes testing about the detail of writing, as reflected in new national test for spelling, grammar and punctuation (Standards Testing Agency, 2014). However, writing composition and the broader purpose of writing across subjects continues to be assessed and moderated by teachers within schools. What children are able to achieve in the national tests reflects what

children are asked to demonstrate in high-stakes tests, and what it does not test is what children know about writing. This study's findings suggest that children can be 'high-ceilinged' by the writing activities designed by their teachers and, therefore, are not necessarily able to demonstrate all that they know about writing. For example, the child who writes at home may be performing above national standards away from school. Whilst a new concept for writing, school reading assessments have benefited for many decades from bridging home-into-school practices through early parental involvement in reading. The new English curriculum (DfE, 2013) advocates reading for pleasure, a previously situated out-of-school practice, as a key strand in children developing as successful and engaged readers at school. Therefore, this study argues for a redesign of national writing assessment through the development of innovative ways for capturing children's knowledge about writing, and which takes account of home writing practices.

6.5.2 CPD recommendations

This study has consequences for the nature of subject content through my influence as a curriculum maker for both undergraduate and postgraduate programmes for teachers. One practical outcome of this study will be in the redesign of the writing module for postgraduate students through the introduction of writing conversations and significant and remembered writing events. The aim will be to mirror and develop the work of other teacher educators who have developed teachers' pedagogical knowledge focussed on their identities as readers and writers (Cremin and Myhill, 2012; Cremin et al., 2009). This strategy has proven to be successful in supporting teachers whose knowledge about reading and writing is tacit and implicit. Through reflecting on their own adult literacy practices, teachers have widened their own understanding of diversity in texts and

context and come to recognise they need to know more about children's everyday literacy practices. Another suggestion is to replicate a highlight of this study, through the revelations of one child's artefact. The study makes no apologies for the repeated use of Milly's map as a moment of acuity, as contained within it are multiple understandings about both the composition of, and purpose for, writing. Therefore, this study suggests school training is based on artefact mapping together with a development of a 'show me' technique. This would provide teachers with the opportunity to take on the role of souvenir-hunters whilst providing a structure for supporting writing conversations. The experience of reflecting on past writing practices would support and strengthen the re-conceptualisation of writing as more than just a solitary activity confined to school practice.

An aspirational aim is to build on one of the methodological findings from this study, which purports that in order to fully understand the child as a writer, it is vital to observe children in both domains. In particular, this study advocates the sharing of writing across both domains and argues that this will lead to a greater understanding of the child as a writer, rather than as a task-responder positioned through a school lens.

6.6 Conclusion

This study contributes new knowledge to the field of literacy by offering insights about home writing practices and the interplay between what is written at home and school. In particular, its findings reposition children as writers, who are active travellers across the domains of home and school, equipped with a backpack of practices and skills evidenced through souvenirs of past writing events.

The study outlines practical implications for the community of teacher educators and classroom teachers through its recommendations for professional development. In particular, through sharing the notion of a mesosystem model of domain exchange, it encourages teachers to broaden their practice and create extended opportunities for writing. More specifically, the study recommends that national writing assessment tasks include, and therefore value, children's knowledge about writing which is often acquired in other domains.

The study's key methodological contribution is through a reminder to researchers of their ethical responsibilities when working with children in parallel-domain research. This is best reflected in this study's stance which respected the children's privacy over their practices through the protection of the boundaries of child-established censorship.

In conclusion, this study contends that children's writing lives beyond the classroom are of value to teachers and should be acknowledged through school writing tasks. By encouraging teachers to learn more about the developing writers in their classrooms, they can be influenced by, and learn from, children's home practices. In opening up passageways of practice rather than through the preservation of domain separation, teachers may come to consider how children can be invited to draw upon their out-of-school practices. Consequently, children's school writing experiences may be strengthened and transformed, reflecting the multimodal nature of writing in the 21st century, and the fluidity of home and school writing practices.

BIBLIOGRAPHY

Agar, M. (1986) *Speaking of Ethnography*, London, Sage.

Akkerman, S. F. and Van Eijck, M. (2011) 'Re-theorising the student dialogically across and between boundaries of multiple communities', *British Educational Research Journal*, Vol 1-13.

Alford, R. (1998) *The Craft of Inquiry*, Oxford, OUP.

Andrews, J. and Yee, W. C. (2006) 'Children's 'funds of knowledge' and their real life activities: two minority ethnic children learning in out-of-school contexts in the UK', *Educational Review*, Vol 58, No 4, pp. 435-449.

Anzaldua, G. (1999) *Borderlands: la frontera*, San Francisco, Aunt Lute Books.

Barton, D. (1994) *Literacy. An Introduction to the Ecology of the Written Language*, Oxford, Blackwell.

Barton, D. and Hamilton, M. (1998) *Local Literacies: Reading and Writing in One Community*, Oxford, Routledge.

Barton, D. and Hamilton, M. (2012) *Local Literacies: Reading and Writing in One Community*, London, Routledge.

Barton, D., Hamilton, M. and Ivanic, R. (2000) *Situated Literacies*, London, Routledge.

Barton, D. and Ivanic, R. (1991) *Writing in the Community*, London, Sage.

Bassey, M. (2009) *Case Study Research in Educational Settings*, Oxford, OUP.

Baynham, M. (2004) 'Ethnographies of Literacy: Introduction', *Language and Education*, Vol 18, No 4, pp. 285-290.

Bearne, E. (2002) *Making Progress in Writing*, London, Routledge.

Bearne, E., Chamberlain, L., Cremin, T. and Mottram, M. (2011) *Teaching writing effectively: Reviewing practice*, Leicester, UKLA.

Bearne, E. and Wolstencroft, H. (2007) *Visual Approaches to Teaching Writing*, London, Sage.

BERA (2011) *Ethical Guidelines for Educational Research*, London, BERA.

Bereiter, M. and Scardamalia, C. (1987) *Psychology of Written Composition*, NJ, USA, Lawrence Erlbaum Associates.

- Berninger, V. and Swanson, H. (1994) 'Modifying Hayes and Flower's Model of Skilled Writing', in Butterfield, E. (ed.) *Children's Writing: Towards a Process Theory of Development of Skilled Writing*, Greenwich, CT, JAI Press.
- Bhaba, H. (1994) *The Location of Culture*, Oxford, Routledge.
- Birks, M. and Mills, J. (2011) *Grounded Theory: a practical guide*, London, Sage.
- Blaikie, N. (1993) *Approaches to Social Enquiry*, Cambridge, Polity Press.
- Boscolo, P. (2009) 'Engaging and Motivating Children to Write', in Beard, R., Myhill, D., Riley, J., et al. (eds.), *The SAGE Handbook of Writing Development*, pp. 300 - 312, London, SAGE.
- Bourne, J. (2002) 'Oh, What Will Miss Say!: Constructing Texts and Identities in the Discursive Processes of Classroom Writing', *Language & Education*, Vol 16, No 4, pp. 241 - 259.
- Brady, J. (2009) 'Exploring Teachers' Perceptions of Children's Imaginative Writing at Home', *English in Education*, Vol 43, No 2, pp. 129 - 148.
- Brandt, D. and Clinton, K. (2002) 'Limits of the Local: Expanding Perspectives on Literacy as Social Practice', *Journal of Literacy Research*, Vol 34, No 3, pp. 337- 356.
- Braun, V. and Clarke, V. (2008) 'Thematic Analysis in Psychology', *Quarterly Research in Psychology*, Vol 3, No 2, pp. 77 - 101.
- Brinkmann, S. and Kvale, S. (2005) 'Confronting the Ethics of Qualitative Research', *Journal of Constructive Psychology*, Vol 18, No 157 - 181.
- Bronfenbrenner, U. (1979) *The Ecology of Human Development*, London, Harvard University Press.
- Bronfenbrenner, U. (1986) 'Ecology of the Family as a Context for Human Development: Research Perspectives', *Developmental Psychology*, Vol 22, No 6, pp. 723 - 742.
- Bronfenbrenner, U. (2005) *Making Human Beings Human*, London, Sage.
- Bryman, A. (2012) *Social Research Methods*, Oxford, OUP.
- Bucknall, S. (2012) *Children as researchers in primary schools*, Oxford, Fulton.
- Burnett, C. (2010) 'Technology and literacy in early childhood educational settings: a review of research', *Journal of Early Childhood Literacy*, Vol 10, No 3, pp. 247-270.
- Burnett, C. and Myers, J. (2002) "'Beyond the frame": Exploring children's literacy practices', *Literacy* Vol 36, No 2, pp. 56 - 62.

- Cairney, T. (2003) 'Literacy Within Family Life', in Hall, N., Larson, J. and Marsh, J. (eds.), *Handbook of Early Childhood Literacy*, pp. 85 - 98, London, Sage.
- Cairns, R. B. and Cairns, B. D. (2005) 'Social Ecology Over Time and Space', in Bronfenbrenner, U. (ed.) *Making Human Beings Human*, London, Sage.
- Calkins, L. (1994) *The Art of Teaching Writing*, Portsmouth NH, Heinemann.
- Calkins, M. (1983) *Lessons from a child*, Portsmouth, NH, Heinemann.
- Carcary, M. (2011) 'Evidence using CAQDAS: Insights from a qualitative researcher', *The Electronic Journal of Business Research Methods*, Vol 9, No 1, pp. 10 - 24.
- Chambers, A. (1993) *Tell Me: Children, reading and talk*, Portland, ME, Stenhouse Publishers.
- Clark, A. (2004) 'The Mosaic Approach and Research with Young Children', in Lewis, V., Kellett, M., Robinson, C., et al. (eds.), *The reality of research with children and young people*, London, Sage.
- Clark, C. (2012) *Young People's Writing in 2011: Findings from the National Literacy Trust Annual Survey*, London, National Literacy Trust.
- Clark, C. (2014) *Children's and Young People's Writing in 2013*, London, National Literacy Trust.
- Clark, C. and Douglas, J. (2011) *Young People's Reading and Writing*, London, National Literacy Trust.
- Clark, C. and Dugdale, G. (2009) *Young People's Writing: Attitudes, behaviour and the role of technology*, London, National Literacy Trust.
- Cohen, L., Manion, L. and Morrison, K. (2011) *Research Methods in Education*, London, Routledge.
- Connelly, F. M. and Clandinin, D. J. (1990) 'Stories of Experience and Narrative Inquiry', *Educational Researcher*, Vol 19, No 5, pp. 2-14.
- Cook-Gumperz, J. (2006) *The Social Construction of Literacy*, Cambridge, Cambridge University Press.
- Cremin, T., Mottram, M., Collins, F., Powell, S. and Safford, K. (2009) 'Teachers as readers: building communities of readers', *Literacy*, Vol 43, No 1, pp. 11-19.
- Cremin, T. and Myhill, D. (2012) *Writing Voices: Creating communities of writers*, London, Routledge.
- Cresswell, J. (1998) *Qualitative Inquiry and Research*, London, Sage.

- David, M., Edwards, R. and Alldred, P. (2001) 'Children and school-based research: 'Informed consent' or 'educated consent'', *British Educational Research Journal*, Vol 27, No 3, pp. 347 - 365.
- Denscombe, M. (2007) *The Good Research Guide*, Milton Keynes, OUP.
- Denzin, N. and Lincoln, Y. (1998) *Collecting and Interpreting Qualitative Methods*, London, Sage.
- DfE (2013) *National Curriculum in England: primary curriculum*, London, DfE.
- DfE (2014) *National curriculum assessments at key stage 2 in England, 2014 (Provisional)*, SFR 30/2014, London, Department for Education.
- DfES (1983) *Teaching Quality*, London, DfES.
- DfES (1999) *National Literacy Strategy*, London, DfES.
- DfES (2006) *Primary National Strategies - a framework for literacy*, London, DfES.
- Dunn, J. (2005) 'Naturalistic observations of children and their families', in Greene, S. and Hogan, D. (eds.), *Researching children's experience*, pp. pp.87 - 101, London, Sage.
- Dyson, A. H. (1993) *Social Worlds of Children Learning to Write in an Urban Primary School*, New York, US, Teachers College Press.
- Dyson, A. H. (2000) 'Writing and the Sea of Voices: Oral Language in, Around and About Writing', in Indrisano, R. and Squire, J. R. (eds.), *Perspectives on Writing*, pp. 45-65, New Hampshire, International Reading Association.
- Dyson, A. H. (2001) 'Where are the Childhoods in Childhood Literacy? An Exploration in Outer (School) Space', *Journal of Early Childhood Literacy*, Vol 1, No 1, pp. 9-39.
- Dyson, A. H. (2003) *The Brothers and Sisters Learn to Write*, New York, NY, Teachers College Press.
- Dyson, A. H. (2008) 'Staying in the (Curricular) Lines: Practice Constraints and Possibilities in Childhood Writing', *Written Communication*, Vol 25, No 1, pp. 119-159.
- Dyson, A. H. (2009) 'Writing in Childhood Worlds', in Beard, R., Myhill, D., Riley, J., et al. (eds.), *The SAGE Handbook of Writing Development*, pp. 232 - 245, London, SAGE.
- Dyson, A. H. and Dewayani, S. (2013) 'Writing in Childhood Cultures', in Hall, K., Cremin, T., Comber, B., et al. (eds.), *International Handbook of Research on Children's Literacy, Learning and Culture*, pp. 258-274, Oxford, Wiley-Blackwell.
- Earl, J. and Grainger, T. (2007) 'I love to write at home - there I'm free', *Seminar presentation at UKLA: Thinking Voices*, 6 - 8 July, Swansea, UKLA.

- Edmond, R. (2005) 'Ethnographic research methods with children and young people', in Greene, S. and Hogan, D. (eds.), *Researching children's experiences*, pp. 123 - 140, London, Sage.
- Ely, M., Downing, M. and Anzul, M. (1997) *On Writing Qualitative Research: Living by Word*, London, Routledge/Falmer.
- Emerson, R. (1995) *Writing Ethnographic Fieldnotes*, Chicago, US, University of Chicago Press.
- Ferrari, M., Bouffard, T. and Rainville, L. (1998) 'What makes a good writer? Differences in good and poor writers' self-regulation of writing', *Instructional Science*, Vol 26, No 1, pp. 473-488.
- Fisher, R. (2006) 'Whose writing is it anyway?', *Cambridge Journal of Education*, Vol 36, No 2, pp. 193 - 206.
- Fisher, R., Myhill, D., Jones, S. and Larkin, S. (2010) *Using talk to support writing*, London, Sage.
- Flick, U. (2006) *An introduction to qualitative research*, London, Sage.
- Flyvbjerg, B. (2006) 'Five Misunderstandings About Case-Study Research', *Qualitative Inquiry*, Vol 12, No 2, pp. 219-245.
- Fontana, A. and Frey, J. (1998) 'Interviewing: The Art of Science', in Denzin, N. and Lincoln, Y. (eds.), *Collecting and Interpreting Qualitative Materials*, pp. 47 - 78, London, Sage.
- Gardner, P. (2013) 'Writing in Context: Reluctant Writers and Their Writing at Home and at School', *English in Australia*, Vol 48, No 1, pp. 71 - 81.
- Gazkins, S., Miller, P. J. and Corosa, W. (1992) *Interpretive approaches to children's socialization*, San Francisco, Jossey Bass.
- Gee, J. P. (1990) *Social linguistics & literacies: ideology in discourses*, London, Falmer.
- Gee, J. P. (2004) *Situated Language and Learning*, London, Routledge.
- Geertz, C. (1973) *The Interpretation of Cultures: Selected Essays*, NY, US, Basic Books.
- Georgakapoulou, A. (2007) *Small Stories, Interaction & Identities*, PA, USA, John Benjamins.
- Gilmore, P. (1984) 'Assessing Sub-rosa Skills in Children's Language', *Language Arts*, Vol 61, No 4, pp. 384 - 391.
- Gilmore, P. and Leisy, W. (2013) 'Ethnographic Long Look: Language and Literacy Over Time and Space in Alaska Native Communities', in Hall, K., Cremin, T., Comber, B., et al.

(eds.), *International Handbook of Research on Children's Literacy, Learning and Culture*, pp. 121 - 138, Oxford, Wiley-Blackwell.

Glenn Paul, D. (2004) 'The train has left: The No Child Left Behind Act leaves black and Latino literacy learners waiting at the station', *Journal of Adolescent & Adult Literacy*, Vol 47, No 8, pp. 648 - 656.

Goodliff, G. (2013) 'Spirituality expressed in creative learning: young children's imagining play as space for mediating their spirituality', *Early Child Development and Care*, Vol 183, No 8, pp. 1054-1071.

Goos, M., Galbraith, P. and Renshaw, P. (2002) 'Socially mediated metacognition: Creating collaborative zones of proximal development in small group problem solving', *Educational Studies in Mathematics*, Vol 49, No 1, pp. 193 - 223.

Grainger, T., Earl, J. and Lambirth, A. (2006) *Creativity & Writing: Engaging Learners Creatively*, Kent, Canterbury Christchurch University.

Grainger, T., Goouch, K. and Lambirth, A. (2005) 'Playing the game called writing': children's views and voices', *English in Education*, Vol 37, No 2, pp. 4-15.

Graves, D. (1983) *Writing: Teachers & children at work*, London, Heinemann Educational Books.

Grbich, C. (2007) *Qualitative data analysis: an introduction*, London, Sage.

Greckhamer, T. and Koro-Ljungberg, M. (2005) 'The erosion of method: examples from grounded theory', *International Journal of Qualitative Studies in Education*, Vol 18, No 6, pp. 729 - 750.

Greene, S. and Hogan, D. (2005) *Researching children's experiences*, London, Sage.

Guba, E. and Lincoln, Y. (1994) 'Competing Paradigms in Qualitative Research', in Denzin, N. and Lincoln, Y. (eds.), *Handbook of Qualitative Research*, London, Sage.

Guest, G., MacQueen, K. and Namey, E. E. (2012) *Applied Thematic Analysis*, London, Sage.

Gutiérrez, K. D., Baquedano-López, P. and Tejeda, C. (1999) 'Rethinking diversity: Hybridity and hybrid language practices in the third space', *Mind, Culture, and Activity*, Vol 6, No 4, pp. 286-303.

Hamel, J., Dufour, S. and Forhn, D. (1993) *Case Study Methods*, London, Sage.

Hammer, C. S. and Miccio, A. W. (2004) 'Home literacy experiences of Latino families', in Wasik, B. H. (ed.) *Handbook of family literacy* pp. 305 - 328, Mahwah, NJ, Lawrence Erlbaum Associates.

Hammersley, M. and Atkinson, P. (1995) *Ethnography: Principles in Practice*, London,

Routledge.

Hayes, J. (2000) 'A New Framework for Understanding Cognition and Affect in Writing', in Indrisano, R. and Squire, J. R. (eds.), *Perspectives on Writing*, pp. 6-43, New Hampshire, International Reading Association.

Heath, S. B. (1982) 'Protean shapes in literacy events: Ever-shifting oral and literate traditions', in Tannen, D. (ed.) *Spoken and written language: Exploring orality and literacy*, pp. 91-117, New Jersey, Ablex.

Heath, S. B. (1983) *Ways with Words*, Cambridge, Cambridge University Press.

Heath, S. B. and Street, B. (2008) *On Ethnography*, Oxford, Routledge.

Hennick, M., Hutter, I. and Bailey, A. (2011) *Qualitative Research Methods*, London, Sage.

Hill, M. (2005) 'Ethical considerations in researching children's experiences', in Green, S. and Hogan, D. (eds.), *Researching children's experiences*, pp. pp. 61 - 86, London, Sage.

Holliday, A. (2007) *Doing and writing qualitative research*, London Sage.

Homan, R. (2002) 'The Principle of Assumed Consent: the Ethics of Gatekeeping', in McNamee, M. and Bridges, D. (eds.), *The Ethics of Educational Research*, pp. 23 - 40, Oxford, Blackwell.

Hull, G. and Schultz, K. (2002) *School's Out: Bridging Out-of-school Literacies with Classroom Practice*, New York, Teachers College Press.

Ivanic, R. (2004) 'Discourses of writing and learning to write', *Language & Education*, Vol 18, No 3, pp. 220 - 245.

Kell, C. (2006) 'Crossing the Margins: Literacy, Semiotics and the Recontextualisation of Meanings', in Pahl, K. and Rowsell, J. (eds.), *Travel Notes from the New Literacy Studies: Instances of Practice*, pp. 147 - 172, Clevedon, Multilingual Matters.

Kendrick, M. and McKay, R. (2004) 'Drawings as an alternative way of understanding young children's constructions of literacy', *Journal of Early Childhood Literacy*, Vol 4, No 1, pp. 109 - 128.

King, N. and Horrocks, C. (2010) *Interviews in Qualitative Research*, London, Sage.

Knobel, M. and Lankshear, C. (2003) 'Researching young children's out-of-school literacy practices', in Hall, N., Larson, J. and Marsh, J. (eds.), *Handbook of Early Childhood Literacy*, pp. 51 - 63, London, Sage.

Kress, G. (1994) *Learning to Write*, Oxon, Routledge.

Larkin, S. (2010) *Metacognition in young children*, Abingdon, Routledge.

- Larson, J. and Marsh, J. (2005) *Making Literacy Real*, London, Sage.
- Lave, J. and Wenger, E. (1998) *Situated Learning: Legitimate Peripheral Participation*, Cambridge, Cambridge University Press.
- Lee, R. and Fielding, N. (1996) 'Qualitative Data Analysis: Representations of Technology: A comment on Coffey, Holbrook & Atkinson', *Sociological Research On-line*, Vol 1, No 4, pp.
- Lenhart, A., Arafeh, S., Smith, A. and Rankin Macgill, A. (2008) *Writing, Technology & Teens*, Washington, US, Pew Internet.
- Lensmire, T. J. (1998) 'Rewriting student voice', *Journal of Curriculum Studies*, Vol 30, No 3, pp. 261-291.
- Levy, K. (2008) 'Third spaces are interesting places': Applying 'third space' theory to nursery-aged children's constructions of themselves as readers', *Journal of Early Childhood Literacy*, Vol 8, No 1, pp. 43 - 66.
- Maddock, M. (2006) 'Children's Personal Learning Agendas at Home', *Cambridge Journal of Education*, Vol 36, No 2, pp. 153 - 169.
- Marsh, J. (2003) 'One way traffic? Connections between literacy practices at home and in the nursery', *British Educational Research Journal*, Vol 29, No 3, pp. 369 - 382.
- Marsh, J. (2006) 'Global, Local/Public, Private: Young Children's Engagement in Digital Literacy Practices in the Home', in Pahl, K. and Rowsell, J. (eds.), *Travel Notes from the New Literacy Studies: Instances of Practice*, pp. 19 - 31, Bristol, Multilingual Matters.
- Martinez-Roldan, C. M. and Malave, G. (2004) 'Language Ideologies Mediating Literacy and Identity in Bilingual Contexts', *Journal of Early Childhood Literacy*, Vol 4, No 2, pp. 155-180.
- Mason, J. (1996) *Qualitative Researching*, London, Sage.
- Mason, J. (2002) *Qualitative researching*, London, Sage.
- Mason, J. and Danby, S. (2011) 'Children as Experts in Their Lives: Child Inclusive Research', *Child Indicators Research*, Vol 4, No 2, pp. 185-189.
- Maun, I. and Myhill, D. (2005) 'Text as design', *English in Education*, Vol 39, No 2, pp. 5-21.
- Mercer, N. and Littleton, K. (2007) *Dialogue and the development of children's thinking*, London, Routledge.
- Merisuo-Storm, T. (2006) 'Girls and Boys Like to Read and Write Different Texts', *Scandinavian Journal of Educational Research*, Vol 50, No 2, pp. 111-125.
- Miles, M. and Huberman, A. (1994) *Qualitative Data Analysis*, London, Sage.

- Mills, K. and Comber, B. (2013) 'Space, Place, and Power: The Spatial Turn in Literacy Research', in Hall, K., Cremin, T., Comber, B., et al. (eds.), *International Handbook of Research on Children's Literacy, Learning and Culture*, pp. 412 - 426, Oxford, Wiley-Blackwell.
- Moinian, F. (2006) 'I can tell it as it is! Exploring how children write and talk about themselves in school', *Ethnography and Education*, Vol 1, No 2, pp. 231-246.
- Moje, E. (2004) 'Powerful spaces: Tracing the Out-of-School Literacy Spaces of Latino/a Youth', in Leander, K. and Sheehy, M. (eds.), *Space matters: Assertions of space in literacy practice and research*, pp. 15 - 38, New York, Peter Lang.
- Moje, E., Ciechanowski, K., Kramer, K., Ellis, L., Carrillo, R. and Collazo, T. (2004) 'Working third space in content area literacy: An examination of everyday funds of knowledge and Discourse', *Reading Research Quarterly*, Vol 39, No 1, pp. 38 - 70.
- Moll, L. (1986) 'Writing as Communication: Creating Strategic Learning Environments for Students', *Theory into Practice*, Vol 25, No 2, pp. 102 - 108.
- Moll, L., Amanti, C., Neff, D. and Gonzalez, N. (1992) 'Using Funds of Knowledge for Teaching: Using a Qualitative Approach to Connect Homes and Classrooms', *Theory into Practice*, Vol 16, No 2, pp. 132 - 141.
- Moss, B. (2009) 'Writing in the Wider Community', in Beard, R., Myhill, D., Riley, J., et al. (eds.), *The SAGE Handbook of Writing Development*, pp. 561 - 573, London, SAGE.
- Myhill, D. (2001) 'Writing: Creating and Crafting', *English in Education*, Vol 35, No 3, pp. 13 - 20.
- Myhill, D. (2005) 'Ways of Knowing: Writing with Grammar in Mind', *English Teaching: Practice and Critique*, Vol 4, No 3, pp. 77 - 96.
- Myhill, D. (2006) 'Talk, talk, talk: teaching and learning in whole class discourse', *Research Papers in Education*, Vol 21, No 1, pp. 19-41.
- Myhill, D. and Warren, P. (2005) 'Scaffolds or straitjackets? Critical moments in classroom discourse', *Educational Review*, Vol 1, No 57, pp. 55 - 69.
- Nutbrown, C. and Hannon, P. (2003) 'Children's perspectives on family literacy: Methodological issues, findings and implications for practice', *Early Childhood Literacy*, Vol 3, No 2, pp. 115 - 145.
- Ofsted (2005) *English 2000-2005: A review of inspection evidence*, London, Ofsted.
- Ofsted (2009) *English at the Crossroads*, 080247, London, Ofsted.
- Ofsted (2011) *Excellence in English*, 100229, London, Ofsted.
- Ofsted (2012) *Moving English Forward*, 110118. London, Ofsted.

Oxford Dictionaries (2012) Oxford University Press, Oxford.

Packer, M. and Goicoechea, J. (2000) 'Sociocultural and Constructivist Theories of Learning: Ontology not just Epistemology', *Educational Psychologist*, Vol 35, No 4, pp. 227 - 241.

Pahl, K. (2001) 'Texts as artefact crossing sites: map making at home and school', *Reading* Vol 35, No 3, pp. 120 - 125.

Pahl, K. (2007) 'Creativity in events and practices: a lens for understanding children's multimodal texts', *Literacy*, Vol 41, No 2, pp. 86 - 92.

Pahl, K. (2012) "'A reason to write": exploring writing epistemologies in two contexts', *Pedagogies: An International Journal*, Vol 7, No 3, pp. 209-228.

Pahl, K. and Burnett, C. (2013) 'Literacies in Homes and Communities', in Hall, K., Cremin, T., Comber, B., et al. (eds.), *International Handbook of Research on Children's Literacy, Learning and Culture*, pp. 3 - 14, Oxford, Wiley-Blackwell.

Pahl, K. and Kelly, S. (2005) 'Family literacy as a third space between home and school: some case studies of practice', *Literacy*, Vol 39, No 2, pp. 91-96.

Pappas, C. and Tucker-Raymond, E. (2011) *Becoming a Teacher Researcher*, London, Routledge.

Parr, J., Jesson, R. and McNaughton, S. (2009) 'Agency and Platform: The Relationships between Talk and Writing', in Beard, R., Myhill, D. and Nystrand, M. (eds.), *The SAGE Handbook of Writing Development*, pp. 246 - 259, London, Sage.

Peraklya, A. (2011) 'Validity in research on naturally occurring social interactions', in Silverman, D. (ed.) *Qualitative Research*, London, Sage.

Perera, K. (1990) *Children's writing and reading*, Massachusetts, US, Blackwell.

Pollard, A. and Filer, A. (1996) *The Social World of Children's Learning*, London, Cassell.

Potter, J. (2014) 'Presentation in Symposium', *Continuity and Change 50th International Conference*, United Kingdom Literacy Association, University of Sussex, UKLA.

Prior, P. (2006) 'A Sociocultural Theory of Writing', in MacArthur, C., Graham, S. and Fitzgerald, J. (eds.), *Handbook of Writing Research*, New York, NY, The Guildford Press.

Purcell-Gates, V. (1996) 'Stories, Coupons and the 'TV Guide': Relationships between Home Literacy Experiences and Emergent Literacy Knowledge', *Reading Research Quarterly*, Vol 31, No 4, pp. 406 - 428.

Razfar, A. and Gutierrez, K. (2003) 'Reconceptualising Early Childhood Literacy: the Sociocultural Influence', in Hall, N., Larson, J. and Marsh, J. (eds.), *Handbook of Early*

Childhood Literacy, London, Sage.

Reder, S. and Davilla, E. (2005) 'Context and Literacy Practices', *Annual Review of Applied Linguistics*, Vol 25, No 170 - 187.

Richardson, L. (1998) 'Writing: A Method of Inquiry', in Denzin, N. and Lincoln, Y. (eds.), *Collecting and Interpreting Qualitative Materials*, pp. 345 - 378, London, Sage.

Robson, C. (1993) *Real World Research*, Oxford, Blackwell.

Rogoff, B. (1990) *Apprenticeship in Thinking: Cognitive Development in Social Context*, Oxford, OUP.

Rogoff, B. (2003) *The Cultural Nature of Human Development*, Oxford, OUP.

Rojas-Drummond, S. M., Albarrán, C. D. and Littleton, K. S. (2008) 'Collaboration, creativity and the co-construction of oral and written texts', *Thinking Skills and Creativity*, Vol 3, No 3, pp. 177-191.

Rowe, D. R. (2009) 'Early Written Communication', in Beard, R., Myhill, D., Riley, J., et al. (eds.), *The SAGE Handbook of Writing Development*, pp. 213 - 231, London, SAGE.

Rowe, D. R. and Leander, K. M. (2005) 'Analysing the Production of Third Space in Classroom Literacy Events', in Maloch, B., Hoffman, J. V., Schallert, D. L., et al. (eds.), *54th yearbook of the National Reading Conference*, pp. 318 - 333, Madison, WI, University of Wisconsin Press.

Rowe, D. R. and Neitzel, C. (2010) 'Interest and agency in 2 & 3 year olds' participation in emergent writing', *Reading Research Quarterly*, Vol 45, No 2, pp. 169 - 195.

Rowell, J. and Pahl, K. (2007) 'Sedimented identities in texts: Instances of practice', *Reading Research Quarterly*, Vol 42, No 3, pp. 388-404.

Ryan, G. W. and Bernard, H. R. (2003) 'Techniques to Identify Themes', *Field Methods*, Vol 15, No 1, pp. 85-109.

Sahni, U. (2001) 'Children Appropriating Literacy: Empowerment Pedagogy from Young Children's Perspectives', in Comber, B. and Simpson, A. (eds.), *Negotiating Critical Literacies in Classrooms*, pp. 19 - 35, Mahwah, NJ, Lawrence Erlbaum Associates.

Scheuer, N., de la Cruz, M., Pozo, J. I., Echenique, M. and Marquez, M. S. (2009) 'Kindergarten and primary school children's implicit theories of learning to write', *Research Papers in Education*, Vol 24, No 3, pp. 265 - 285.

Schön, D. A. (1983) *The Reflective Practitioner: How Professionals Think in Action*, New York, Basic Books.

Schwandt, T. (1994) 'Constructivist, Interpretivist Approaches to Human Inquiry', in Denzin, N. and Lincoln, Y. (eds.), *Handbook of Qualitative Research*, pp. 118 - 138, London,

Sage.

Scribner, S. and Cole, M. (1981) *The Psychology of Literacy*, Cambridge, Massachusetts, Harvard University Press.

Sharples, M. (1999) *How We Write*, London, Routledge.

Silverman, D. (2011) *Interpreting Qualitative Data: Methods for Analysing Talk, Text and Interaction*, London, Sage.

Silverman, D. (2013) *Doing Qualitative Research*, London, Sage.

Simons, H. (1996) 'The paradox of case study', *Cambridge Journal of Education*, Vol 26, No 2, pp. 225 - 339.

Soja, E. (1999) 'Third Space: Expanding the Scope of the Geographical Imagination', in Massey, D., Allen, J. and Sarre, P. (eds.), *Human Geography Today*, Cambridge, Polity Press.

Stake, R. (2003) 'Case Studies', in Denzin, N. and Lincoln, Y. (eds.), *Strategies of Qualitative Inquiry*, pp. 134 - 164, London, Sage.

Standards Testing Agency (2014) *Key stage 2 tests: administration and results* Standards and Testing Agency, <https://www.gov.uk/government/collections/key-stage-2-tests-administer-the-tests> (Accessed 14th November 2014).

Street, B. (1984) *Literacy in theory and practice*, Cambridge, Cambridge University Press.

Street, B. (2001) *Literacy and Development: Ethnographic perspectives*, London, Routledge.

Street, B. (2003) 'What's "new" in New Literacy Studies? Critical approaches to literacy in theory and practice', *Current Issues in Comparative Education*, Vol 5, No 2, pp. 77 - 90.

Street, B. (2009) 'Multiple Literacies and Multi-Literacies', in Beard, R., Myhill, D., Riley, J., et al. (eds.), *The SAGE Handbook of Writing Development*, pp. 137 - 150, London, SAGE.

Street, B. (2012) 'Society Reschooling', *Reading Research Quarterly*, Vol 47, No 2, pp. 216 - 227.

Synder, I. (2008) *The Literacy Wars*, Sydney, Australia, Allen & Unwin.

Thomas, G. (2011) *How to do Your Case Study*, London, Sage.

Thomson, P., Hall, C., Jones, K. and Sefton-Green, J. (2012) *The Signature Pedagogies Project: Final Report*, Newcastle, CCE.

Travers, M. (2008) *Qualitative Research through Case Studies*, London, Sage.

Troman, G., Jeffrey, B. and Raggl, A. (2007) 'Creativity and performativity policies in primary school cultures', *Journal of Education Policy*, Vol 22, No 5, pp. 549-572.

Turner, J. and Scott, G. (1995) 'How literacy tasks influence children's motivation for literacy', *The Reading Teacher*, Vol 48, No 8, pp. 662 - 673.

UKLA (2004) *Raising Boys' Achievement in Writing*, Royston, United Kingdom Literacy Association.

Vygotsky, L. S. (1978) *Mind in Society*, Cambridge, MA, Harvard University Press.

Welsh, E. (2002) 'Dealing with data: Using NVivo in the Qualitative Data Analysis Process', *Journal*, Vol 3, No 2.

Williams, J. (1996) *Preparing to Teach Writing*, NJ, USA, Lawrence Erlbaum Associates.

Wilson, A. (2000) 'There's no escape from Third-Space Theory - Borderland Discourse and the In-Between Literacies of Prison', in Barton, D., Hamilton, M. and Ivanic, R. (eds.), *Situated literacies: reading and writing in context*, pp. 54 - 69, London, Routledge.

Woodhead, M. and Faulkner, D. (2008) 'Subjects, Objects or Participants? Dilemmas of Psychological Research with Children', in Christensen, C. and James, A. (eds.), *Research with children. Perspectives and Practices*, pp. 10 - 39, London, Routledge.

Woods, P. (1986) *Inside Schools*, London, Routledge Kegan Paul.

Wray, D. (1995) 'What do Children Think about Writing?', *Educational Review*, Vol 45, No 1, pp. 67-77.

Yee, W. C. and Andrews, J. (2006) 'Professional researcher or a 'good guest'? Ethical dilemmas involved in researching children and families in the home setting', *Educational Review*, Vol 58, No 4, pp. 397-413.

Yin, R. (2014) *Case Study Research Design and Methods*, London, Sage.

APPENDIX A DATA COLLECTION TOOLS AND TIME-LINE

	Milly March – July 2013	Sid May – July 2013	Simon Sept – Feb 2013
Home Visit 1	Semi-structured interview – Milly – Home Visit 1 (transcript)	Semi-structured interview – Sid – Home Visit 1 (transcript)	Semi-structured interview – Simon – Home Visit 1 (transcript)
Home Visit 2	<ul style="list-style-type: none"> • Semi-structured interview – Milly – Home Visit 2 (transcript) • Collected <i>between visits</i> writing • Field notes 	<ul style="list-style-type: none"> • Semi-structured interview – Sid – Home Visit 2 (transcript) • Collected <i>between visits</i> writing • Field notes 	<ul style="list-style-type: none"> • Semi-structured interview – Simon – Home Visit 2 (transcript) • Collected <i>between visits</i> writing • Field notes
School Visit 1	<ul style="list-style-type: none"> • Semi-structured interview – Milly – School Visit 1 (transcript) • Free-form observation – School Visit 1 • Writing from observation • Writing given by the CT • Field notes 	<ul style="list-style-type: none"> • Semi-structured interview – Sid – School Visit 1 (transcript) • Free-form observation – School Visit 1 • Writing from observation • Collected writing: favourite/least favourite • Field notes 	<ul style="list-style-type: none"> • Semi-structured interview – Simon – School Visit 1 (transcript) • Free-form observation – School Visit 1 • Writing from observation • Field notes
School Visit 2			<i>Teacher absent for observation</i> <ul style="list-style-type: none"> • Semi-structured interview – Simon – School Visit 1 (transcript) • Collected photocopied writing: favourite/least favourite
Teacher Visit 1		<ul style="list-style-type: none"> • Semi-structured interview – Sid – Teacher Visit 1 (transcript) 	
Parent Visit 1	<ul style="list-style-type: none"> • Semi-structured interview – Milly – Parent Visit 1 (transcript) 	<ul style="list-style-type: none"> • Semi-structured interview – Sid – Parent Visit 1 (transcript) 	<ul style="list-style-type: none"> • Semi-structured interview – Simon – Parent Visit 1 (transcript)
Home Visit 3	<ul style="list-style-type: none"> • Semi-structured interview – Milly – Home Visit 3 	<ul style="list-style-type: none"> • Semi-structured interview – Sid – Home Visit 3 	<ul style="list-style-type: none"> • Semi-structured interview – Simon – Home Visit 3

	Milly March – July 2013	Sid May – July 2013	Simon Sept – Feb 2013
	(transcript) <ul style="list-style-type: none"> • Collected <i>between visits</i> writing • Field notes 	(transcript) <ul style="list-style-type: none"> • Film clips • Field notes 	(transcript) <ul style="list-style-type: none"> • Collected <i>between visits</i> writing • Field notes
School Visit 2	<ul style="list-style-type: none"> • Semi-structured interview – Milly – School Visit 2 (transcript) • Free-form observation – School Visit 2 • Observed activity writing • Collected writing: favourite & least favourite • Photographs: pencil case x 3 • Field notes 		
School Visit 3			<ul style="list-style-type: none"> • Semi-structured interview – Simon – School Visit 3 (transcript) • Collected <i>between visits</i> writing • Field notes
Teacher Visit 1			<ul style="list-style-type: none"> • Semi-structured interview – Simon – Teacher Visit 1 (transcript)
Home Visit 4	<ul style="list-style-type: none"> • Semi-structured interview – Milly – (Transcript) • Collected <i>between visits</i> writing • Film clips • Photographs of home writing (shown by Mum) • Field notes 		

APPENDIX B INTERVIEW SCHEDULES

B.1 Home Interview Schedules

Home Visit 1

Share why I'm here, what I do. Show the purple UKLA book, here are some examples of how I've worked with children in the past.

Why do you think I'm here? What's mum told you about my visit and what I'm interested in?

I'm interested in what children think about writing.

1. Share some statements with what children think about writing. (p.15). What do you think about what the children say:
 - a. *It's hard*
 - b. *It makes my hand ache*
 - c. *I'm not a very good speller*
 - d. *I like reading, so I find writing easy*
 - e. *I don't know what to write*
 - f. *Do I have to copy it out in best?*

2. I'm going to ask you some questions that I've asked children before, see what you think:
 - a. Do you know a good writer? How do you know they're a good writer?
 - b. Can you choose three words to describe a 'good' writer?
 - c. Do you think your teacher would say you were a good writer? Why/why not?
 - d. What do they need to know about you and writing?
 - e. What advice would you give to a Year 3 pupil coming into Year 4 next year about the kinds of writing you do in your classroom?
 - f. Do you enjoy writing? Why/why not?
 - g. What's the best piece of writing you've done? What makes it so great?
 - h. Do you ever write/draw at home? What kinds of things?
 - i. What about anyone else at home, do they write or draw? (Do they have phones or computers to do their writing on?)

3. Explore the kinds of writing done at home:
 - a. Where do you do most of your writing?
 - b. What do you need if you're going to do some writing? Do you do any writing on the computer, games console or on a phone?
 - c. How much writing do you think you do in a day? How about in a week? Do you ever write on the weekends?
 - d. How do you think you can remember the kinds of writing that you do so that you can tell me next week?

4. Share the camera and ask to meet again to discuss the writing they've done (if any). Mention coming into school to observe writing and set ground rules.

Home Visit 2

Follow up prompts from Pilot Project – Daniel Visit 2

To take up to 15 minutes

Discussion around pieces of writing. What types of writing are there? Talk through the writing.

1. Who was the writing for?
2. What did you do with the writing?
3. Would you have kept it, if I hadn't asked you to?
4. Is there anything else similar to it/like it?
5. What has anyone else said about it?
6. Does it communicate anything to the person reading/looking at it?
7. What doesn't the reader know that you do/you've told me?
8. Is there anything missing from the writing?
9. Where did you do the writing? Why?
10. Was this the way you wanted it/expected it to be?
11. Anything else...? Any more...?
12. What about the writing you've been doing at school? Anything from this writing that you took to school, or brought home from school?

Follow up from Home Visit 1 (Child specific questions)

To take up to 15 minutes

Home Visit 3

Reminder of what I'm interested in. How was it with me visiting school? Did you do any writing at home and put it in your scrapbook? Do you think you might have done any writing that you haven't included here?

Reporting back as a writer (writer identity)

1. Can you show me some of the writing that you've done since we last met?
2. Tell me about it...

Influence on writing choices (evidence in particular piece & kinds of writing)

1. Why did you do this writing?
2. What kind of writing is it? (story, procedural text?)
3. How did you come up with that idea?
4. Did you share it with anyone? Who?
5. What did you need to do that writing?
6. Was there anything missing from the writing?
7. Is it finished?

Kept writing (record or engagement of writing)

1. Last time we met you mentioned... would you be able to show it to me?

2. Last time mum mentioned... (poems, favourite writing, teacher commented writing) would you be able to show me or tell me about it?

Reflection on writing practices (shaping of a writer)

1. When we met in school you were doing...writing?
2. You told me...this about it)...have you thought about it since?
3. What do you think teachers need to know about the writing that children do at home?

Collect examples (categorise)

Questions not asked from School Visit 1 (Child specific)

OK, I'm going to ask you some questions now. So think about you at school.

B.2 Teacher Visit Interview Schedule

Thank you.

Bit of background, could I ask you:

What was your route into teacher education? What is your current position? Was your background, i.e. original training, in literacy or English?

So these are the questions that I asked on my first visit and I wondered if you recognised any of the statements in terms of xxxx.

1. Share some statements with what children think about writing. (p.15). What do you think about what the children say?:
 - a. *It's hard*
 - b. *It makes my hand ache*
 - c. *I'm not a very good speller*
 - d. *I like reading, so I find writing easy*
 - e. *I don't know what to write*
 - f. *Do I have to copy it out in best?*
2. This setting:
 - a. How do you approach the teaching of writing your class?
 - b. Does the content reflect any national or local priorities for the teaching of writing?
 - c. Are you having conversations in school about the new National Curriculum and writing?
 - d. What for you are the big debates about writing? Is there a school approach to how writing is taught?
3. Some of these questions are ones that I asked Sid and I'm interested to know your reaction.
 - a. Do you think Sid would say he was a good writer? Why/why not?
 - b. Do you think he enjoys writing? Why/why not?
 - c. Does he ever write/draw at school beyond lessons?
 - d. What kinds of things?
 - e. What about anyone else in the class, do they write or draw?
4. Intersections across settings:
 - a. Do you plan writing tasks for homework? How do you design these?
 - b. In terms of homework, do you see a difference in the writing he does at home and that he does in school?
 - c. Do you share the writing curriculum with parents?
 - d. How do you feedback to Sid's parents about his writing?
 - e. Has he ever brought in writing from home that wasn't homework?
5. In terms of the writing that you know he does:

- a. Where does he do most of her writing? In terms of lessons and where he sits.
- b. What do you see him gather when it's time for writing?
- c. Does he do any writing on the computer? Through choice/guided?
- d. How much writing do you think he does in a day? How about in week?
- e. How would you describe him as a writer?

Others as writers:

- a. Do you think others influence him when they're writing?
- b. Is there anything else you notice about xxxx and his writing?

B.3 Parent Interview Schedule

Thank you.

Could you give me a little background about xxxx in terms of where she is in the family and when she started school, as I know she first started school overseas.

So these are the questions that I asked on my first visit and I wondered if you recognised any of the statements in terms of xxxx.

1. Share some statements with what children think about writing. (p.15). What do you think about what the children say:
 - a. *It's hard*
 - b. *It makes my hand ache*
 - c. *I'm not a very good speller*
 - d. *I like reading, so I find writing easy*
 - e. *I don't know what to write*
 - f. *Do I have to copy it out in best?*
2. Some of these questions are ones that I asked Milly and I'm interested to know your reaction.
 - a. Do you think xxxx teacher would say she was a good writer? Why/why not?
 - b. Do you think she enjoys writing? Why/why not?
 - c. Does she ever write/draw at home?
 - d. What kinds of things?
 - e. What about anyone else at home, do they write or draw? (Do they use phones or computers to do their writing on?)
3. In terms of the writing that you know she does:
 - a. Where does she do most of her writing?
 - b. What do you see her gather when she's going to do some writing?
 - c. Does she do any writing on the computer, games console or on a phone?
 - d. How much writing do you think she does in a day? How about in week? Does she ever write on the weekends?
 - e. How did she capture the writing she collected for me?
 - f. Do you think she did more writing because it was going to be talked about?
 - g. Do you think she does any writing that she keeps private?
4. Follow up questions from visits (child specific).
5. Family as writers:
 - a. Do you think she is influenced by others in the family who do writing?
 - b. Is there anything else you notice about xxxx and her writing?

APPENDIX C PILOT PROJECT SCHOOL OBSERVATION CHECKLIST

IMPLEMENTATION	COMMENTS
<p><i>Who is taking part?</i> <i>Number of participants</i> <i>Nature of the activity and teaching approach</i> <i>Timing and location of the activity</i> <i>How the activity is organised</i> <i>How time is used during the activity</i> <i>Roles and responsibilities of participants</i> <i>Decisions being made by whom and for whom</i> <i>Resources made available</i> <i>Help available</i></p>	
THE SESSION	
<p><i>How are they undertaking the activity?</i> <i>How are they using help and resources?</i> <i>How are they interacting with the learning environment?</i></p>	
INTERACTION	
<p><i>Is there dialogue?</i> <i>Who is talking/listening?</i> <i>What is the body language/non-verbal information?</i> <i>Is there evidence in the dialogue that they are learning?</i> <i>What's the form of the interaction e.g. teacher/pupil, peer-peer discussion, group discussion?</i> <i>How do they respond to feedback?</i></p>	
OUTCOME	
<p><i>Did they complete the task?</i> <i>In which ways did they edit/draft/improve the writing?</i> <i>Did the outcome match the outcome?</i></p>	

APPENDIX D EXAMPLE OF ELECTRONIC FIELD NOTES

Field notes – Sid (Writing project 2012.2014)

Date & time	Child	Place	Description	Reflections	Between visits/ documentation
16.5.13	Sid	Email from Mum to LCh.	Email from Mum expressing interest in the project, having seen note on the portal.	<i>Interested in Mum's positioning of her son, 'He doesn't write much at home since the acquisition of an iPod Touch so you can probably find a better candidate!'</i>	
20.6.13	Sid	Email from Mum to LCh.		<i>"Sid has taken some screen shots of his Googling and typing on Minecraft and decided to put them in a work document with a sentence about his typing. It always amazes me how my children who huff and puff about writing with pen and paper all seem to view creating Word documents and PowerPoints as fun! I on the contrary would view Word/PowerPoint as work and writing a real letter as enjoyable...but that's just showing my age!"</i>	
				SID Work collected: Screenshot of Minecraft Google screen shot 'Minecraft texture packs' and sentence "My typing is improving because I am typing more'.	
25.6.13	Sid Home Visit 2	Sid's house (dining room and hall landing)	At dining room table (next to kitchen) and then hall landing, sitting at the computer.	<i>As I arrived Mum talked about a piece of writing that Sid had been doing recently. It was a card for his dad for Father's Day and she described it as being minimalist but expressive. It was a cut out of a boat stuck onto a card with writing to his dad inside but she referred to it as having 'just enough words'. Mum asked if I'd like a copy but Sid looked a little worried by this, so I declined the offer. Sid had collected a page that he'd printed out of a</i>	Transcript – Sid – Home Visit 2 Collected writing

Date & time	Child	Place	Description	Reflections	Between visits/ documentation
			<p>Interview with Sid, using prompt questions. Discussion based on follow up questions from first visit and the types of writing Sid had collected. (See Sid Home Visit 2, Appendix A)</p>	<p>screenshot of a Google search for Minecraft texture packs. At the end he had also typed, 'My typing is improving because I am typing more'. This was Sid choosing to write on screen and he said that he'd also started writing more because he wanted to show me what he'd done.</p> <p><i>Interesting comment from Mum about how I intend to write up the project, as I know that Sid and his brothers are surrounded by 'books and opportunity'.</i></p> <p>The interview took place in the dining room and Sid was quite keen to tell me about the writing that he was thinking he might do. There were two weeks between visits so Sid hadn't done any writing that I could take away, other than the writing on-screen of his Minecraft game. This felt different from how the project evolved with Milly but it also felt quite exciting that there was another dimension to writing. In the interview Sid mentioned that he was learning Japanese and was enjoying writing out the language. He started to write out some of the characters and I luckily had my field notes book to hand, which he wrote in. He talked about the way the characters were formed and I was so relieved to have had the notebook to hand for him to write in. I would have lost this writing otherwise. He talked about private writing, which was interesting on the back of Milly's 'private' spiral bound book she'd told me about. Sid took me upstairs to the hall landing to show me where the computer was and I was introduced to Minecraft and started to listen to a conversation that I understood half of. I showed Sid how to use the Flip camera and he was really keen on how he could go about collecting examples of his writing.</p>	<p>examples: Japanese character script writing</p>

APPENDIX E ETHICS

Permission and information letters

INFORMATION LETTER TO TEACHERS

TITLE OF PROJECT: Listening to and observing Year 4 writers who choose to write at home

NAME OF RESEARCHER: Liz Chamberlain, Senior Lecturer, University of Winchester

March 2013

Dear Teacher,

RE: Research Project – *Listening to and observing Year 4 writers*

I am a Senior Lecturer from the University of Winchester and I am currently undertaking a research project focussed on exploring children as writers both in and outside of school. Whilst I work at Winchester I am studying for my Educational Doctorate with the Open University and for this study I am in the role of student.

I have parental permission to work with a Year 4 pupil in your class and will be visiting him/her in his/her home over the next two months to talk about their writing at home. As one of the aims of the study is to explore how the child responds to writing at school, I would also like to visit them in a classroom situation. I would be interested in observing them in guided and independent (without an adult) writing and talk to them about it afterwards, recording our conversation. I would also like to ask permission to take photocopies of the writing the child is engaged in. As I will be asking the child about their favourite writing I would also request that I can take photocopies of the writing the child chooses.

My role would be as an observer and I am interested only in the child and their writing and not in the writing practices in your classroom. Following my visits I will be transcribing the interview with the child and my focus is on what the child talks about in terms of the experience and outcome of the writing. I will not be commenting on the teaching of writing, only the child's responses to it. If you were willing, I would also be interested in talking you about the child and your views on them as a developing writer.

The project has three main aims. Firstly, to explore the kinds of writing that children undertake at home and how they talk about this writing. Secondly, to work with the children to find a way of capturing the types of writing they engage with on a daily basis. Finally, to compare how the children talk about their home writing with the writing they undertake at school. The outcome of this pilot project will then inform the broader study which I will be undertaking next year. I would be very happy to talk with you about the aims of my project and if you would be interested in being involved next year.

Any questions regarding this project should be directed to researcher, Liz Chamberlain, (01962 827067 or liz.chamberlain@winchester.ac.uk) in the Faculty of Education, Health & Social Care at the University of Winchester. Results of the project will be provided on request.

If you have concerns about the project and wish to speak to my supervisor, then please contact Professor Teresa Cremin at the Open University (t.m.cremin@open.ac.uk).

If you agree to participate in this project, could you please sign both attached copies of the Consent Form, retain one copy for your records and return the other copy to Liz Chamberlain.

Yours sincerely
Liz Chamberlain
Senior Lecturer, University of Winchester

TEACHER CONSENT FORM
(Teacher's Copy)

TITLE OF PROJECT: Listening to and observing Year 4 writers who choose to write at home

NAME OF INVESTIGATORS:
Liz Chamberlain

I have read and understood the information provided in the Letter to Teachers. Any questions I have asked have been answered to my satisfaction. I agree to:

- let the researcher visit my classroom to observe the named pupil engage in a guided writing session and in independent (no adult) writing;
- allow the researcher to take field notes within the session/s and to photocopy writing the child completes;
- provide time and space for the researcher to interview the named child following the observed session/s;
- allow the outcomes of the project to form the basis of an initial study for an Educational Doctorate with the Open University.

I realise can withdraw at any time and see the notes the researcher completes during the session. I agree that research data collected for the study may be published or may be provided to other researchers in a form that does not identify participants or school in any way.

NAME OF TEACHER:

SIGNATURE:

DATE:

SIGNATURE OF RESEARCHER:

DATE:

INFORMATION LETTER TO PARENTS

TITLE OF PROJECT: Listening to and observing Year 4 writers who choose to write at home

NAME OF RESEARCHER: Liz Chamberlain, Senior Lecturer, University of Winchester

March 2013

Dear Parent/Carer,

I am a Senior Lecturer from the University of Winchester and I am currently undertaking a research project focussed on exploring children as writers both in and outside of school. Whilst I work at Winchester I am studying for my Educational Doctorate with the Open University and for this study I am in the role of student.

I would like to request your permission to work with your son/daughter at home and at school. As one of the aims is to explore the types of writing he/she engages with outside of school, I would like to visit them at home at regular intervals between April - July visiting for about 30 minutes. The visits would be focussed on talking through the kinds of writing he/she does at home and to ask him/her to explain what they like and how they approach writing. I am keen for him/her to help me devise a way of capturing the types of writing they complete over time, with initial ideas being, taking photographs, keeping a scrapbook, using a voice recording device or using video equipment. The aim would be to return every three weeks to review the writing and again to ask your child to talk me about the writing and the ideas behind the writing. I would like to be able to record our conversations which, having been transcribed, would be destroyed. I would also be interested in interviewing you about the writing practices your child engages in.

My interest is focussed on how he/she talks about the writing and the different writing practices he/she may be involved in, for example writing notes, invitations, comic strips, stories, making books etc. My intention is not to make judgements about your child's attainment or progress as a writer but on how they talk about their writing.

As one of the aims of the study is to explore how the child responds to writing at school, I would also like to visit them in a classroom situation. I would be interested in observing him/her in guided and independent (without an adult) writing and talk to him/her about it afterwards, again recording our conversation. I have a project information sheet that can be shared with the teacher and I am happy to contact the school to organise the visits. However, as an initial step it would be useful for you to talk to the teacher to confirm that they are happy for me to visit.

The project has three main aims. Firstly, to explore the kinds of writing that children undertake at home and how they talk about this writing. Secondly, to work with the children to find a way of capturing the types of writing they engage with independently. Finally, to compare how the children talk about their home writing with the writing they undertake at school. This broader study is based on the findings of a pilot project I undertook last year. I would be very happy to share the outcomes of the project on its completion in April 2014.

Your child would have the right to withdraw at any time and any reference to your child's name, school or location would be anonymised. I have an enhanced CRB that I am happy to share with you.

Any questions regarding this project should be directed to researcher, Liz Chamberlain, (01962 827067 or liz.chamberlain@winchester.ac.uk) in the Faculty of Education, Health & Social Care at the University of Winchester. Results of the project will be provided on request. If you have concerns about the project and wish to speak to my supervisor, then please contact Professor Teresa Cremin at the Open University (t.m.cremin@open.ac.uk).

If you agree to participate in this project, could you please sign both attached copies of the Consent Form, retain one copy for your records and return the other copy to Liz Chamberlain.

Yours sincerely

Liz Chamberlain
Senior Lecturer
University of Winchester

PARENT CONSENT FORM

(Researcher's Copy)

TITLE OF PROJECT: Listening to and observing Year 4 writers who choose to write at home

NAME OF INVESTIGATORS:

Liz Chamberlain

I have read and understood the information provided in the Letter to Parents. Any questions I have asked have been answered to my satisfaction. I agree to:

- let the researcher visit my home to observe and talk to my son/daughter about the writing they engage with at home;
- allow the researcher to take field notes and take copies of any writing the child completes;
- give permission for the researcher to record the interview(s) which I understand will be destroyed following transcription;
- support my child in capturing their writing through photographs, video recordings or a scrapbook;
- allow the researcher to observe my child in school and to interview them after their lesson;
- allow the outcomes of the project to form the basis of an initial study for an Educational Doctorate with the Open University.

I realise I can withdraw at any time and that my child can withdraw if they wish to. I also realise that I can see the notes the researcher completes during any/all session(s). I agree that research data collected for the study may be published or may be provided to other researchers in a form that does not identify participants or school in any way.

NAME OF PARENT:

SIGNATURE:

DATE:

SIGNATURE OF RESEARCHER:

DATE:

APPENDIX F MILLY'S ISLAND GAME MAP



APPENDIX G – EXAMPLE OF SCHOOL OBSERVATION WRITE-UP

Milly - School Visit 2

11.7.13, after morning play

Context: Literacy lesson – collaborative writing
 Stimulus: Create an advert for another product from a chosen decade. Milly is creating a leaflet focussed on *Technology from the 1990s* with choices from: Play Station, and DVDs and the use of the Internet/www.
 Films and DVDs and the use of the Internet/www.
 Questions: Use of questions to engage the reader. (My question is, 'Who is the audience of the leaflet?')
 Resources: Berol pens on the table

Detail	Time
Input by CT. Children are to design their leaflets following on from previous lessons focussed on research about a particular product.	10.36am
Milly turning around facing the teacher straight on. Question from the teacher about what should the children use to plan. Milly puts her hand up to answer but isn't asked. Another child asks if she can use colours for her advert and the answer is, 'Sure'. Milly is working on an advert for a hairdressers called, 'Fair Hair'. Another child helped her with the name. As I was able to ask questions during this lesson, I asked where the name had come from and Milly answered that she'd wanted to advertise a specific hairstyle but as this doesn't really happen (interesting) she chose a hairdressers instead.	10.40am
The pieces of work feeding into this work: writing frame, draft plan on the back, actual advert, research frame (Milly was absent for this).	10.45am

→ Pen borrowing
→ Asking questions about the work
 Milly's pencil case Pen pot

Detail	Time
Listens in to a Teaching Assistant talking to a child behind. 2 minutes focussed on writing. Asks a question of a girl about the word 'knotty'. Asks if it has 2 ts – knew it ended in a y. Each time someone asks to borrow her pens, which sits in the middle of the table (fine line pens with a triangular grip) she responds, 'That's fine. I told you to take what you need.'	10.47am
Asks where her own pen has gone. Fallen behind box on a table. Corrects a sentence mistake with a white sticker, which she tears off from a strip. B1 suggests cutting off a longer strip. Ignores discussion between G2 and B3.	10.49am
Resources appear to be on this table: box of Berol pens, Milly's pens with triangular grip. Stickers also on the table. Discussion between Mand G2. Asks questions about sticker rubbish.	10.54am
Drawing flash on advert, rubs out. Ignores discussion about other children in the class. Milly tries to keep the focus on her writing, 'I think this... ', G2 involves Milly by inviting her in, 'Brothers are annoying, aren't they?', G2 keeps Milly in the conversation. CT draws children's attention to the noise. Long discussion about end of year school reports.	10.55am
Milly, G1 and B1 keep themselves on their work. Colours in price flash. Tries to bring discussion back to the design of the poster.	10.56am 11am 11.05 – 11.06am
Position: feet on the floor, (l) hand resting on the work and colouring in.	
Teacher's attention back to the class, Milly responds to the clapping indicating the class to be quiet. Questions: Are you halfway through? Will you finish? Milly responds, 'yes' to both.	11.08am
Reminder of the features to include; persuasive language, eye-catching and in pen.	
I'm nearly done – Milly. G1 and G2 shows work and says she's finished. Milly says, 'I don't know what else to do'.	
CT responds to Milly. Says the work is visually stunning, advises her to check the spelling of the word 'handled' which has been spelled 'handeled'.	11.18am
B1 – asks for pen to be passed. Milly says, 'I'm done'. CT draws attention back to the class.	

APPENDIX H THEMATIC ANALYSIS

H.1 Example of Phase One Thematic Analysis: Points of interest, all children

Data analysis by Child	POINTS OF INTEREST	RQ
M1	Mentions stories and that it's hard to think of ideas	H
M2	Starts story at school + finishes in France. Typing on computer (brothers) Mum then emails it back to the CT. Set as a piece of homework it was about two girls gone back in time to Henry VIII. Interested in the Tudors, thought it would be fun. Used friend's personality.	H
M3	Book reading – 'active' plus mystery. Enjoys Famous Five.	H
M4	Handwriting – used to have 'scruffy' writing. Practised with books mum gave.	H
M5	Spelling – not a 'perfect' speller	H
M6	Writing process – planning and ideas for writing. Non-fiction is easier 'it's about now'. Nature, animals, houses. Don't know about characters in books.	H
M7	Time for writing - a bit rushed, More time at home but ideas are still tricky to think of.	H
M8	Control over writing. Don't rush me it's hard.	H
M9	Good writers: Jacqueline Wilson, Enid Blyton. Grandma is a poet. Friend at school.	H
M10	Teacher comments on her being a good writer around a piece of non-fiction	H
M11	Brings writing home to finish.	H
M12	Enjoys writing as it allows you to express yourself – no home/school preference.	H
M13	Best piece is writing Toy Story in Yr 3. Writings kept in old English book had a Headteacher Award.	H
M14	Milly's Map.	H
M15	Home writing - writes letters to friends in (...) & Estonia. Chats to them on email. Setting the scene for writing emails/letters. Different things written in letters to things said.	H
M16	Places for writing – writing bed in the bedroom. Resources for writing – pen.	H
-	HOME VISIT 2	
	(...) Booking form, Map, Typed up - Easter, Travel Agent, Food and drink, Expense report	
	(...) up. Talked a lot about stories - she doesn't share any story writing. Rushed into writing.	
M17	Types of writing completed at home, Printing off the internet. (...) to play travel agents with friends. Linked to holiday in France.	H
M18	Milly's Map – what's on it, wording, purpose of the map.	H
M19	Writing at 'other' grandma.	H
M20	Birthday food list. Collaborative writing. Creating a plan with a friend.	H
M21	Map travelling from Berlin.	H
M22	Comparison with writing done at school.	H
M23	Process of writing - difficulty in keeping quiet and not showing ideas.	H

Data analysis by Child	POINTS OF INTEREST	RQ
M24	Story writing mentioned but is in her room somewhere.	H
M25	Location writing - in a quiet bedroom.	H
M26	Rushing writing - ways to overcome this and how she might help.	H
M27	Taking writing outside the room. Not allowed to but do have clubs that need writing.	H
M28	Expressing self in writing.	H
M29	Communicating via email with friends and mum in the same house.	H
M30	Reflections on kept writing - not my 'best' writing. Why did it get a certificate?	H
M31	Fragments of kept writing - in (books), on computer.	H
	HOME VISIT 3	
	Questions now collected under different headings.	
	Writing: (...), letters, random notes	
M32	Restaurant writing	H
M33	Explaining different types of writing. Responses are informed and (conversational) long explanations.	H

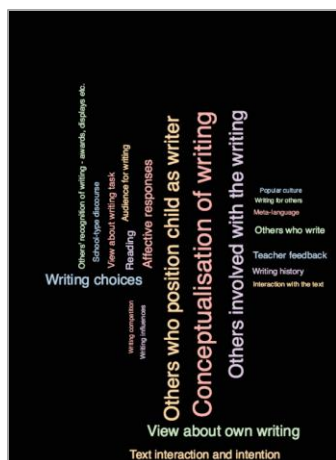
H.1.1 Example of Phase One Thematic Analysis: Points of interest, linked to Research Questions

Data analysis by Child	POINTS OF INTEREST	RQ
SID68	Club Penguin reference. Rich/detailed response.	S
S96	Has a vivid imagination. Likes to 'show off a little bit in his writing'.	T
S97	Thrives on praise. If he feels he's good at a certain type of writing, will stick to it. Is good at it and likes it.	T
S100	Found persuasive argument writing difficult, prefers the fluency of imaginative writing.	T
S101	Explains own practice as a teacher.	T
S102	Adapted 'my own bits of the curriculum here and there.'	T
S103	Lots of prescriptive stuff.	T
S108	Like to have space in the classroom so has an empty seat next to him.	T
S109	She remembers a piece of his writing from Christmas [QUOTE]. Mentions iSPACE.	T
S110	Likes to write at home and impress Dad.	T
S111	Is a confident, capable writer.	T
S112	Dad and other children in class influence him as a writer, as do other authors.	T
SID69	Response to "children say writing is hard" refers to Sid specifically. Thinks he finds it hard to get ideas down but questions if this is Sid or the school system [QUOTE]	T
SID70	Description of Sid as a writer in class trying to think of which idea is best.	T
SID72	Has own ethos about writing but is trying to be consistent with school's policy in terms of h/writing and presentation. Explains school approach to writing.	T
M14	Milly's Map.	H
M18	Milly's Map – what's on it, wording, purpose of the map.	H
M19	Writing at 'other' grandma.	H
M21	Map travelling from Berlin.	H
M41	Discussion about writing given by teacher. Japan booklet and Spy book.	H
M47	Giraffe poem is based on true story. Poem at school, mind map at home.	H
M48	Homework if it's a choice e.g.: a poster then know how to do this and is happy with it. Learned how to do posters in Berlin	H
M49	Detailed journey in Purdy the Giraffe poem. School – Home – School.	H

Data analysis by Child	POINTS OF INTEREST	RQ
M52	Milly's map - where she learned to do it, links with subject.	H
M53	Hairdresser Poster – scan at school.	H
M54	Favourite notes from school. Asks to read it again.	H
M61	If teachers were aware of a type of writing pupils were interested in.	H
S8	Uses science, Mum is a science teacher, mentions own projects Charles Darwin, Samuel Morse, Alexander Graham Bell [All of this work is shared on PPT on subsequent notes] Refers to it as a 'home' project but one that was set by school. Did at home - took to school - came back in homework book.	H
S15	Teacher would say he was a good writer. Start with interesting starters and all types like most. Learned things at school as sometimes works alongside the Year 6 pupils who are sent to work in Year 5	H
S39	History Homework – Charles Darwin and begins to read out the work	H
S44	"I've written this at home, learning it from school" – link to tutor times writing and George's story	H
S56	Sharing homework, PPTs - used computer and Google to find information.	H
S57	Hyperlinking learned at home and then taught at school "I already knew about hyperlinking."	H
SID22	Wouldn't bring an idea from school back into the home, but the idea might come back into another idea.	H
SID27	Homework downstairs but sometimes travels upstairs. Notes don't come down stairs "not much"	H
SID36	Doesn't want Teacher to know about the writing completed at home.	H
M107	Three little pigs started on the computer. Fragments of writing happening in different places/spaces.	P
S90	Discussion between CT and Mum - how Simons uses the taught idea and changes it - QUOTE	P
M72	On computer: School - collaborative, Home - independent.	S
M75	School Egyptian project. Completed at home and brought back to school for a wider audience. Project made from Dads suitcase. Suitcase kept, work thrown away.	S
M80	Similarity between techniques – making booklets, habitats - home. Technology - school. Just taught myself	S
M88	Where specific techniques learned – Mind map at school	S
S99	Very good at emulating what's been shown as a task on the board, picks it up and uses it in his own writing.	T
S105	Has written stories at home and brought them in and ones that he's written when he was younger too.	T
SID71	Has discussed Sid's writing with mum.	T
SID77	Aims to bridge the gap between home/school writings [Intercept the boundary between home and school - ME] example of tasks and Sid's response.	T
SID78	How writing is shared with parents.	T
SID81	Does he ever do any writing on the computer? Refers immediately to possibility of him writing at home on computer.	T

Data analysis by Child	POINTS OF INTEREST	RQ
S22	Taught himself to play the piano using his own plus Dad's iPad	H
M90	Background of starting school. How schools shared their pedagogy	P
M106	No researcher difference - same amount of writing	P

H.2.2 Example of Phase Two Thematic Analysis: Packed Code Cloud and associated excerpts examples



Title: Sid Teacher School Visit 1.docx

Doc Date: 2/20/2014

Do you think he would say he was a good writer? Teacher No, because knowing Edward he, for some reason, he doesn't, sort of, seem to think he's good at anything other than, you know, dance and his things he does outside of school. He doesn't seem to have much self-esteem in his work that he produces. Maybe outside of school he does, I don't know why but he seems to, I don't know how or where that's come from, but he has a bit of a negative attitude towards himself and his work in school.

Title: Sid Teacher School Visit 1.docx

Doc Date: 2/20/2014

I think his writing is excellent, I think he's got a lovely, the way he phrases things, and I think he's sometimes got quite an adult tone to his writing. He'll use little expressions, I love it, I think he's got lovely writing, yes, I do.

Title: Simon Parent Visit 1.docx

Doc Date: 2/20/2014

Do you find it unusual, the amount that he writes? You, kind of, hint there that maybe –Mother I don't know. I think perhaps, stereotypically, I'd kind of thought a boy might not write so much. And remembering my brothers, who were hard work to get them to write. You know, mum trying to get them to do their homework and things like that. But his personality, I think he's really into that sort of thing. Although he has got the very sporty side, he's not typically boy in the side that he likes to read and he does like to write (...). So, yeah, I think it's challenged the stereotype thing to me. Yeah.

Title: Simon Parent Visit 1.docx

Doc Date: 2/20/2014

So, some children said that writing is hard. Mother I can see why they'd find it hard. It, they'd find it hard with the spelling, words, getting their ideas down. Even the forming of letters so that it looks neat; some of them are perfectionists. I think XXXX can sometimes be a bit of a perfectionist but I do think he probably doesn't necessarily find it that hard. But I think he can see that others do. So, yeah.

Title: Milly - School Visit 2.docx

Doc Date: 2/20/2014

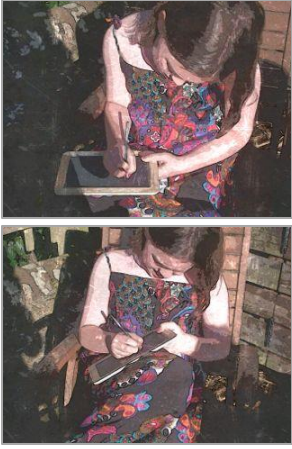

So find me a favourite piece of writing, one piece of work that you really liked doing. Milly Probably, I can describe a setting and a character. Interviewer What did you like about this writing? Milly I don't know, I just enjoyed it.



H.2.3 Example of Phase Two Thematic Analysis: Captured between visit and collected visit writing






Child	Writing type	Captured, Collected or Kept writing	Writing features
MILLY			
At home, captured on video (Milly)	In the garden writing on a chalkboard with Mum and Grandma, and writing on her own. <i>Chalkboard and chalk: messages and notes.</i>	<i>Captured</i>	The messages, which are written with chalk on the chalkboard are referred to as 'Stone Age Texts'. When on her own, she is writing 'personal and private' writing, which she chooses not to share. 'I'm writing, just writing.'
	Kumon English practice paper. Works through the booklet on her own 'because that's the way to get me through.' <i>Written responses to questions in practice paper.</i>	<i>Captured</i>	Full sentences are used to answer pre-printed questions. Reads information carefully, 'You read the words first that you are given, you're given three different words then you choose one.'
	Grandma's card. <i>Home-made birthday card with picture and message.</i>	<i>Captured</i>	Made on card, with a picture of Grandma having a cup of tea. Text: A good days gardening deserves a cup of tea. She explains that she includes 'things Grandma likes, things she does and make it come to life a bit so it's like she's actually in the garden'.
At home, for school (Milly)	Leaflet: How We Are Damaging Habitats.	<i>Collected</i>	A5 booklet with main title and images of panda in his habitat with speech bubbles: 'Achoo!', 'I hate having a cold'. Fact File: Photographs from National Geographic website, writing in presentation format. Final page hand-drawn images, mixed with photographs to add more detail: bananas for the <i>monkey</i> , sea and seaweed for <i>dolphin</i> .
SID			
At home, for home (Sid)	Minecraft pack Google searching.	<i>Collected</i>	A4 piece of paper with screenshot of Minecraft pack Google search with added typed text underneath: My typing is improving because I am typing more.
	Japanese script – free form.	<i>Collected</i>	Whilst in the Home 2 visit, interview discussion moved to Japanese script writing. In order to collect an example, Sid wrote the script on lined paper in the back of my field notes book.
Points	Examples of writing offered are presented as fragments of writing events, rather than as polished pieces of writing. Conceptualisation of writing is broad and		




Child	Writing type	Captured, Collected or Kept writing	Writing features
	includes musical notation, mathematical questions. Subversive relationship with writing as chosen favourite writing is described as 'awful'. 'What I've done is awful.' When asked to explain the writing (favourite writing) responds with the learning objective, rather than any personal connection with the writing. Home writing captures a range of writing events and let's Mum know when he wants an event recorded, 'Mummy, I'm about to write.' Suggests a relationship with writing that is headlined in some way. Has been influenced by the project, 'She wouldn't have asked questions if it wasn't interesting.' Choosing of the name: Stan and then Sid, suggests that he's framing himself as a type of writer newly defined and framed within his new and chosen name. Adults agree that he's a good writer, inventive and humorous but he doesn't see himself in that way. He's started Year 5 thinking he's a good writer.		
SIMON			
At home, for school, Cubs and self (Simon)	Homework – writing a story.	<i>Captured</i>	Underline adjectives from an extract from 'Street Child'. 'We had to explain how the word choices help us imagine how Jim the main character was feeling,' Then moves into reading the work aloud. Completed in one evening.
	Fire Safety booklet.	<i>Captured</i>	Completing Cubs work (not homework) in order to get the Home Safety badge. Has to complete a quiz and had some help from his parents.
	Middle of a story, written in a spiral-bound notebook.	<i>Captured</i>	A story being written in a notebook, using the school iSPACE sentence starter strategy (similes, prepositions, adverbs, connectives, -ed words). Came home from school having read a book based in Tudor times in a guided reading session and wanted to write his own. 'I've written this at home, learning it from school.'
At school, for school (Simon)	Collaborative writing on rules for Victorian workhouses.	<i>Observed</i>	Group response to additional rules to be implemented in a Victorian workhouse. Gave ideas verbally, responded to writing by others using 'green pen', chose not to act on suggestions given by others.
	Story mountain and two paragraphs from Journey to Jo'burg.	<i>Observed</i>	Worked on whiteboards to add adverbs to sentences (not kept). Two paragraphs of handwritten text using conventions of narrative description and setting. Use of punctuation for dialogue with clear narrative structure.
Points	Much of Simon's kept writings were pieces of work that started as school projects, and that either didn't return to school or were printed out and taken in. The kept writing shared was mostly using his preferred genre of writing, which is to use PowerPoint. He's very influenced at home by his dad and likes being able to say that he has learned a skill that's been taught to him from home.		

H.2.4 Phase Two Thematic Analysis: Example of photos and snapshot analysis

EXAMPLE	PHOTO	GENRE	CODE
<ol style="list-style-type: none"> 1. In the garden, huddled over chalkboard sitting on garden chair. Grandma sitting close by. Writing letters (alphabet) on a board. 2. Sits back from writing and reviews. 3. Returns to writing, closer to the chalkboard. 		<p>Stone Age texts in garden, home clothes.</p>	<p>Position. Choice. Place. Collaboration. Text interaction/Interplay.</p>
<ol style="list-style-type: none"> 1. Writing out <i>Mr Lion</i> in best. Sitting at kitchen table in school uniform. 2. Moves closer to writing. 3. Stops and looks at writing, pen off the paper. 4. Sits back and reviews writing. 5. Head on the table. 		<p>School writing – Easter homework.</p>	<p>Place. School/home clothes. Rituals for writing. Text interaction/interplay.</p>

EXAMPLE	PHOTO	GENRE	CODE
<p data-bbox="336 237 671 349">6. Looking closely/lifting paper to review writing.</p> <p data-bbox="336 551 655 663">7. Working across two texts: draft and best versions.</p> <p data-bbox="336 819 687 1167">Points: Within a short time span the toing and froing with what's been written is key. The setting out of the paper, sitting at the kitchen table because its school writing and Mum says h/work is completed downstairs.</p>	 		

EXAMPLE	PHOTO	GENRE	CODE
<p>At computer on the landing, sitting in front of the screen, with one hand on the keyboard typing one-handed and the other hand on the mouse.</p> <p>Points: Wide spatial zone with open body language.</p> <p>So: Confidence in the writing activity in contrast with at-school writing and the hiding/protecting of his work.</p> <p>b & c, the same</p>		<p>On-screen writing: Minecraft.</p>	<p>On-screen writing. Choice. Interaction/interplay with text. Home/school. Position when writing.</p>
<p>Writing notes on the family kitchen calendar.</p> <p>Points: A communal place for writing.</p> <p>So: Writing is valued in the home and writing serves a purpose.</p>		<p>Notes.</p>	<p>Places. Others involved with writing. Reason for writing.</p>
<p>At computer playing Minecraft. Next to the computer is a piece of handwriting, older brother's homework.</p> <p>Points: Writing fragments found in different places.</p> <p>b – d*, the same * - best photo</p>		<p>On-screen writing. Coding.</p>	<p>Places. Others involved with writing. On-screen writing.</p>
<p>Japanese script writing in lounge room table wearing cricket whites.</p> <p>b & c, the same</p>		<p>Handwriting & design.</p>	<p>Choice. Genre. Places Composition of writing.</p>
<p>Writing musical notation onto music booklet on the music stand in the dining room.</p> <p>b – the same</p>			<p>Places. Conceptualisation of writing.</p>

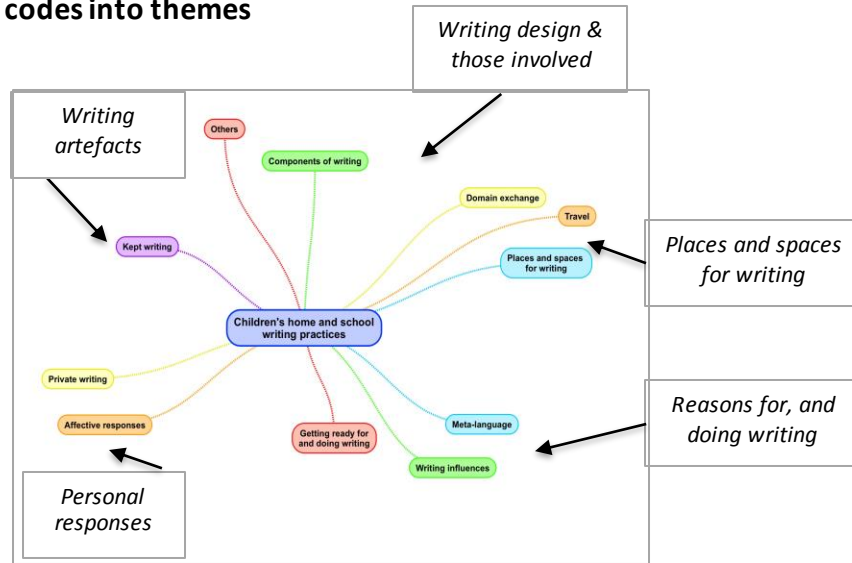
EXAMPLE	PHOTO	GENRE	CODE
<p>At dining room table sticking in paper to school exercise book.</p> <p>Points: dressing gown, pens</p> <p>So: Doing different writing in different places at home. School work completed in home clothes (dressing gown).</p>		<p>School homework.</p>	<p>Places for writing. At home for school. Home v school clothes.</p>
<p>At dining room table writing in large sketchbook. Using one pencil, another pen on the table and paper with iSPACE written on.</p> <p>Points: School uniform on, but it's not school writing. The pad is a home resource and the iSPACE a school technique. In school uniform.</p> <p>So: A school technique is in the home supporting home writing.</p>	 	<p>Private, home writing, using school-taught strategies (iSPACE).</p>	<p>Places. School techniques. Writing tools. Rituals for writing. Resources close to hand.</p>

H.3.1 Phase Three Thematic Analysis: Code application

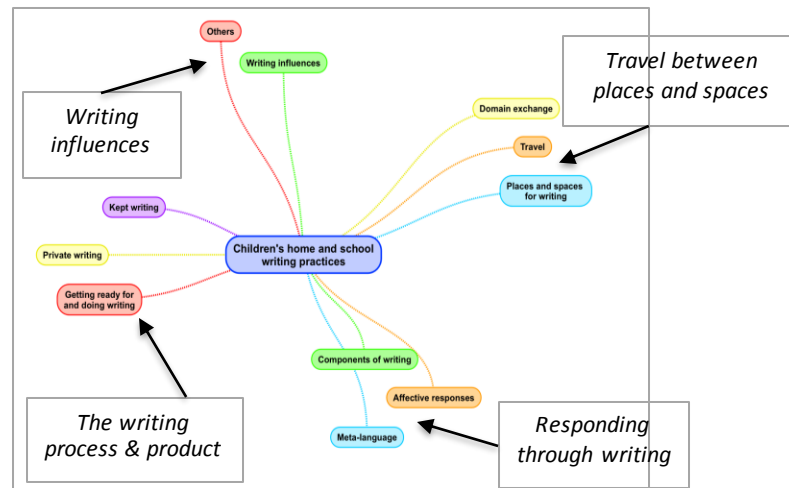
CODE APPLICATION	Rituals involved with writing	Conceptualisation of writing	Through assessment verbal or written	Home and school domain boundaries	Home writing	School writing	Ideas for writing	Content for ideas	Link to popular culture	Link to reading	Moves into narrative	Position when writing	Private writing	Random writing	Reads own work aloud	Reasons for writing	Recycling ideas for writing	Interaction with the text
Simon School Visit 1a.docx			2								1							
Simon - Home Visit 2.docx	2							1	1	1			1	1	1			
Simon - Home Visit 1.docx	2	12			1	1		1		2						1		
Milly School 2 observation.docx					1	2												
Milly School 1 observation.docx						4						2						
Milly - School Visit 2.docx				16	1	15							3					
Milly - School Visit 1.docx				9		10				1					1			
Milly - Parent Home Visit 1.docx				15	12								1					
Milly - Home Visit 4.docx				10	4	2	2					1			1			
Milly - Home Visit 3.docx				3	1	1	3			1		1	1					
Milly - Home Visit 2.docx				1	13	5	3											
Milly - Home Visit 1.doc				3	6		3			5								
Totals	7	50	7	65	41	49	14	6	1	13	6	12	14	1	8	1	1	3

H.3.3 Phase Three Thematic Analysis: Five-step process

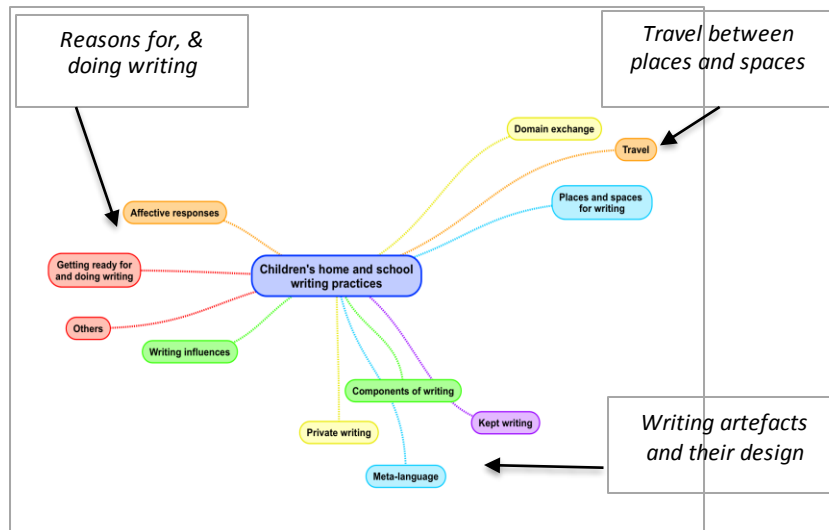
1: Grouping codes into themes



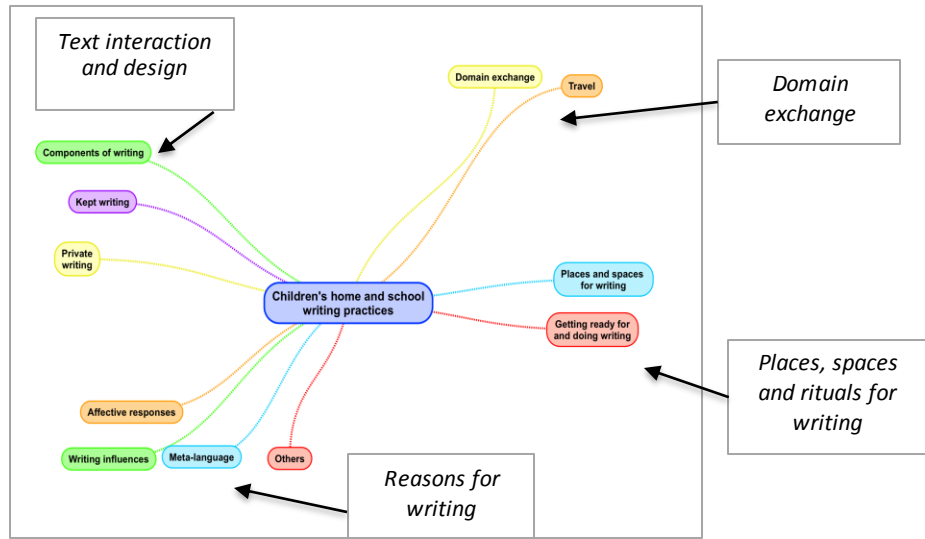
2: Grouping codes into themes



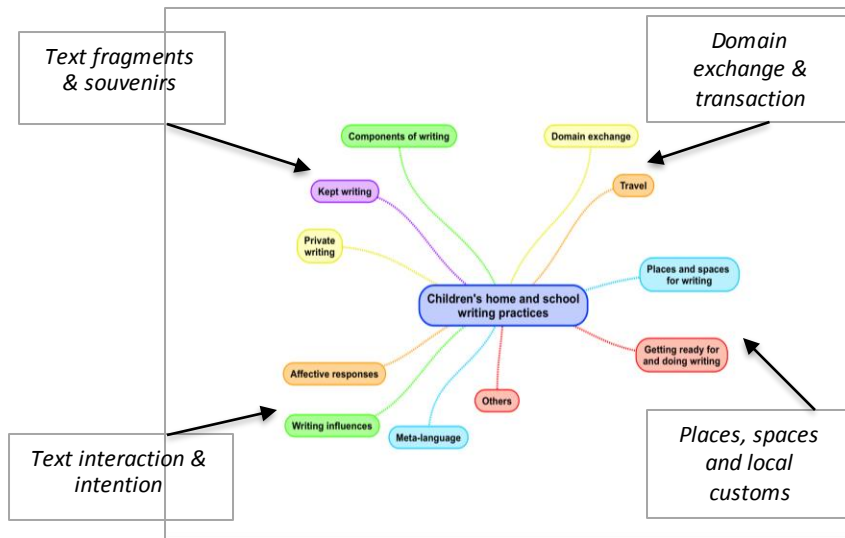
3: Grouping codes into themes



4: Grouping codes into themes

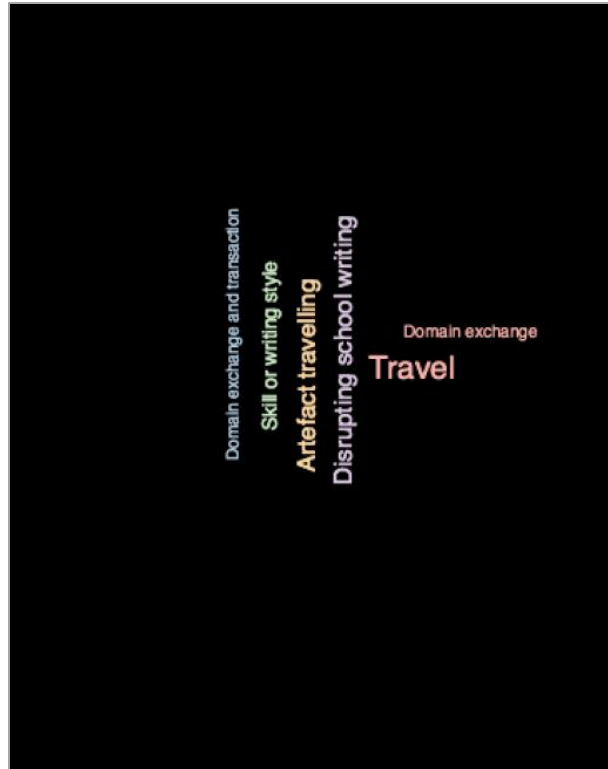


5: Candidate themes



H.4 Example of Phase Four thematic analysis: Headings and associated data

DOMAIN EXCHANGE AND TRANSACTION



DISRUPTING SCHOOL WRITING

Title: Simon - School Visit 1.docx
Doc Date: 2/20/2014

It's hard to explain because pictures and writing it's hard to compare them. We'd been doing the highway man and we'd been trying to get the case re-opened and we had to compare pictures to the poem writing and I found that really hard **because I'm more of a narrative story writer** and we had to put it in points there and so – Interviewer So you found it hard to write less, you wanted to tell the story rather than do bullet points. Simon I wanted to make up stories.



Simon – School Visit 1

Title: Simon - School Visit 1.docx
Doc Date: 2/20/2014

So you didn't write anything but you had a pen in your hand ready but you didn't jump in and do it, didn't want to, didn't want to get involved? **Or- Simon I'd rather do it independently.**
[Observation of School writing – School Visit 1]

Title: Sid – School Visit 1

Doc date: 5/7/13

Field notes

Sid was a bit surprised to see me, as the message hadn't reached him. However, I think that it was okay for him. I was introduced to the class as a visitor and sat with different groups before sitting with Sid's group. The lesson was really interesting and it was hard not to get wrapped up in the teaching. I was interested in Sid listening to the responses to others for the task, and was interested to know what he was thinking. Looking back at Sid's writing from the lesson, it's quite controversial in its tone. The aim was to write points that will go in a letter aimed at persuading the headteacher not to allow the building of flats on the school grounds. The children watched a video clip of the teacher governor and Chair of governors discussing the proposal. One of Sid's responses, 'Only a disrespectful teacher would do this'. He'd been given the opportunity to voice his opinion through writing, so he did!

Title: Sid - School Visit 1.docx

Doc Date: 2/20/2014

Only an idiot would want to cause pollution and kill plants. Interviewer Are you going to change it to fool or are you going to leave it as idiot? Sid Idiot. Interviewer You quite like writing idiot. Sid Yeah. Interviewer So why does that feel good? Sid I don't know, I just like (....) people.

Title: Sid - Home Visit 3.docx

Doc Date: 2/20/2014

So – we'll do that one in a minute – so this was the writing you were working on: the persuasive sentences. Can you remember what you did with that afterwards? Can you remember what you said? Sid Because, well, they want us to write something and most of the time when they do that stuff they, lots of people actually believe it, like most of the people on the top table don't believe it but they saw there were –Interviewer Do you talk about it in the playground? Is that how you know that they do believe it? Sid No, they say when we're working, "That's definitely a fake video," you know.

At school, for school (Sid)	Use persuasive features in our sentences	<i>Observed</i>	9 bullet-pointed handwritten sentences focussed on persuading the school governors not to agree to the building of a road through the school grounds. Sentences use flattery ' We all know you are a sensible, responsible teacher. Why trash your reputation? ' and exaggeration and dare to disagree: Only a disrespectful teacher would do this; Only an idiot would want to cause pollution and kill plants; Who would want to build flats with people who could sue the school for being too noisy? 5 sentences = dare to disagree 3 sentences = facts and statistics 1 sentence = flattery One final reflection sentence, 'I feel more confident using dare to disagree than flattery'.
------------------------------------	--	-----------------	---

Title: Simon Parent Visit 1.docx

Doc Date: 2/20/2014

So is he, do you, there are other people in the house who are drawing and writing? Mother Yes, yeah. The other two do a lot of drawing and writing. He sees me doing plenty of writing and marking, marking and more marking [Laughs] and just, sort of, lists and stuff. Interviewer Does he ever ask you about the writing you're doing? Mother He has looked more at looking to see what the other children have written in their books, when I've got books home to mark. He's interested to see what they're doing. In terms of my writing, he might be nose at my

PowerPoint or whatever that I'm doing for my lesson, but he doesn't necessarily want to know what I'm writing.

Title: Milly School 1 observation.docx

Doc Date: 2/20/2014

Looking up and then back to writing. Feet up on chair. Close writing. Left leg under right leg, up on chair. Looking up from writing, appears distracted by child on the other side of the room. Head on desk writing (right hander). Consistently writing, shifts position, close looking at writing – appears to b

APPENDIX I ANNOTATED DATA SET

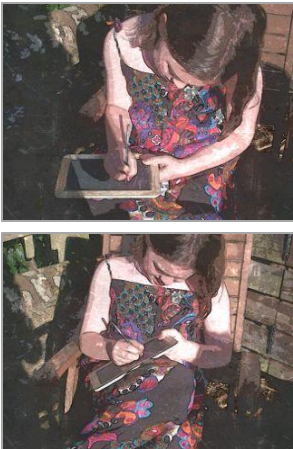


	PHOTO	EXAMPLE	GENRE	CODE
Milly				
1.	<p>1. In the garden, huddled over chalkboard sitting on garden chair. Grandma sitting close by. Writing letters (alphabet) on a board.</p> <p>2. Sits back from writing and reviews.</p> <p>3. Returns to writing, closer to the chalkboard.</p>		<p>Stone Age texts in garden, home clothes.</p>	<p>Position Choice Place Collaboration</p> <p>Text interaction/int erplay</p>
2.	<p>1. Moves back from writing and looks at it.</p> <p>2. In the garden alone, legs up on the chair, writing.</p>		<p>Random writing</p>	<p>Position Text interaction/int erplay</p>
3.	<p>Kumon writing practice in a booklet. Head is on the dining room table, re-reading and reviewing writing.</p> <p>Points: Own clothes at dining room table, working on Kumon paper.</p> <p>So: Writing takes time and is constantly reviewed.</p>		<p>Kumon English practice paper</p>	<p>Place Position Time Text interaction/int erplay Returning to writing</p>








	PHOTO	EXAMPLE	GENRE	CODE
<p>Milly</p> <p>4.</p>	<p>1. Writing out <i>Mr Lion</i> in best. Sitting at kitchen table in school uniform.</p> <p>2. Moves closer to writing.</p> <p>3. Looking closely/lifting paper to review writing.</p> <p>4. Head on the table.</p> <p>5. Sits back and reviews at writing.</p> <p>6. Stops and looks at writing, pen off the paper.</p> <p>7. Working across two texts: draft and best version.</p>	      	<p>School writing – Easter homework.</p>	<p>Place School/home clothes Rituals for writing Text interaction/int erplay</p>



	PHOTO	EXAMPLE	GENRE	CODE
Milly				
	Points: Within a short time-span the toing and froing with what's been written is key. The setting out of the paper, sitting at the kitchen table because it's school writing and Mum says h/work is completed downstairs.			
5.	<p>Grandma's card is completed at the kitchen table. Card for Grandma. Explains to camera the layout and design. Has pen pots and a little rubber laid out on the table.</p> <p>Points: Design is reminiscent of the poster made for school – hair design.</p>		Making a birthday card.	<p>Resources</p> <p>Rituals for writing</p> <p>Layout/design</p> <p>Others involved in writing</p> <p>Choice over genre</p>
6.	<p>Kumon English paper. As before, working at dining room table but sitting next to Dad. Mealtime detritus surrounds them.</p> <p>Points: Writing for practice at home doesn't appear to have the same rituals associated with it.</p>		Kumon English practice – home-bought practice papers	<p>Position</p> <p>Rituals for writing</p> <p>Others involved</p> <p>Home/school writing</p>



	PHOTO	EXAMPLE	GENRE	CODE
	Milly			
7.	<p>On-screen writing. At computer table in the kitchen. The story of the Three Evil Pigs</p> <p>Points: talked a lot about story writing but this is the first piece of shown in action, or as an artefact. This story wasn't kept.</p>		On-screen writing – story	On-screen writing Genre
8.	<p>Restaurant writing. Doodling on the tablecloth, took along own pencils and pens. Brother is writing on the other side of the table, parents are also at the table.</p> <p>Points: Preparing to write by taking along own pens, know that writing is part of the experience of eating out. Encouraged by the restaurant and prepared by parents.</p>		Doodles	Writing components/ design Others involved with writing Places





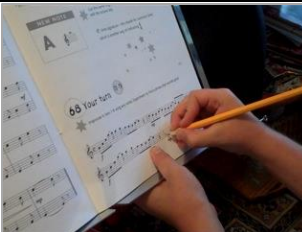

	PHOTO	EXAMPLE	GENRE	CODE
SID				
1.	<p>At computer on the landing, sitting in front of the screen, with one hand on the keyboard typing one-handed and the other hand on the mouse.</p> <p>Points: Wide spatial zone with open body language.</p> <p>So: Confidence in the writing activity in contrast with at-school writing and the hiding/protecting of his work.</p> <p>b & c, the same</p>		On-screen writing: Minecraft	On-screen writing Choice Interaction/interplay with text Home/school Position when writing
2.	<p>Writing notes on the family kitchen calendar.</p> <p>Points: A communal place for writing.</p> <p>So: Writing is valued in the home and writing serves a purpose.</p>		Notes	Places Others involved with writing Reason for writing
3.	<p>At computer playing Minecraft. Next to the computer is a piece of handwriting, older brother's homework.</p> <p>Points: Writing fragments found in different places.</p> <p>b – d*, the same * - best photo</p>		On-screen writing Coding	Places Others involved with writing On-screen writing
4.	<p>Japanese script writing in lounge room table wearing cricket whites.</p> <p>b & c, the same</p>		Handwriting & design	Choice Genre Places Composition of writing
5.	<p>Writing musical notation onto music booklet on the music stand in the dining room.</p> <p>b – the same</p>			Places Conceptualisation of writing
6.	<p>Coding directly onto Minecraft game on computer on the upstairs landing; same as image 1.</p>		Coding Conversation	Places On-screen writing


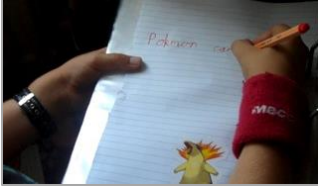



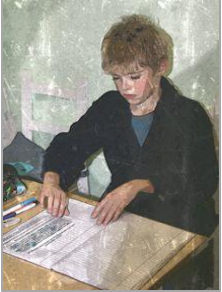



	PHOTO	EXAMPLE	GENRE	CODE
SID				
7.	Writing addresses into address book sitting on bed using a green biro. b – the same		Functional writing	Places Reason for writing
8.	Writing in an A4 ring binder on lined paper with red pen, based on Pokémon. Writing notes. b – the same		Pokémon writing	Choice Resources for writing
9.	Playing Club Penguin on laptop on dining room table. Club Penguin book on one side, with piece of paper with codes to the right. Refers back and forth.		Club Penguin writing	Places On-screen writing Broadening out of the writing
10.	On laptop with browser open, searching for Club Penguin.		Google searching for Club Penguin	On-screen writing
11.	Japanese script writing, relaxed in appearance and sitting in armchair in the lounge room. Using same style of pen used for note-taking, music and previous Japanese script writing.		Japanese script writing	Places for writing Position when writing Choice over writing

	PHOTO	EXAMPLE	GENRE	CODE
Simon				
1.	At dining room table sticking in paper to school exercise book. Points: dressing gown, pens So: Doing different writing in different places at home. School work completed in home clothes (dressing gown).		School homework	Places for writing At home for school Home v school clothes
2.	At dining room table writing in large sketchbook. Using one pencil, another pen on the table and paper with iSPACE written on. Points: School uniform on, but it's not school writing. The pad is a home resource and the iSPACE a school technique. In school uniform. So: A school technique is in the home supporting home writing.		Private, home writing, using school-taught strategies (iSPACE).	Places School techniques Writing tools Rituals for writing Resources close to hand
3.	Writing at the kitchen table on a fire safety booklet for cubs. Just pen and book. Learning over the writing with a focussed demeanour, in dressing gown. Points: Photo works showing hints of those involved on the periphery of writing. This is the brother who is written for by Simon. So: Position and periphery is important.		Fire Safety booklet for cubs, part of evidence for badge.	Beyond school and home writing. Places for writing Home/school Writing position
4.	On lounge room floor, writing in cub booklet using the same pen. Brother is on the floor facing Simon reading, only his feet are visible in dressing gown.		Fire Safety booklet for cubs, part of evidence for badge.	Beyond school and home writing. Places for writing Home/school Writing position Others involved

Child	Writing type	Captured, Collected or Kept writing	Writing features
MILLY			
At home, captured on video (Milly)	In the garden writing on a chalkboard with Mum and Grandma, and writing on her own. <i>Chalkboard and chalk: messages and notes.</i>	<i>Captured</i>	The messages, which are written with chalk on the chalkboard are referred to as 'Stone Age Texts'. When on her own, she is writing 'personal and private' writing, which she chooses not to share. 'I'm writing, just writing'
	Kumon English practice paper. Works through the booklet on her own 'because that's the way to get me through.' <i>Written responses to questions in practice paper.</i>	<i>Captured</i>	Full sentences are used to answer pre-printed questions. Reads information carefully, 'You read the words first that you are given, you're given three different words then you choose one'.
	Writing out Easter homework for a best copy. <i>Free text, in letter format.</i>	<i>Captured</i>	Conforms to expected letter-writing conventions, uses draft text to copy from in pen.
	Grandma's card. <i>Home-made birthday card with picture and message.</i>	<i>Captured</i>	Made on card, with a picture of Grandma having a cup of tea. Text: A good days gardening deserves a cup of tea. She explains that she includes 'things Grandma likes, things she does and make it come to life a bit so it's like she's actually in the garden'.
	On-screen writing of a story <i>Blank Word page and create first draft directly on-screen.</i>	<i>Captured</i>	Story of the Three Evil Pigs. Text only directly written on-screen. Writes the story for her friend because she loves pigs. 'I didn't have anything to do on Sunday so I decided to write a story on the three little pigs'.
	Doodles written on the tablecloth at the restaurant. Interacting with	<i>Captured</i>	Doodles written on the tablecloth, pictures of faces and some words (illegible). 'You know when you do

Child	Writing type	Captured, Collected or Kept writing	Writing features
	brother across the table. <i>Doodles with own-brought pens</i>		drawing without looking?' <i>Lets pencil move across the tablecloth.</i>
Points	Writing the card for Grandma and the story both involved writing for other people. She is very clear about the elements to include in Grandma's card and there is a direct communication with Grandma about where she'd like her to be. The story is written for a friend because she likes pigs, the 'Stone Age Text Messages' is because they started writing a message to Dad who was working in the house, then they start writing messages to each other with Milly, Mum and Grandma. The personal writing that Milly does on the chalkboard when she's on her own in the garden feels private, in the way that she sits and is focussing on the chalkboard. The copying out in best involves a layout of tools, resources and writing (both best and draft copy) whilst the Kumon practice paper writing happens on tables where no layout or rituals for writing are evident. At home (not school) she moves into reading her work aloud to me.		
At home, for home (Milly)	Travel expense form, guestbook, holiday booking form, telephone message	<i>Collected</i>	Proformas printed from the Internet and completed by hand, using friends' and family names.
	Easter holiday list	<i>Collected</i>	Handwritten title: Easter holiday. Four columns: Place, Amount, Number of People, Name
	List of food and drink for birthday party	<i>Collected</i>	Two handwritten lists: food, drink and bullet points listing food items. Titles: Food & Drink, Food, Drink with hand-drawn borders. Picture at the bottom of cake and food.
	Designer magazine	<i>Collected</i>	Proforma <i>Designer</i> magazine front cover in colour. Added text: title, 'Sels back with even more fashion tips', second page is a printout but <i>Contents</i> page is handwritten with 14 items, only 5 completed and a message to the reader from Milly.
At home, for school (Milly)	Leaflet: How We Are Damaging Habitats	<i>Collected</i>	A5 booklet with main title and images of panda in his habitat with speech bubbles: 'Achoo!', 'I hate haveing a cold'. Fact File: Photographs from National Geographic website, writing in presentation format. Final page hand-drawn images, mixed with <i>photographs</i> to add more detail: bananas for

Child	Writing type	Captured, Collected or Kept writing	Writing features
			the <i>monkey</i> , sea and seaweed for <i>dolphin</i> .
	Golden Lion writing	<i>Collected</i>	Information writing, handwritten outlining the key features of a golden lion tamarind and dangers to them.
	Easter homework grid	<i>Collected</i>	18 homework suggestions from the teacher in a 3 x 6 grid. Four choices circled, one having question marks: <i>Write a poem about a habitat or an animal.</i> Write an information leaflet about how human activity can damage a habitat. (Golden Lion writing) Write a story from the point of view of an animal, describing life in its habitat. Imagine that you are an animal's prey. Write a letter to persuade the animal that it shouldn't eat you. (Dear Mrs Lion writing)
	Dear Mrs Lion writing	<i>Collected</i>	Handwritten two-sided A4 letter in draft to Mrs Lion from a gazelle. 5 paragraphs following conventions with appropriate humour and tone: 'Why don't you eat a warthog? They are much tastier than moi!'
	Dear writing	<i>Collected</i>	Start of the best copy of Dear Mrs Lion writing, address included.
	Random writing	<i>Collected</i>	Words written on A4 – collected words checking spelling of vocabulary for Dear Mrs Lion letter (written on back of IKEA product print out).
	Mind map about Perdy the giraffe	<i>Collected</i>	A4 paper with hand-drawn mind map. Main subject 'Perdy' with 5 question nodes: What is she? What did she do? How did we try to help? Was she the only animal there? Where does she live? <i>For the poem or story?</i>
	Deforestation	<i>Collected</i>	Handwritten with

Child	Writing type	Captured, Collected or Kept writing	Writing features
	information		'Deforestation' title – Four paragraphs listing information about the consequences of deforestation. Final paragraph starts with question and lists researched animals.
At home, for home (Milly)	Map	<i>Kept</i>	Treasure map. Tiney village, Sandy Stone Beach and accompanying illustrations. Pictures of volcano, swamp and Boat Dok.
At school, for school (Milly)	I can describe a setting using interesting adverbs and sentence openers	<i>Observed</i>	8 sentences describing the deserted house surrounded by water and seagulls on the roof. Each sentence starts with an appropriate adverbial word or phrase. Completes 8 out of the teacher-instructed 10 sentences.
	Tangled poster	<i>Observed</i>	Hand-drawn poster advertising a hairdressers called 'Tangled'. Two paragraphs of writing informing the reader of the services, two bordered pieces of information: address and tag line 'TANGLED HAIR HANDLED WITH CARE', price included and drawing of pair of scissors with 'Chop! Chop! Chop!'.
At school, by the teacher (Milly)	The Islands of the Snow chapter book	<i>Given by the teacher</i>	A5 booklet, a story about the islands in the snow. Handwritten story across four pages with accompanying illustrations. Teacher comments at the end, 'an abrupt ending'.
	Japan travel booklet	<i>Given by the teacher</i>	A4 booklet, illustrated front cover with Japanese flag and bubble writing title. 5 pages, with contents page, using conventions of information booklet, including text and photographs illustrating: accommodation, activities (x 2), the town and travelling.
At school, for school (Milly's)	Targets	<i>Collected favourite school writing</i>	Yearly writing targets, two sets one for autumn and one for spring term. Three targets

Child	Writing type	Captured, Collected or Kept writing	Writing features
favourite writing)			for each, starting with, 'I will...' Including: identify specific words to support viewpoint, use descriptive words/phrases, use connectives other than 'and', quote words/phrases to support views, use range of connectives, link ideas.
	I can describe a setting and a character	<i>Collected</i> favourite school writing	Descriptive writing, three handwritten paragraphs.
	Writing frame for an advert (Tangled hairdressers)	<i>Collected</i> favourite school writing	Proforma writing frame with 8 prompt headings. Writing in each but not always appropriate responses: Imperative (bossy) verbs I could use – <u>Come Now</u> , <u>Don't delay</u> , <u>Book Now</u> with an added key to indicate that underlined words are the bossy verbs.
	Poster – Technology in the 90s, writing frame and research topic planning frame.	<i>Collected</i> favourite school writing	A4 landscape poster outlining technology in the 90s. Handwritten, images and words, direct appeal to the reader 'Thank you for reading'. Writing frame including prompts to include connectives across paragraphs, bullet points for introduction and conclusion. Some sections incomplete. Planning frame outlines technology across the decades (since 1950). Handwritten responses across all 6 boxes.
Points	There are more examples of writing for school, at home than writing for herself. It maybe that she was doing more school writing because she had a big Easter writing homework project. Writing for herself uses printed out proformas with handwritten responses, these sheets are then used in games with her friends when they play Travel Agents. She talks about the way that she makes posters and the Designer magazine and the Tangled poster created at school share similar features. Her treasure Map was mentioned across all 3 interviews following my interest and in the second interview she shares that the map was created two years previously at her home in Berlin. She keeps the map because it reminds her of the friend she used to play with. Favourite school writing follows a theme as targets linked directly with the descriptive writing she shared. There were links between the writing frame for her advert, which was observed in the		

Child	Writing type	Captured, Collected or Kept writing	Writing features
	collaborative writing lesson. The 90s poster shared all three parts of the process: final poster, writing frame, planning frame.		
SID			
At home, captured on video (Sid)	Playing Minecraft	<i>Captured</i>	Creating codes whilst playing Minecraft. On-screen, fleeting writing (not kept and used as part of the process of playing the game).
	Kitchen calendar note-taking	<i>Captured</i>	Notes written on the kitchen calendar, using pen.
	On-screen coding	<i>Captured</i>	On-screen writing, using keyboard to code for Minecraft.
	Japanese script writing	<i>Captured</i>	Japanese script into a specialist booklet, bought my Mum (who speaks/writes Japanese). Uses pen and writes at both table and with booklet on lap.
	Musical notation	<i>Captured</i>	Writing notes directly onto a musical score, which rests on a music stand.
	Address book writing	<i>Captured</i>	Copying out addresses of friends into an address book, handwritten using green biro.
	Pokémon writing	<i>Captured</i>	Handwriting onto an A4 piece of lined paper – text and a cut-out picture of Pikachu character. Uses red pen to write down list of character names. Folder is his Pokémon folder.
	Club Penguin writing	<i>Captured</i>	On-screen writing, browsing Google for Club Penguin cheats. Copying out instructions directly on-screen whilst referencing Club Penguin book which sits to the side of the computer.
At home, for home (Sid)	Minecraft pack Google searching	<i>Collected</i>	A4 piece of paper with screenshot of Minecraft pack Google search with added typed text underneath: My typing is improving because I am typing more.
	Japanese script – free form	<i>Collected</i>	Whilst in the Home 2 visit interview discussion moved to Japanese script writing. In order to collect an example, Sid wrote the script on lined paper in the back of my field

Child	Writing type	Captured, Collected or Kept writing	Writing features
			notes book.
At school, for school (Sid)	Use persuasive features in our sentences	<i>Observed</i>	<p>9 bullet-pointed handwritten sentences focussed on persuading the school governors not to agree to the building of a road through the school grounds. Sentences use flattery 'We all know you are a sensible, responsible teacher. Why trash your reputation?' and exaggeration and dare to disagree: Only a disrespectful teacher would do this; Only an idiot would want to cause pollution and kill plants; Who would want to build flats with people who could sue the school for being too noisy?</p> <p>5 sentences = dare to disagree 3 sentences = facts and statistics 1 sentence = flattery</p> <p>One final reflection sentence, 'I feel more confident using dare to disagree than flattery'.</p>
At school, for school (Sid's favourite writing)	My Target Card	<i>Collected</i>	My Target Card proforma, hand-written by teacher 'Add adventurous vocabulary, organise writing into paragraphs, to use exclamation marks and question marks.
	Page of division and long multiplication	<i>Collected</i>	Squared paper with mathematical questions using pencil, digits sit within each cm ²
	Handwriting practice	<i>Collected</i>	A page from Year 3 handwriting book – page of handwritten letter formations: k, ke, ki, ky, sk, ck, nk and lk
	WALT: Find interesting adjectives in the library	<i>Collected</i>	Pages from literacy book, handwritten mind map. Main subject: <i>Adjectives</i> with 7 nodes: bright, blue, perfect, fresh, grey, tiny, stripy. <i>Adverbs</i> : reluctantly, quietly, softly, nervously, loudly, likely. Used the book <i>Astrosaurs</i> to

Child	Writing type	Captured, Collected or Kept writing	Writing features
			find the words.
At school, for school (Sid's worst writing)	Use exciting vocabulary to describe a setting.	<i>Collected</i>	WALT, Success Criteria, picture of a temple at Angkor Wat as a stimulus for writing a setting. One sentence under the picture: <i>The fragile walls of the abandoned building crumbled for days on end.</i> Teacher comments in red, Sid's response in green, 'I will write more sentences in the time limit'. This was described as Sid's worst writing, it was his first day in a new school in Year 4.
Points	Examples of writing offered are presented as fragments of writing events, rather than as polished pieces of writing. Conceptualisation of writing is broad and includes musical notation, mathematical questions. Subversive relationship with writing as chosen favourite writing is described as 'awful'. 'What I've done is awful'. When asked to explain the writing (favourite writing) responds with the learning objective, rather than any personal connection with the writing. Home writing captures a range of writing events and let's Mum know when he wants an event recorded, 'Mummy, I'm about to write'. Suggests a relationship with writing that is headlined in some way. Has been influenced by the project, 'She wouldn't have asked questions if it wasn't interesting'. Choosing of the name: Stan and then Sid, suggests that he's framing himself as a type of writer newly defined and framed within his new and chosen name. Adults agree that he's a good writer, inventive and humorous but he doesn't see himself in that way. He's started Year 5 thinking he's a good writer.		
SIMON			
At home, for school, cubs and self (Simon)	Homework – writing a story	<i>Captured</i>	Underline adjectives from an extract from Street Child. ' <i>We had to explain how the word choices help us imagine how Jim the main character was feeling</i> '. Then moves into reading the work aloud. Completed in one evening.
	Fire Safety booklet	<i>Captured</i>	Completing cub work (not homework) in order to get the Home Safety badge. Has to complete a quiz and had some help from his parents.
	Middle of a story, written in a spiral-bound notebook	<i>Captured</i>	A story being written in a notebook, using the school iSPACE sentence starter strategy (similes, prepositions, adverbs, connectives, -ed words). Came home from school having read a book

Child	Writing type	Captured, Collected or Kept writing	Writing features
			based in Tudor times in a guided reading session and wanted to write his own. <i>'I've written this at home, learning it from school.'</i>
At home, for home (Simon)	Dear Diary PowerPoint	<i>Kept</i>	One slide of PowerPoint used to create a diary entry from a Victorian worker looking for a job, 'I'm this random worker'. Printed it out and soaked it in coffee to stain it. Not for school, 'It just went random'.
	Charles Drew PowerPoint (Blood plasma scientist who developed the blood bank)	<i>Kept</i>	PowerPoint and kept on home computer. Images and text with information collated from Google. Wanted to do someone different for Black History month and Googled 'Famous black people'. Link with Mum, who is a science teacher.
	China PowerPoint	<i>Kept</i>	Similar format with hyperlinks between pages. 'We were doing hyperlinking and I already knew about hyperlinking' 'How did you know?' 'Dad'. The text was completed at home but it wasn't taken into school. So, for school/at home or for home/at home?
	Samuel Morse PowerPoint	<i>Kept</i>	A PowerPoint with text and accompanying images. This was extra homework he set himself. This wasn't printed out but stayed on home computer.
	Hurricanes PowerPoint	<i>Kept</i>	This was a piece of homework from Year 3, kept on the computer at home. Similar format with the images and text embedded in a PowerPoint.
	Simon's story	<i>Kept</i>	One page of text written on-screen as a story. Written in Year 2 and based on a story called 'Peter's Story' with a dragon and a fireman. Simon re-wrote the story with his own name.
	Song	<i>Kept</i>	This is a private piece of

Child	Writing type	Captured, Collected or Kept writing	Writing features
			writing, which is a song written firstly in his diary and then written out in another notebook. Piece of writing shown but copy not taken, as it didn't feel appropriate.
At school, for school (Simon)	Collaborative writing on rules for Victorian workhouses.	<i>Observed</i>	Group response to additional rules to be implemented in a Victorian workhouse. Gave ideas verbally, responded to writing by others using 'green pen', chose not to act on suggestions given by others.
	Story mountain and two paragraphs from Journey to Jo'burg	<i>Observed</i>	Worked on whiteboards to add adverbs to sentences (not kept). Two paragraphs of handwritten text using conventions of narrative description and setting. Use of punctuation for dialogue with clear narrative structure.
At school, for school - favourite writing (Simon)	Elephant documentary (brought in from home)	<i>Kept</i>	Homework letter from CT to parents asking them for help with research in the following areas: habitat, diet, life cycle, adaptation, food chain and dangers facing them. Documentary is now a film clip which is a 1.38-minute clip featuring 2 children from the group and two female avatars with a background of elephants. Simon's PowerPoint is also filmed and scrolled through whilst two of the other children read. Simon doesn't appear in the film. His original writing is a 2 page A4 typed text organised into paragraphs with information taken from Wikipedia.
	Thank you letter to Grandma and Granddad	<i>Kept</i>	Simon brought in this piece of writing to show me. It was an A4 lined piece of paper thanking his grandparents for some money they had given him. Outlines what the money was spent on, games, and then describes the games and how he and his siblings

Child	Writing type	Captured, Collected or Kept writing	Writing features
			have played together. Mum also mentioned the letter, <i>“Yeah, it was a thank you letter. So they talked about that they were going to write thank you letters. And he, I mean, other children might have just written a couple of lines, but he wanted to write a lot.”</i>
	I can write a story that inspires my audience to keep reading – story starter	<i>Collected</i>	One page of handwritten text using appropriate conventions for story-writing. In the interview read out the story and teacher’s comments. Makes mention of this kind of feedback in that he knows that he writes well, as his teacher always says. Written, ‘Ooh, I want to read more! A fabulous start to a story. I love all of your descriptive language’.
	Playscript	<i>Collected</i>	Based on exchange between two Victorians. Follows conventions of playscript and is mostly ‘stage directions’, which fits with Simon’s preferred narrative writing. Wants to read out the script and for me to play the other part of the Man 1, 2 and 3. Simon reads Jim and the stage directions.
	Highway Man writing Tim the Ostler – <i>I can think from a character’s viewpoint about the reasons for their behaviour</i>	<i>Collected</i>	Pre-printed LO at the top of the page, photocopied picture of Tim the Ostler in the middle of the page. Annotations and labels dotted around the page. Pre-printed text underneath the picture and certain phrases/words circled and linked to the annotations. ‘Dumb as a dog he listened’ – arrow then goes to the character’s ear.
	Linked to Tim the Ostler work	<i>Collected</i>	Paragraph describing the character and CT has detailed annotations on how to break down the task to stay focussed rather than move into telling a

Child	Writing type	Captured, Collected or Kept writing	Writing features
			story. Starts again and attempts to take a third person viewpoint. Talks about this and says how hard it is to think in this way, as he's very imaginative.
	I can write a diary entry that shows a character's viewpoint and reasons for their behaviour.	<i>Collected</i>	Has success criteria listed at the top and hand-written ticks next to those SC achieved, all bar 'use of adverbs' and 'rhetorical questions' ticked but has included the later. The second page moves into a story and the diary genre has been lost.
Points	Much of Simon's kept writing were pieces of work that started as school projects, and that either didn't return to school or were printed out and taken in. The kept writing shared was mostly using his preferred genre of writing, which is to use PowerPoint. He's very influenced at home by his dad and likes being able to say that he has learned a skill that's been taught to him from home. The project then goes into school as a printed version; the electronic version is kept at home. A story written at home and kept is Samuel's story, which was written in Year 3. It was created on a Word document at home, for home and is based on Peter's Story about a boy, a dragon and fire. Simon's school writing is defined by his preferred style of writing, which is in narrative. He talks eloquently about how his teacher is helping him to break down his writing and respond appropriately to non-fiction tasks. He did a huge amount of work for the elephant documentary but chose not to take part in the film and only appears in the end credits. Both at home and school he moves into reading his work aloud.		