

LEARNING TO TEACH
ENGLISH
IN THE SECONDARY SCHOOL

3RD
EDITION



A COMPANION TO SCHOOL EXPERIENCE

EDITED BY
JON DAVISON AND JANE DOWSON

ROUTLEDGE



LEARNING TO TEACH ENGLISH IN THE SECONDARY SCHOOL

How do you approach teaching English in the modern classroom?
What is expected of a would-be English teacher?

This best-selling textbook combines theory and practice to present a broad introduction to the opportunities and challenges of teaching English in secondary school classrooms. Each chapter explains the background to debates about teaching the subject and provides tasks, practical teaching approaches and further reading to explore issues and ideas in relation to school experience.

Already a major text for many university teacher education courses, this new edition has been thoroughly updated in the light of recent revisions to the National Curriculum for English, examination syllabuses and the Standards for Qualified Teacher Status. As well as containing critical explorations of the history and definitions of the subject and policies such as the Secondary National Strategy that are appropriate to Professional and Masters level PGCE study, other chapters present a broad range of effective, innovative approaches to teaching such crucial areas as:

- reading and writing, speaking and listening
- drama
- media studies and information and communications technology
- grammar, poetry and language study
- Shakespeare
- post-16 English language and literature.

Written particularly with the new and student teacher in mind, this book offers principles and practical examples of teaching and learning within a twenty-first century context in which new notions of literacy compete with demands of national assessment. Taking these changing principles as a starting point, the text also addresses questions about the nature of initial teacher preparation and raises issues concerning standards-based teacher education, mentoring in schools and monitoring the development of a student teacher.

Jon Davison has been Professor of Teacher Education in four UK universities including the Institute of Education, University of London, where he was also Dean.

Jane Dowson is Reader in Twentieth-Century Literature within the Department of English, De Montfort University.

LEARNING TO TEACH SUBJECTS IN THE SECONDARY SCHOOL SERIES

Series Editors: Susan Capel, Marilyn Leask and Tony Turner

Designed for all students learning to teach in secondary schools, and particularly those on school-based initial teacher training courses, the books in this series complement *Learning to Teach in the Secondary School* and its companion, *Starting to Teach in the Secondary School*. Each book in the series applies underpinning theory and addresses practical issues to support students in school and in the training institution in learning how to teach a particular subject.

Learning to Teach in the Secondary School, 5th edition

Edited by Susan Capel, Marilyn Leask and Tony Turner

Learning to Teach Art and Design in the Secondary School, 2nd edition

Edited by Nicholas Addison and Lesley Burgess

Learning to Teach Citizenship in the Secondary School, 2nd edition

Edited by Liam Gearon

Learning to Teach Design and Technology in the Secondary School, 2nd edition

Edited by Gwyneth Owen-Jackson

Learning to Teach English in the Secondary School, 3rd edition

Edited by Jon Davison and Jane Dowson

Learning to Teach Geography in the Secondary School, 2nd edition

David Lambert and David Balderstone

Learning to Teach History in the Secondary School, 3rd edition

Edited by Terry Haydn, James Arthur, Martin Hunt and Alison Stephen

Learning to Teach ICT in the Secondary School

Edited by Steve Kennewell, John Parkinson and Howard Tanner

Learning to Teach Mathematics in the Secondary School, 2nd edition

Edited by Sue Johnston-Wilder, Peter Johnston-Wilder, David Pimm and John Westwell

Learning to Teach Modern Foreign Languages in the Secondary School, 3rd edition

Norbert Pachler, Ann Barnes and Kit Field

Learning to Teach Music in the Secondary School, 2nd edition

Edited by Chris Philpott and Gary Spruce

Learning to Teach Physical Education in the Secondary School, 2nd edition

Edited by Susan Capel

Learning to Teach Religious Education in the Secondary School, 2nd edition

Edited by L. Philip Barnes, Andrew Wright and Ann-Marie Brandom

Learning to Teach Science in the Secondary School, 2nd edition

Edited by Jenny Frost and Tony Turner

Learning to Teach Using ICT in the Secondary School, 2nd edition

Edited by Marilyn Leask & Norbert Pachler

Starting to Teach in the Secondary School, 2nd edition

Edited by Susan Capel, Ruth Heilbronn, Marilyn Leask & Tony Turner



LEARNING TO TEACH ENGLISH IN THE SECONDARY SCHOOL

A companion to
school experience

3rd Edition

Edited by

**Jon Davison and
Jane Dowson**

First published 2009
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Simultaneously published in the USA and Canada
by Routledge
270 Madison Avenue, New York, NY 10016

Routledge is an imprint of the Taylor & Francis Group, an informa business

This edition published in the Taylor & Francis e-Library, 2009.

To purchase your own copy of this or any of Taylor & Francis or Routledge's collection of thousands of eBooks please go to www.eBookstore.tandf.co.uk.

© 2009 Jon Davison and Jane Dowson for editorial material and selection.
Individual contributors, their contribution.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Library of Congress Cataloging in Publication Data

Learning to teach English in the secondary school: a companion to school experience/edited by Jon Davison and Jane Dowson.
—3rd ed.

p. cm.

Includes bibliographical references and index.

1. English language—Study and teaching (Secondary)—Great Britain.
 2. English literature—Study and teaching (Secondary)—Great Britain.
 3. English teachers—Training of—Great Britain.
- I. Davison, Jon, 1949–. II. Dowson, Jane, 1955–.

LB1631.L333 2009

428.0071'241—dc22

2008046096

ISBN 0-203-87114-6 Master e-book ISBN

ISBN10: 0-415-49165-7 (hbk)

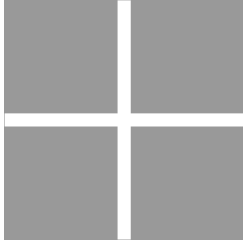
ISBN10: 0-415-49166-5 (pbk)

ISBN10: 0-203-87114-6 (ebk)

ISBN13: 978-0-415-49165-5 (hbk)

ISBN13: 978-0-415-49166-2 (pbk)

ISBN13: 978-0-203-87114-0 (ebk)



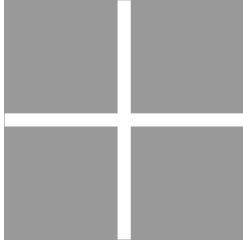
CONTENTS

List of illustrations	ix
List of contributors	x
Introduction to the third edition JON DAVISON AND JANE DOWSON	xiv
Introduction to the second edition JON DAVISON AND JANE DOWSON	xvi
Introduction to the first edition JON DAVISON AND JANE DOWSON	xviii
1 Which English?	1
JOHN MOSS ■ introduction: where are you coming from? ■ the diversity of English ■ the Cox Report's five views of English ■ consensus or compromise? ■ principled positions ■ the National Curriculum: English (2007) ■ futures ■ summary and key points ■ further reading ■	
2 Battles for English	20
JON DAVISON ■ introduction ■ the nineteenth century ■ English and the Board of Education ■ the Newbolt Report ■ the 1930s ■ Leavis ■ English teaching postwar ■ English from 5 to 16 ■ Language in the National Curriculum (LINC) ■ English in the National Curriculum ■ Key Stage 4 and General Certificate of Secondary Education (GCSE) ■ revisions, revisions: 1993–2007 ■ revision of the National Curriculum ■ summary and key points ■ further reading ■	

3	Working with the National Curriculum	44
	MORIETTE LINDSAY AND JOHN YANDELL	
	■ introduction ■ the history of the National Curriculum ■ framing the subject: the purposes of English ■ authorised versions: the National Curriculum and the canon ■ planning ■ planning at Key Stage 4 ■ a bigger picture? ■ summary and key points ■ further reading ■	
4	The Secondary National Strategy	62
	JO WESTBROOK	
	■ introduction ■ historical context of the National Curriculum and the National Literacy Strategy ■ the legacy of the four-part lesson plan ■ a clash of pedagogies: criticisms of the NLS ■ a snapshot of English teaching from 2001 to 2007 ■ so have standards in English risen? ■ the new National Curriculum and Secondary Framework ■ summary and key points ■ further reading ■ acknowledgements ■	
5	Speaking and listening	79
	GABRIELLE CLIFF HODGES	
	■ introduction ■ observing speaking and listening ■ exploring differences between spoken and written language ■ exploring variety in spoken language ■ planning and organising classrooms for speaking and listening ■ speaking and listening and information and communications technology (ICT) ■ progression and assessment in speaking and listening ■ summary and key points ■ further reading ■ acknowledgements ■	
6	Reading	103
	CAROLINE DALY	
	■ introduction ■ reading in the National Curriculum ■ the National Strategy for Key Stage 3 ■ making meanings out of texts ■ reading strategies: individual, group, whole class ■ supporting progression: reading the unfamiliar ■ assessment ■ summary and key points ■ further reading ■ websites ■	
7	Writing	134
	JOHN MOSS	
	■ introduction ■ what you know about learning to write ■ writing and the processes of English ■ writing and learning ■ the social dynamics of writing in the classroom ■ genre ■ audience and publication ■ formative assessment and evaluation ■ summary and key points ■ further reading ■	

8	Teaching language and grammar	158
	ANNE TURVEY	
	■ introduction ■ grammar: implicit and explicit knowledge about language ■ grammar: making use of a shared metalanguage ■ exploring use and theorising structure ■ analysing language in literature and children's writing ■ summary and key points ■ further reading ■	
9	Media education and ICT	178
	ELAINE SCARRATT AND ROB McINNES	
	■ introduction ■ outlining the field ■ Media Studies ■ media languages ■ media representations ■ media audiences ■ institution ■ media qualifications ■ GCSE Media Studies ■ A level Media Studies ■ media education ■ moving images for literacy and media literacy resources ■ media literacy ■ why study the media? Interrogating cultural attitudes ■ some issues to consider about media in English ■ continuing professional development (CPD) ■ ICT and the English curriculum ■ using ICT in English ■ assessment, reporting and pupil tracking ■ professional development and the learning community ■ summary and key points ■ further reading and resources ■	
10	Drama	218
	JOHN MOSS	
	■ introduction ■ drama and the National Curriculum for English ■ the identity of school curriculum drama ■ the character of drama in schools ■ working conditions for risk-taking drama ■ drama games ■ movement and mime exercises ■ improvisation ■ working with texts ■ working methods in drama teaching ■ structuring drama lessons ■ summary and key points ■ further reading ■	
11	Approaching Shakespeare	242
	JOHN YANDELL AND ANTON FRANKS	
	■ introduction ■ starting points – knowledge, attitudes and obstacles ■ historical contexts ■ the text: playwright, company and the conditions of production ■ authenticity and interpretation: production histories and contemporary Shakespeares ■ assessment ■ summary and key points ■ further reading ■	
12	Possibilities with poetry	260
	GABRIELLE CLIFF HODGES	
	■ introduction ■ the need for a rationale ■ planning poetry lessons ■ poetry across the age range ■ early Key Stage 3: the pleasures of poetry ■ later in Key Stage 3: focusing on interpretation ■ DARTs ■ entering Key Stage 4: the challenges of criticism ■ summary and key points ■ further reading ■	

13 Teaching English at 16+: BTEC, Key Skills and GCE A level	287
PETER GILBERT AND VERONICA RAYBOULD	
■ introduction ■ BTEC and Applied GCE levels ■ what is a BTEC qualification? ■ communication ■ assessment criteria ■ tests and proxy qualifications ■ organisation ■ the future of Key Skills ■ A level ■ which course and which specification? ■ approaches to teaching at A level ■ spelling, punctuation and grammar ■ preparing to teach A level ■ summary and key points ■ resources ■ further reading ■	
14 Teaching English: critical practice	311
JON DAVISON AND JANE DOWSON	
■ introduction ■ student teacher development ■ monitoring development ■ developing roles and relationships ■ reflection ■ further reading ■ summary and key points ■	
Bibliography	328
Index	342



ILLUSTRATIONS

FIGURES

3.1	The canon	55
5.1	Teachers in detention	90
5.2	Speaking and listening record sheet	100
6.1	The range of reading in the secondary classroom	114
6.2	Lesson outline: exploring text	127
10.1	Qualities of movement	231
11.1	<i>Developing Tray</i>	247
11.2	<i>Richard III</i> in ten lines	249
13.1	Pupil's essay	302

TABLES

1.1	Curriculum (2007) views of English	13
3.1	English KS3 and 4 Programmes of Study	50
3.2	Planning the first lesson on 'Desiree's Baby'	56
3.3	Sample of work for Year 8 (a shared class novel)	57
4.1	Secondary Strategy Framework learning objectives	75
5.1	Observing speaking and listening	82
5.2	Analysing a transcript	86
6.1	Sources for texts	115
8.1	Layers of understanding about language	168
11.1	Working with a speech	247
14.1	Subject knowledge in relation to curriculum areas	317



CONTRIBUTORS

Gabrielle Cliff Hodges is a Senior Lecturer in Education at the University of Cambridge, Faculty of Education. She taught in three 11–18 comprehensive schools in Cambridgeshire, in the last as Head of English, before moving into teacher education in 1993. She co-ordinates and teaches on the Secondary English/English and Drama PGCE courses, as well as contributing to the MEd Researching Practice in Primary and Secondary Schools and MPhil Approaches to Children’s Literature. From 1997–1998 she was Chair of the National Association for the Teaching of English. She is the author of *Two Poems by John Keats* (NATE, 1998) and co-editor of *Tales, Teller and Texts* (Cassell, 2000). She has also published a number of chapters and articles on reading, writing and language in secondary English teaching. Her current research focuses on students’ development as readers, especially in the early teenage years.

Caroline Daly is a Senior Lecturer in Education at the Institute of Education, University of London. She taught English and drama in secondary schools for eleven years, five of them as Head of English. She teaches on the secondary English PGCE programme at the Institute of Education, and is a tutor and module leader on the mixed mode Master of Teaching degree for serving teachers. She has worked on a range of professional development initiatives, including the London Challenge English Subject Network, and outreach PGCE English development on Jersey. Her research areas are in English teaching, gender in education and teachers’ professional development in e-learning contexts. Publications include chapters in *Issues in English Teaching* (Routledge, 2000), *Gender in Education* (ATL, 2004), *Enhancing Learning through Technology* (Idea Group, 2006), and articles in *Changing English*, *The Journal of In-Service Education*, *E-Learning* and *Teaching in Higher Education*. She is co-editor of *New Designs for Teachers’ Professional Learning* (Bedford Way Papers, 2007).

Jon Davison has been Professor of Teacher Education in four universities including the Institute of Education, University of London where he was also Dean. His research interests include sociolinguistics, citizenship education and the professional formation of teachers. From 2004–2006 he was co-director of the KITE project researching the professional knowledge and identity of teacher educators in English universities and from 2005–2008 was a member of the Executive of the Universities Council for the Education of Teachers. Currently, he leads one of the projects in the national ‘Learning for Life’ project researching character education in the UK. Jon has lectured on teacher education throughout Europe – from Finland to Portugal, as well as in the USA, Canada, South Africa, China and Japan. He has published extensively on the teaching and learning of English and teacher education – most recently, *Professional Values and Practice* (Routledge, 2005). He serves on the editorial boards of the *British Journal of Educational Studies* and the *Journal of Citizenship Teaching and Learning*. He is a fellow of the Royal Society of Arts and of the Higher Education Academy, consultant to the Training and Development Agency for Schools, and Chair of the Society for Educational Studies.

Jane Dowson is Reader in Twentieth-Century Literature at De Montfort University where she co-ordinated the PGCE and B.Ed Secondary English courses at the Bedford campus. She spent ten years teaching English in an upper school and was a member of the Northamptonshire and East Midlands Flexible Learning Working Parties. She was a participant in the National Shakespeare in Schools Project 1992/3, sponsored by RSA and RSC. She contributed chapters on the school curriculum to *Learning to Teach in the Secondary School* (Routledge, 1995). She is on the steering group of the Contemporary Women’s Writing Network and a contributor to the Oxford University Press Modernist Magazines Project. Her publications include *A History of Twentieth-Century Women’s Poetry* (Cambridge University Press, 2006).

Anton Franks was a teacher of drama and English in London schools and now teaches, researches and writes on drama and English in education at the Institute of Education, University of London. Recent publications include: *English in Urban Classrooms* (2004) with Kress et al; ‘Learning theory and drama education . . .’ in *Cultura y Educación*, 2004, 16/1–2 and ‘School drama and representations of war and terror . . .’ in *Research in Drama Education* 13/1.

Peter Gilbert was educated for six years at Hull University and has taught English in an upper school in the East Midlands for twenty-five years. He is an experienced GCSE examiner and qualified verifier for GNVQ. Currently, he is Deputy Head of Sixth with a responsibility for the delivery of Key Skills, Communication Studies, ICT in English and General Studies.

Moriette Lindsay has been teaching in urban schools for over twenty years, including some of these as Head of English. Currently, she is a part time Lecturer in Education at the Institute of Education, University of London and still teaches English two days a week in an inner London school.

Rob McInnes is Head of Film and Media Studies at Forest Hill School, London. He has taught and examined on a range of media studies and English courses and has contributed to the development of several resources for secondary teachers (including Screening Shorts, BFI). He is the author of a number of articles, books and teaching materials on film and media including, most recently, *Teen Movies: A Teacher's Guide and Classroom Resources* (Auteur, 2008).

John Moss is Dean of Education at Canterbury Christ Church University, Kent. A former Head of English, Drama and Media Studies in a large comprehensive school, he has taught undergraduate English and Drama at university level and secondary PGCE courses for ten years. He is co-author of *Subject Mentoring in the Secondary School* (Routledge, 1997), co-editor of *Issues in English Teaching* (Routledge, 2000) and series editor of series of books on citizenship in the secondary curriculum.

Veronica Raybould is currently Head of English at Weavers School, Wellingborough. She has a particular interest in teaching and learning styles, especially with regard to the transition from GCSE to AS.

Elaine Scarratt is Chair of the Media Education Association and a freelance media advisor, teacher-educator and writer. She is an experienced media teacher who has worked in several London schools, and was formerly Head of Media at Christ the King VI Form College. She is an Associate Tutor of the British Film Institute and Visiting Lecturer for London Metropolitan University's Secondary PGCE in English, Media and Drama. She delivers INSET for teachers, events for students and writes resources for use in the classroom. Recent publications include *The Science Fiction Genre: A Teacher's Guide* (Auteur, 2001), *The Science Fiction Genre: Classroom Resources* (Auteur, 2001), and *The Media Studies Handbook* (Routledge, 2009).

Anne Turvey was an English teacher and Head of Sixth Form in a London secondary school for a number of years. She is now a lecturer in education at the Institute of Education in London, where much of her work is with the PGCE secondary English course and the Master of Teaching. She is Chair of the London Association for the Teaching of English and a member of the Initial Teacher Education committee of the National Association for the Teaching of English. Her interests include: the development of subject knowledge in the early stages of teaching; learning and teaching grammar; literacy and gender.

Jo Westbrook is a senior lecturer in Education at the University of Sussex and currently joint Programme Director of the PGCE Modular Programme. Previously she was a Head of English and Media Studies at a London comprehensive, completing an MA on the use of the shared reader in the classroom. She then taught in Uganda for two years as an English Teacher Trainer with VSO, undertaking Gender and Education work with other non-governmental organisations. At Canterbury Christ Church University Jo taught on the full-time English PGCE programme, and carried out research on the underachievement of pupils at Key Stage 3 in English for QCA before developing the new flexible route to PGCE in English. She has written distance learning materials for secondary English in collaboration with three other universities, published as *The Complete Guide to Becoming an English Teacher* (Paul Chapman, 2003). Her interests focus on what is read in the classroom, how, and by whom.

John Yandell taught in inner London secondary schools for twenty years, including eleven years as Head of English Kingsland School, Hackney, and three years as Head of the Ethnic Minority Achievement Team at Haverstock School, Camden. He now leads the Secondary PGCE English and English with Drama course (Initial Teacher Education) at the Institute of Education, University of London. Recent publications have appeared in the *British Educational Research Journal*, the *Cambridge Journal of Education*, *Changing English*, *English in Education* and *English Teaching: Practice and Critique*. He is currently engaged in research on how literature is read in English classrooms.



INTRODUCTION TO THE THIRD EDITION

We still believe strongly in what we said in the Introduction to the first edition of *Learning to Teach English in the Secondary School* about the nature of teaching English and what it means to be a teacher of English. We hope you will find the time to read what we wrote in 1997, as it is still, perhaps more, relevant eleven years on.

However, as the Introduction to the second edition of this book noted, the final paragraph of the Introduction to the first edition begins, 'It is a truism that what is most up-to-date is quickly dated'. Four years on and *plus ça change, plus c'est la même chose* . . .

Since we published the second edition there have been:

- a further four Secretaries of State for Education*
- the fourth revision of the Secondary National Curriculum
- another new set of GCSE requirements
- a revision of A levels
- another revision of the Professional Standards for Qualified Teacher Status
- a complete revision of the Requirements governing Initial Teacher Education
- the rapid development of, and new ways of using, a host of communications technologies and media.

The reasons for publishing a third edition are, therefore, self-evident: we are responding to the changes alongside the continuities involved in teaching such a dynamic subject as English.

* Strictly speaking it is five Secretaries of State as the position was divided into two offices in 2007: Secretary of State for Children, Schools and Families and Secretary of State for Innovation, Universities and Skills.

While the list above may seem uncannily reminiscent of the list in the Introduction to the second edition of this book, there are significant differences in the philosophy and emphases of the latest changes. For example, while earlier editions of this book were critical of the constraining nature of much that was contained in previous National Curriculum orders for English that appeared to require teachers simply to ‘deliver’ pre-specified, centrally determined packages of curriculum content, the 2008 National Curriculum is not simply about delivery, but invites teachers to be creative with subjects that have moved away from an emphasis on skills and content to those that are based upon key concepts, processes and aspects.

Similarly, the latest version of the *Standards for the Award of Qualified Teacher Status* (Training and Development Agency (TDA), 2007) proposes that teachers should not be seen as compliant, competent technicians delivering a curriculum, but need to develop professional judgement based upon critical thinking. Standard Q8 identifies the need for newly qualified teachers (NQTs) to be ‘creative and constructively critical’, while Standard Q7 (a) states that NQTs also need to ‘reflect on and improve their practice’.

Common to both these examples is the fact that once again there has been a significant and noticeable slimming down of the content coupled with attempts at coherence across and between the central aspects of the documentation. A further development in Initial Teacher Education has been the inception of Master’s degree level (M level) postgraduate certificates in education (PGCEs). This new edition flags texts in our recommendations for further reading that will support M level study with the symbol **M**.

Two decades have passed since the Education Reform Act (1988) heralded the birth of the first National Curriculum for English in 1990. Since then it has undergone major revisions approximately every five years. While we cannot be sure as to the exact specificities of any future National Curriculum for English (an example of this uncertainty and of continuous revision may be seen in the abolition of Key Stage 3 SATs, which happened between the writing of the manuscript of this book and the process of proofreading the final text for publication), what we can be certain of is that it will continue to change throughout the twenty-first century as a result of the political agendas of future governments and the development of a range of media and new communications technologies: that, and that English teachers will make it work.

Jon Davison and Jane Dowson
May 2009



INTRODUCTION TO THE SECOND EDITION

The final paragraph of the Introduction to the first edition of this book begins ‘It is a truism that what is most up-to-date is quickly dated’. If a week in politics is a long time, four years in the teaching of English can seem aeons. Since we published the first edition of this book there have been:

- four Secretaries of State for Education
- two new circulars governing teacher education
- the introduction of Skills Tests to achieve Qualified Teacher Status
- a complete revision of the National Curriculum
- the introduction of the National Literacy Strategy in primary schools and latterly at Key Stage 3
- new GCSE requirements
- the revision of A level into AS and A2 levels

and as this edition goes to press a new discussion is beginning about complete changes to A level that may mean it becomes more like the baccalaureate. There would seem little point in attempting to justify the decision to publish a second edition.

While there have been many changes in the world of English teaching, the aim of the second edition remains the same as the first edition. Our aim is to promote a coherent approach to school experience that will help you to draw together and investigate what you read, what you have experienced during your own education, and your school experience as an English specialist. All chapters in the second edition of *Learning to Teach English in the Secondary School* have been revised to take account of the changes described above: some have been totally rewritten and we commissioned a completely new chapter on the National Literacy Strategy. You will find that the Introduction to the first edition will support

you by offering ways in which this book might be used to help you to develop your knowledge skills and understanding of English teaching during school experience. More general approaches to school experience can be found in the companion volume *Learning to Teach in the Secondary School* (3rd edn, Capel, Leask and Turner, 2001).

We hope you will enjoy your school experience and that you find the book a helpful source of information and ideas. We welcome comments and feedback from student teachers, tutors and mentors.

Jon Davison and Jane Dowson
April 2003



INTRODUCTION TO THE FIRST EDITION

What is expected of a would-be teacher of English and what does the student teacher expect from a teacher education course? DES Circular 9/92 heralded the era of competence-based teacher education with a requirement for substantial elements of Initial Teacher Education (ITE) courses to be based in school. Two-thirds of Secondary PGCE courses are spent in school; therefore, during those 120 days, much of the responsibility for the development of student teachers now rests with mentors working in partnership with Higher Education Institutions (HEIs). Therefore, much of the time on your course will be spent working with your mentor and departmental colleagues in school, not only to develop your classroom skills, but also to develop you in the widest sense as a subject specialist. In recent years, the terms ‘reflection’ and the development of the student teacher as a ‘reflective practitioner’ (Schön, 1983; Calderhead, 1989; Lucas, 1991; Rudduck, 1991) have become central to ITE programmes run by HEIs. Indeed, it would appear that the reflective practitioner is now ‘the dominant model of professional in teacher education’ (Whiting *et al.*, 1996). The aim of this book, therefore, is to promote a coherent approach to school experience which will help you to draw together and investigate what you read, what you have experienced during your own education, and your school experience as an English specialist. More general approaches to school experience can be found in the companion volume *Learning to Teach in the Secondary School* (Capel, Leask and Turner, 1995).

Learning to Teach in the Secondary School is a valuable introduction to issues which concern every student and new teacher; *Learning to Teach English in the Secondary School* is complementary in looking at aspects like assessment or being a ‘professional’ in the context of becoming a subject specialist in English. The chapters introduce issues concerning the teaching of English which particularly relate to current developments such as competence-based and competence-assessed courses; working with a mentor; working with the National Curriculum; using IT in English lessons; understanding GNVQ. In addition, we are introducing aspects of English teaching which sound familiar, such as speaking and listening, reading, writing, teaching Shakespeare.

How might you use this book? It is intended to be sufficiently flexible to suit different stages of initial teacher education and different contexts. It is assumed that the book can be read in its entirety as a course text and also be used as a reference book, particularly on school experience. For example, you may be teaching a scheme of work on poetry or be involved in assessing speaking and listening for the first time: you would then consult the relevant chapters for principles and ideas which would aid your planning and your evaluation of your lessons. Some tasks are more suited to your university or college sessions, and may be directed by the tutor; others are clearly school-based. It is unlikely that you will undertake all the tasks but you may wish to try some out on your own or with a partner. Above all, the tasks are designed to guide your thinking and enquiry about *why* teachers do what they do and *why* you will make the decisions that you do. What is important, however, is that you consider and apply the principles to your particular context.

In the following chapters, the point is made several times that, just as when you are teaching, aspects of English are integrated, so, although these chapters are separated into activities like ‘Writing’, ‘Drama’ or ‘Knowledge about Language and Grammar’ for the purposes of investigation, it is recognised that they are all interdependent and interactive. You will be able to transfer principles raised in one area to their significance in another area; this is particularly true, of course, with media and information technology education.

It is usual for student teachers to begin a course with a fairly clear idea about what ‘being an English teacher’ is like; their reading and observations in school soon illustrate that there are many models of English teacher and that there are competing ideas about the aims of English teaching; they may be surprised to realise the extent to which English is perceived as ‘political’ by politicians, journalists and teachers. The lack of clarity and lack of consensus about the nature and aims of English teaching can be unsettling, but also exciting as the English teacher appreciates the significance of their role; because of the relationship between language and power, English teaching, which is based on a notion of literacy, is inherently political. As Burgess puts it, ‘the connections between language, education and full participation in a political democracy have lain behind debates round English throughout two centuries’ (Burgess, 1996, p. 67).

It is in the context of encouraging new teachers to participate in the debates about language, education and power, that the first three chapters outline the ‘battles’ for English; they examine the changing ideas about the nature of English and their implications for the perceived roles of the English teacher. The background to current legislation demonstrates that a concept of what constitutes ‘good practice’ in English teaching is not fixed and never has been. English teachers may argue fiercely about whether to set their groups, whether drama should be used by all teachers, whether all pupils should take literature exams or how best to teach a child to spell or recognise a sentence.

Debates about the relative importance of grammar and spelling, language and literature, drama and media studies are longstanding and continuing. If you are

coming to this book hoping for ‘answers’ you may be disappointed. We cannot reduce complicated processes concerning the relationship between language, thinking and identity into simple guidelines; we cannot resolve the questions about the proper nature of language study or how to teach someone to read or spell. These debates, along with ‘what constitutes a text’, and more precisely what constitutes a ‘good text’, or ‘major author’ are the bread and butter of English and Cultural Studies; these debates keep English as a dynamic subject which interacts with social trends.

The chapters consciously combine the critical issues surrounding each aspect of English teaching with ideas for classroom practice in order to encourage individual critical thinking. Many of the tasks are exploratory in nature and aim to provide opportunities to develop principles by which to make decisions concerning what and how to teach a text or an oral lesson or GCE A level; they are not offering blue-prints. There are, however, some common approaches to the discussions and tasks; most significantly, there is a consensus that the job of the English teacher is to enable each child to become more literate. Although there is disagreement about what constitutes literacy, the current thinking is that we should speak of ‘literacies’ as incorporating the range of texts which people read; this version of literacy is not as radical as it might sound to conservative thinkers. The development of literacy has always been based upon available reading material; available reading material now encompasses all kinds of fiction and non-fiction, media and technological sources.

Many applicants to teacher education declare a love of ‘literature’, ‘reading’ or ‘books’ as their reason for wanting to teach English. Once on the course, they find themselves being asked to question the definition of ‘book’, the terms of describing a ‘text’ and the notion of reading. In schools they find that teaching a literary work is a small part of what English teachers do. The skills of critical analysis, however, which they have developed during their degree, are central to all areas of English teaching. *Learning to Teach English in the Secondary School* offers opportunities to work through the transition from previous engagement with English or cultural studies to the school curriculum; with its emphasis on ‘critical practice’, it suggests that it is not only possible but essential to retain a critical perspective on your reading and school experience, and on your model of initial teacher education. It is intended that, from an understanding of historical changes in the subject from the more remote and recent past, you will develop alternative ways of seeing the present conditions in education. We are also concerned that you will be a participant in setting the agenda for English teaching in the future.

It is a truism that what is most up-to-date is quickly dated. This is particularly applicable to the English curriculum which is subject to frequent changes in statutory requirements. We have had to make reference to current orders, particularly reference to the National Curriculum, but realise that these may change. At all times, it is acknowledged that it is the *principles* of suggested teaching ideas which are important and that these would have to be implemented with reference to current syllabuses and resources.

Jon Davison and Jane Dowson
May 1997



WHICH ENGLISH?

John Moss

INTRODUCTION: WHERE ARE YOU COMING FROM?

As you begin your secondary English initial teacher education (ITE) course, you will bring to it a perception of what English teaching is about which has been formed from a combination of the following: your own school experience of being taught English; your undergraduate studies in English, and perhaps other subjects; information you have gleaned from the media, observation visits to schools, and conversations with teachers you know; and, in some cases, work experience which is related to your planned career, such as teaching English as a foreign language (TEFL) teaching or running a youth club drama group.

Any analysis you have undertaken of these experiences will have engaged you in thinking about one or more of three ways in which the identity of English is constructed: by those who determine its scope and limits as an academic subject in higher education; by the definitions that apply to the statutory school curriculum and its assessment mechanisms; and by the teachers interpreting its lived-out identity through the teaching and learning that actually goes on in schools.

If you were asked what English is during an undergraduate literature or language seminar, you would probably have concentrated on the first of these matters, and it is also likely that you feel more confident about it than the others. You may be expecting your ITE course to require you to focus on exploring ideas about the teaching and learning of English and the relationship between these ideas and the statutory curriculum. You will, however, probably find that these explorations will also challenge you to re-evaluate your understanding of what English as an academic subject is or could be beyond school.

OBJECTIVES

At the end of this chapter you should be:

- aware of the major versions of English available to you and their implications for your work
- aware of the complexity of the debates about English
- able to place your own past, present and future experiences of English in the context of these debates.

THE DIVERSITY OF ENGLISH

Your re-evaluation of English may well begin as soon as you meet the other members of your ITE English course. You will find that the ideas of your fellow student teachers have been influenced by a wide range of different academic experiences of English. You may find, in a single ITE English group, student teachers who have experienced:

- A levels in English which explored English literature, the English language, or both, in varying combinations
- chronologically structured English literature degrees, whose overarching questions and concerns were with the relationships between literary tradition and originality or issues of canonicity
- degrees in English language which explored historical and geographical variations in English, and in which students learned to use sophisticated tools for analysing spoken and written language
- degrees in English language and literature in which studying the history of the language and stylistics has given students a perception of the significance of language change and writers' language choices to the analysis of literature
- degrees centred on current debates about the value of different kinds of literary theory and the ways in which they can inform reading practices, which have been explored by reference to a range of literary and non-literary texts
- joint honours degrees in which the study of philosophy, history or art has given students particular perspectives on ways in which the study of literature can be enriched by a knowledge of one or more types of social, historical or cultural context
- joint honours degrees in English and drama in which, among other things, students have experienced the value of practical drama methods in interpreting texts

- joint honours degrees in English and education in which students have explored issues such as language development which have a direct bearing on the teaching they will undertake in school.

You may value highly the versions of English you have experienced, or you may have developed a critical distance from them. In either case you may expect the school English curriculum to be underpinned by clear theoretical positions about the subject that you can compare with those that have influenced your own educational experiences to date. In fact, the variety of ideas about ‘what English is’ is represented in an ongoing debate about the English curriculum which takes place through academic writing both about English and English-in-Education, the frequent publication of new curriculum policy documents produced for government, and through the development of classroom practice.

THE COX REPORT’S FIVE VIEWS OF ENGLISH

The task you face in defining your position as a teacher of English is similar to that which has been faced by those responsible for defining and redefining a National Curriculum for English since the late 1980s. Brian Cox and his team, the first group to attempt this, pointed out:

Throughout our work we were acutely aware of the differing opinions that are held on a number of issues that lie at the heart of the English curriculum and its teaching. Our Report would not be credible if it did not acknowledge these differences and explain our response to them.

(Department of Education and Science (DES),
1989, para. 1.17)

The development of your own credibility as an English teacher requires you to engage with these opinions and explain your position in relation to them.

Before you continue, complete Task 1.1.

Task 1.1 THE EDUCATIONAL PURPOSES OF ENGLISH

Write a fifty-word statement defining the educational purposes of English as you understand them from your own educational experience at A level and/or degree level. Exchange your statement with another student teacher and write a fifty-word commentary on his or her statement. In a group discuss the statements and commentaries you have produced, identifying repeated words and ideas and any contradictions. Try to achieve a consensus statement, and consider the reasons for your ability or inability to do so.

The Cox Report (1989) famously defined the different views of English that its writers found in the teaching profession:

2.21 A ‘personal growth’ view focuses on the child: it emphasises the relationship between language and learning in the individual child, and the role of literature in developing children’s imaginative and aesthetic lives.

This view is associated with work undertaken in the 1960s on the need for a child-centred approach to learning in English, which permanently changed the subject at the time. John Dixon’s *Growth Through English*, first published in 1967, was a particularly influential book, making a strong case for the importance of activities such as creative writing, talk and improvised drama, which many teachers had sought to prioritise in their teaching and wanted validated by the National Curriculum.

2.22 A ‘cross-curricular’ view focuses on the school: it emphasises that all teachers (of English and of other subjects) have a responsibility to help children with the language demands of different subjects on the school curriculum: otherwise areas of the curriculum may be closed to them.

This view had been promoted by the recommendations on language across the curriculum of Chapter 12 of the Bullock Report, *A Language for Life* (DES, 1975) which was strongly influenced by the work of Barnes, Britton and Rosen (1975) in *Language, the Learner and the School*. In the 1970s and 1980s many schools had devised language across the curriculum policies in response to Bullock, but implementation was patchy, and some interest groups wanted this work to be consolidated through the National Curriculum.

2.23 An ‘adult needs’ view focuses on communication outside the school: it emphasises the responsibility of English teachers to prepare children for the language demands of adult life, including the workplace, in a fast-changing world. Children need to learn to deal with the day-to-day demands of spoken language and of print; they also need to be able to write clearly, appropriately and effectively.

Cox’s reference to a ‘fast-changing world’ implies that an adult needs view of English will also place considerable emphasis on information and communications technology (ICT) and the literacies involved in using new technologies. Both before Cox and since, government has been concerned to take into account the views of employers, as represented by groups such as the Confederation of British Industry (CBI), about the extent to which the curriculum is providing the communication skills needed in the workplace. From time to time, and to varying extents, the assumption is made that it is the primary function of English to provide these skills.

2.24 A ‘cultural heritage’ view emphasises the responsibility of schools to lead children to an appreciation of those works of literature that have been widely regarded as amongst the finest in the language.

This view is associated with those schools of literary criticism, which claim to be able to determine which books are most worth reading. A leading figure in the history of the idea of cultural heritage is F. R. Leavis, who, for example, in his book on the novel *The Great Tradition* (1948), argued that the great novelists can be identified as those who are ‘distinguished by a vital capacity for experience, a kind of reverent openness before life, and a marked moral intensity’.

2.25 A ‘cultural analysis’ view emphasises the role of English in helping children towards a critical understanding of the world and cultural environment in which they live. Children should know about the processes by which meanings are conveyed, and about the ways in which print and other media carry values.

This view is associated with forms of criticism that acknowledge that the interactions among writers, readers and texts are influenced by a range of social, cultural and historical factors. Holders of the cultural analysis view may believe that the investigation of these interactions in relation to any text – literary or non-literary, print or non-print, written or spoken – is potentially of equal value, since the value of any text is not absolute but culturally determined. In the 1970s and 1980s, students of English in higher education had become increasingly exposed to a broad range of critical approaches which challenged Leavisite positions, and as teachers, sought to embed them in the school curriculum.

These views of English have been the subject of much discussion and research, both by those who have attempted to find out to what extent each view is represented in the teaching profession (e.g. Goodwyn, 1992), and by those who have questioned the validity of the categories or their definitions, or suggested other ways of defining viewpoints in the debate about what English is (e.g. Marshall, 2000). You may be particularly interested in a contribution to this debate, made shortly after the Cox Report (1989) was published, by a group of student teachers (see Daly *et al.*, 1989). The historical context of the debate among views of English that Cox identified is explored further in Chapters 2 and 3.

CONSENSUS OR COMPROMISE?

What has become most clear from the debate is that the position which Cox took when deciding what to do about the different views of English that he found, which was to assert that they ‘are not sharply distinguishable, and . . . certainly not mutually exclusive’ (para. 2.20), fudges the issues. Reading between the lines of the definitions of the ‘cultural heritage’ view and the ‘cultural analysis’ view, for

example, it is not difficult to find a sharp distinction between the ‘appreciation of those works of literature that have been widely regarded as amongst the finest’, and ‘critical understanding of the . . . cultural environment’ (para. 2.24–2.25). The distinction is between being taught a taste for what a particular group in society, whose identity is hidden by the passive construction, wishes to have culturally transmitted, and learning to make an active analytical response to all the signs and sign systems of the cultural products available to that analysis.

You may find this distinction reflected in positions held in your ITE English group, which may include those whose ambition as teachers is ‘to pass on’ something (e.g. a love of a particular kind of literature) and those who seek ‘to change’ something, perhaps their pupils’ sense of their own power to influence the development of society. Daly *et al.* provide an important statement of one version of the second position: ‘we must develop goals, classroom approaches and materials which will transform “English” into the study of how and why our entire culture is produced, sustained, challenged, remade’ (1989, p. 16). The distinction between ‘cultural heritage’ and ‘cultural analysis’ is both profound and political. Cox offered a compromise rather than a consensus rationale for the English curriculum, perhaps in an attempt to steer a course between the Scylla and Charybdis of extreme views.

Later in this chapter, you will be asked to consider where the newest iteration of the National Curriculum for English *is* placed in the ‘Which English?’ debate. However, it will be useful for you to explore this document with knowledge of two particularly coherent texts, which offer explicit rationales for the models of English they promote. Their authors demonstrate that principled positions distinctive from the Cox compromise are possible.

PRINCIPLED POSITIONS

Critical literacy

One particularly valuable attempt at achieving a coherent radical vision of English which nevertheless acknowledges the complexity of the arguments about it may be found in West and Dickey’s *Redbridge High School English Department Handbook* (1990). This book draws on a range of ideas about language, learning and literacy to formulate a theoretical position which might drive the work of a secondary English department in a typical urban high school: a multifaceted statement of departmental philosophy introduces detailed suggestions for teaching. A key text for the authors is Paulo Freire’s *Literacy: Reading the Word and the World* (1987) from which they derive a view of English as ‘critical literacy’: English is concerned with the processes of language and with all aspects of the making of meaning. Its business is the production, reproduction and critical interpretation of texts, both verbal and visual, spoken and written.

Its aim is to help [pupils] achieve critical literacy. To do this it seeks to:

- enable [pupils] to make meaning
- develop their understanding of the processes whereby meanings are made
- develop [pupils'] understanding of the processes whereby meanings conflict and change.

(West and Dickey, 1990, pp. 10, 23)

The authors note that this definition is intended to encompass 'aspects of Media Education and Drama that are undertaken by the English department'. They state that they see their definition as building on Cox's description of 'cultural analysis' by emphasising the social dimension of literacy: in a democratic society, pupils have the right to *make* and *contest* meanings as well as to understand how they are made. This definition of critical literacy informs the practical details of the schemes of work suggested in the book, and, in doing so, illustrates how the way teachers think about what English is influences their planning models and classroom practice.

Whether or not your vision for English is the same as West and Dickey's, it is vital for your practice to be similarly principled: you need to learn how your conception of what English is can inform all the decisions you make about content, lesson structure and sequence, teaching and learning objectives and assessment strategies.

All of West and Dickey's schemes of work include sections headed: starting point, exploration, reshaping, presentation and opportunities for reflection/evaluation. For example, in a unit of work called 'Introduction to media education' pupils work on a photographic project. Among other things, the pupils are asked to:

- start by discussing the statement: 'The camera never lies . . .' and by creating a display about this idea
- explore a range of magazine photographs in a sequence of work which draws attention to issues of authorship, intention, technique and representation
- 'reshape' a collection of photographs of their school which they take themselves into sets of six frame sequences, some negative, some positive, some balanced
- present a selection of the photographs to an audience either within the class or outside it
- reflect on the presentations in oral and written responses which may cover issues such as: the way the project has affected their view of the school; their understanding of the relationship between selectivity and representation.

(Selected and adapted from West and Dickey, 1990, pp. 151–152)

This unit of work shows how pupils who are studying the ways in which texts (here, primarily visual texts) are created can extend their learning in important ways by participating in the processes by which similar texts are shaped and reshaped. Above all, pupils following this unit of work will learn about the power of makers of texts to make meaning consciously, deliberately and persuasively, and to contest meanings constructed by other makers of texts.

In ‘Critical social literacy for the classroom: an approach using conventional texts across the curriculum’ (Lankshear *et al.*, 1997), Colin Lankshear sets out the fundamental questions about texts with which critical literacy is concerned. These are as follows:

- 1 What version of events/reality is foregrounded here?
- 2 Whose version is this? From whose perspective is it constructed?
- 3 What (possible) versions are excluded?
- 4 Whose/what interests are served by this representation?
- 5 By what means – lexical, syntactic, etc. – does this text construct its reality?
- 6 How does the text position the reader? What assumptions about readers are reflected in the text? What beliefs, assumptions, expectations (ideological baggage) do readers have to entertain in order to make meaning from the text?

(Lankshear *et al.*, 1997, p. 52)

Lankshear’s list helps us to understand how the bridge between the theory and practice of critical literacy can be constructed through the adoption of a consistent approach to textual analysis.

Language in the National Curriculum (LINC)’s functional model of language

While learning about and through textual construction is at the heart of the model of critical literacy proposed by West and Dickey, their definition of English begins by identifying ‘the processes of language’ as its primary concern. The unpublished materials produced by the Language in the National Curriculum (LINC) project offered a model of language which could provide a coherent rationale for the English curriculum, and which complements West and Dickey’s work through its comparable emphasis on meaning-making. The authors of the materials see their work as an attempt to form a synthesis of the language theories of Britton and Halliday. Britton’s importance is that his work, centred in language in education, ‘clearly demonstrated the centrality of context, purpose and audience in language use [and is] grounded in fundamental consideration of the relationship between language and thought’. Halliday’s work complemented this by offering ‘functional theories of language [which] placed meaning at the centre’ (LINC, 1992, p. 2). The authors define the theories of language implicit in the materials as follows:

- 1 As humans we use language primarily for social reasons, and for a multiplicity of purposes.
- 2 Language is dynamic. It varies from one context to another and from one set of users to another. Language also changes over time.
- 3 Language embodies social and cultural values and also carries meanings related to each user's unique identity.
- 4 Language reveals and conceals much about human relationships. There are intimate connections, for example, between language and social power, language and culture, and language and gender.
- 5 Language is a system and is systematically organised.
- 6 Meanings created in and through language can constrain us as well as liberate us. Language users must constantly negotiate and renegotiate meanings.

(LINC, 1992, pp. 1–2)

The practical implications of the LINC view of language for teaching are best indicated in *Knowledge about Language and the Curriculum: The LINC Reader* (Carter, 1990). In particular, George Keith, in Chapter 4, outlines a scheme of work for Key Stage 3 which any English department could usefully consider using as the basis of a coherent and systematic approach to language teaching. The integrity of the scheme of work derives from the centrality accorded to work on language and society and the investigation of talk. The following practical suggestions for exploring this topic demonstrate how the LINC theories of language recorded above can be translated into schemes of work:

- using questionnaires and interviews to find out information about people's attitudes, beliefs, opinions: *vox populi* – getting people talking (will involve reflection on method of enquiry as well as on content of data)
- 'they don't speak our language' – enquiries into occupational dialects
- jargon; officialese; slang; codes; accents; Received Pronunciation; talking 'posh'; talking 'dead common'; regional stereotypes and foreign accent; stereotypes – use BBC tapes, *English with an Accent, English Dialects*
- 'the language of situations' (pragmatics) – having an argument; being questioned or interviewed; threatening, bullying; embarrassing situations
- euphemisms and taboo subjects in conversation
- ways people talk to each other (gender, age, social class, social power)
- the speech of young children as a source of knowledge about language.

(Carter, 1990, pp. 90–91)

An English teacher or English department could base a coherent approach to the teaching of English on the principles of critical literacy, the theory of language in LINC, or indeed, since they focus to different extents on texts and language, but share similar positions on the processes of meaning-making, on the complementary implications of both. The LINC project and its materials are discussed further in Chapter 2.

Now complete Task 1.2.

Task 1.2 **VIEWS OF ENGLISH IN THE CLASSROOM**

Observe three English lessons at your placement school with the intention of determining what view of English is being communicated to pupils or constructed by them. Make notes on matters such as: the choice of material; statements made by the teacher about the purpose of the work; the kinds of questions the teacher asks; the sequence of activities pupils engage in. You may find evidence of more than one view of English in a single lesson, or that one teacher teaches lessons that seem to offer very different views of English on the same day. Discuss your findings with the teachers and/or your fellow student teachers.

THE NATIONAL CURRICULUM: ENGLISH (2007)

Since the publication of the Cox Report (1989) there has been a proliferation of official documents setting out to define the curriculum for English. These documents have explicitly or implicitly promoted the different views of English identified by Cox to different extents, but, disappointingly, have frequently failed to provide any kind of substantial justification for the positions taken.

As you work towards redefining your own view of English, it will be helpful to apply the principles of critical literacy to your reading of these documents. Clearly, a document with an explicit rationale invites the reader to consider Lankshear's (1997) key critical literacy questions, but no official curriculum document concerning English has provided as comprehensive a rationale as the fourteen chapters of the Cox Report since its publication. However, it is possible to engage with Lankshear's questions using a range of strategies, including searching documents for references to previous versions of the positions they take.

For example, in *English in the National Curriculum* (Department for Education (DFE), 1995), two pages of general requirements offer the closest thing to a rationale, and this short statement is more concerned with stressing the importance of standard English than justifying the position taken in relation to the whole English curriculum. Moreover, this curriculum statement can be shown to be a heavily redrafted revision of earlier documents, in which meaning has been

distorted as the result of unacknowledged battles between various interest groups to control the definition of the curriculum.

There is only scope in this chapter to illustrate this point with one small example, so a statement about a particularly controversial issue, the place of standard English in the curriculum, has been chosen. According to *English in the National Curriculum*:

The richness of dialects and other languages can make an important contribution to pupils' knowledge and understanding of standard English.
(DFE, 1995, p. 2, para. 2)

The first thing to notice about this sentence is that it is ungrammatical. It needs to be prefaced by 'Learning about' or 'Experience of' to make sense. Second, the sentence makes the nonsensical and linguistically imperialistic claim that the main purpose and value of learning about other forms of language is to inform an understanding of standard English. We can expose the battle for control of the curriculum that was taking place by finding the equivalent sentence in *English in the National Curriculum: Draft Proposals, May 1994*, the consultation document produced as a first draft of the 1995 Orders:

The richness of other languages and dialects can make an important contribution to pupils' knowledge and understanding of language.
(School Curriculum and Assessment Authority (SCAA), 1994, p. 1, para. 4)

This sentence has nothing to do with standard English, and makes a much more logical statement about the relationship between the study of examples of kinds of language and the development of an understanding of language principles.

While both *The National Curriculum for England: English* (Department for Education and Skills (DfEE)/Qualifications and Curriculum Authority (QCA), 1999b) and *The National Curriculum: English* (QCA, 2007a) pay lipservice towards offering a rationale for the subject under the heading 'The importance of English', it is disappointing that these lack substance. Traces of the debates in Cox can be detected, but in a watered-down and neutralised form, so that the tensions among different views have been dissolved in an apparently seamless compromise, the origins of which cannot be determined, at least without applying the techniques of critical literacy to reading them.

Although it is easy to recognise a rearticulation of the Cox compromise position in this statement, this is not to say that the debate has stood still since 1990. One key development has been the incorporation of the language of literacy in the official discourse about English. For example, the National Literacy Strategy (NLS) *Framework for Teaching English: Years 7, 8 and 9* (Department for Education and Employment (DfEE), 2001) had a section entitled 'Rationale' including a statement about literacy:

■ **Table 1.1** Curriculum (2007) views of English

Curriculum 2007 statement	View of English suggested
English is vital for communicating with others in school	Cross-curricular view
– and in the wider world	Adult-needs view
– and is fundamental to learning in all curriculum subjects.	Cross-curricular view
In studying English, students develop skills in speaking, listening, reading and writing that they will need to participate in society and employment.	Adult-needs view – with a hint that this involves the National Curriculum’s general aim of creating ‘responsible citizens who make a positive contribution to society’
Students learn to express themselves creatively and imaginatively and to communicate with others confidently and effectively.	Personal growth view
Literature in English is rich and influential.	Cultural heritage view . . . [although ‘Literature in English’ is broader than ‘English Literature’]
It reflects the experiences of people from many countries and times and contributes to our sense of cultural identity.	The modification is suggestive of the post-colonial globalisation of English, but it is noteworthy that cultural identities are not referenced in the plural as a cultural analysis perspective might suggest
Students learn to become enthusiastic and critical readers of stories, poetry and drama	This could suggest either the cultural heritage or cultural analysis view of reading
– as well as non-fiction and media texts	but the inclusion of non-fiction indicates value being placed on a wide range of material in the cultural analysis tradition
– gaining access to the pleasure and world of knowledge that reading offers.	however, the reference to ‘pleasure’ is perhaps more suggestive of personal growth
Looking at the patterns, structure, origins and conventions of English helps students understand how language works.	There is little sense here of placing <i>meaning</i> at the centre of a theory of language (as in LINC)
Using this understanding, students can choose and adapt what they say and write in different situations	and although there is a hint here of the empowerment promoted by critical literacy
– as well as appreciate and interpret the choices made by other writers and speakers.	the term ‘appreciate’ carries connotations which link this sentence back to depoliticised modes of analysis and towards a cultural heritage view

The notion of literacy embedded in the objectives is much more than simply the acquisition of ‘basic skills’ which is sometimes implied by the word: it encompasses the ability to recognise, understand and manipulate the conventions of language, and develop pupils’ ability to use language imaginatively and flexibly. The Framework also encompasses speaking and listening to support English teachers in planning to meet the full demands of the National Curriculum, and to tie in the development of oral skills with parallel demands in written text.

(DfEE, 2001, pp. 9–10)

What is striking here includes:

- the clear statement that literacy goes beyond the ‘basic skills’ which may meet a narrow definition of adult needs, but the lack of clarity about what this additional value of literacy is
- the hint of pupil ownership of language, which might be linked to a view of English based in critical literacy, in the suggestion that pupils should learn to ‘manipulate’ language and use it ‘flexibly’
- the hint of a recognition of personal growth in the word ‘imaginatively’ – but the lack of any sense of a deep understanding of the connections between speaking and listening, reading and writing in the curiously bolted-on sentence about speaking and listening (it is also interesting that the term ‘oracy’, which has given speaking and listening more weight in recent years has not been used)
- the distant hint of the LINC project’s view of language in the recognition of pupils’ needs to recognise and understand the conventions of language as a means of informing their use of them
- the absence of any sign of the cultural heritage or cultural analysis views of English: no attempt has been made to suggest how the NLS project’s vision of literacy informs decisions about what will be read and why. (However, the NLS objectives for reading are more in tune with cultural analysis than cultural heritage.)

The question ‘Which English?’ increasingly involves further questions including: ‘English and/or literacy?’ and ‘Which literacy (or literacies)?’ The NLS emphasis on a cross-curricular and adult-needs view of literacy has prioritised these components of the Cox compromise.

Moreover, it is possible to detect in the provision in *The National Curriculum: English* (QCA, 2007a) details which strengthen the position of approaches to reading in harmony with critical literacy and approaches to language study in sympathy with LINC partly as a result of a much enriched interpretation of cross-curricular practice, including the cross-referencing of citizenship to English, and which mark a resurgence of enthusiasm for the personal growth view of English under the banners of creativity and enjoyment.

Each new official curriculum document shifts the balance among the components of the Cox compromise. The implications of this situation for you as a student teacher are serious. You need to define a rationale for your teaching, however provisionally, in order to set the learning objectives of any lesson. It will be helpful for you to discover where the tutors responsible for your ITE course and the teachers in your placement schools stand in relation to the various debates which have been identified above. Some of the questions you should ask tutors, heads of English departments and mentors include the following:

- Does your English teaching aim to reflect the complexity of the debates about what English and literacy are, or to reflect a particular view of what English and/or literacy are?
- How are your aims interpreted at the practical levels of planning, teaching, assessment and evaluation?
- Do you expect me to teach as if I share your aims in my teaching?
- How do you reconcile your aims with the demands of national assessment requirements such as those of the Standard Assessment Tasks (SATs) and the learning objectives in GCSE and A level specifications?
- In what ways does the National Curriculum inform your practice and how should it influence mine?
- In what other official curriculum documents are there statements which strongly influence your work?
- How as a student teacher can I experiment to begin to formulate and implement my own views of English?

Before continuing complete Task 1.3.

Task 1.3 **EXPLORING ENGLISH DEBATES IN OFFICIAL DOCUMENTS**

Identify a language issue, such as multilingualism, drafting, dialect, discourse structure, grammar, literary English, language variety, spoken standard English. Either on your own or in a group of student teachers, find and compare statements about this issue in *English for Ages 5–16* (DES, 1989); *Language in the National Curriculum: Materials for Professional Development* (DES, 1992), *English in the National Curriculum* (DfEE, 1995), *The National Curriculum for England: English* (DfEE/QCA, 1999b), the *NLS Framework for Teaching English: Years 7, 8 and 9* (QCA, 2001), *QCA National GCSE Criteria for English and English Literature* (QCA, 2001). What similarities and differences, emphases and omissions do you notice in the documents? Where does *The National Curriculum for England: English* stand on this issue in relation to ongoing debates about language represented in the documents collectively?

FUTURES

So far, this chapter has asked you to consider ideas about English which are derived from your own educational experience, from recently formulated but established views of the subject, and from debates which have contributed to the introduction and revision of the National Curriculum. The last part of the chapter focuses on some developments that are currently transforming teachers' perceptions of what school curriculum English is or can be. Three central threads in these developments concern: ideas about the importance of genre and rhetoric; the impact of new technologies on speaking, reading and writing, and the relationships between them; and the regionalisation and globalisation of English.

Postmodern textuality: genre and rhetoric

One way in which the 'personal growth' and 'cultural analysis' views of English may form a new synthesis is through an adjustment of the ideas about the self which are associated with the former, in the light of ideas about genre and rhetoric which are associated with the latter. The discussion of 'critical literacy' earlier in this chapter drew attention to the value of examining the ways in which meanings are constructed in texts. Pupils who are to be politically empowered by the English curriculum need to understand both how different genres work and how to select and adapt the genre which is most appropriate to their purpose when they seek to use spoken or written texts to exert influence on society. This understanding must be based partly on consideration of the conventions used in different genres. Some of these conventions are major and structural, but others operate at the level of syntax and vocabulary. For example, science fiction often translates familiar social and ethical problems to unfamiliar narrative contexts, but also makes use of specialised vocabulary to define the technological capabilities of its characters.

The art of rhetoric was concerned historically with using language to exert influence, or to persuade, and in particular with the careful selection of figures of speech, the arrangement of language features in a spoken or written text, and with oratorical delivery. It offers us insights into the constructedness of texts at the level of language detail, and promotes the view that effective oral communication is founded on technique rather than on personality traits. Thinking about rhetoric and genre together can help us to see that the composition of a text in a particular genre and using particular rhetorical devices has something of the nature of a scientific experiment about it, since it involves throwing one of a number of available frameworks over reality. It may even suggest that meaning exists only in the constructs of different generic and rhetorical procedures. Another way of putting this is to say that rhetoric and genre provide analogies of the kind of real or imaginary theatrical masks which actors use to establish character and to make the communication of dramatic meaning possible.

This view of textual construction has something in common with postmodern views of the fragmentation and constructedness of the self, which in some versions

would suggest that the self is identifiable and definable only in terms of the language or conventions through which it is expressed at particular times. Personal growth may then be about the taking on of new selves *through* the taking on of new rhetorical and generic conventions. Teaching in a way which draws attention to rhetoric and genre may then make an important contribution to the personal growth of those who experience it. In practical terms this may mean placing greater emphasis on allowing pupils to experiment with the conventions of genres, by providing them with opportunities for parody, to transpose texts from one genre to another, and to create new genres or texts which, like a considerable number of postmodern ‘literary’ texts, make use of a number of different genres.

Literacies and new technologies

New technologies are having an accelerating impact on our understanding of what it is to be literate, and how literacy is achieved. As noted above, *The National Curriculum for England: English* (QCA, 2007a) includes the statement that ‘In English pupils develop skills in speaking, listening, reading and writing’. It is widely recognised that a fifth term, ‘viewing’, needs to be inserted into this list of processes, to reflect the media literacy which plays such an important role in pupils’ lives and their language development. In addition, we must now also acknowledge the relevance to language development of the Internet, CD-ROMs, DVDs, multimedia texts, e-mail, texting, podcasts, wikis and blogs, and that these technologies challenge the ways in which we understand both the individual processes of reading, writing, speaking, listening and viewing and the increasingly interactive relationships between them.

For example, reading digital text, especially web pages with hyperlinks, draws attention to the multidimensionality of reading, which has never been so apparent before. We know that we are not obliged just to read in a sequential way across and down a two-dimensional page, but nor are we limited to exploring the two-dimensional architecture of that page as we do when, for example, we look at a footnote. Reading a website is more like playing three-dimensional chess: one move through a hyperlink can completely redirect our attention, and even if we do choose to return to the previous page, it may be with an entirely new perspective on its content. This experience modifies our understanding of what reading is. Some other experiences of using the Internet challenge our conceptions of the boundaries between the different language processes. For example, chat rooms on which ephemeral comments about a topic can be recorded and responded to, and which are periodically cleared by whoever maintains the site, are redefining the boundaries between speech and writing.

New technologies can also cause us to rethink our positions in relation to the established views of English discussed earlier in this chapter. For example, the Internet may affect the extent to which we tend towards ‘cultural heritage’ or ‘cultural analysis’ views. It is making available a wide range of texts which it was

previously difficult to access. A substantial number of pre-twentieth-century literary texts by women that are out of print are available on the Internet. This makes it much easier than before to demonstrate that the male white literary canon promoted in the ‘cultural heritage’ view of English is a construct. For some time, word processing has made texts available to readers in many different states and drafts in a way that shows us that meanings are not fixed.

The brief discussion of the drafting of the 1995 *National Curriculum* above illustrates how access to such drafts can affect our understanding of the material with which we are presented, and allow us to recognise how the possibility of shifting meaning in particular directions is related to power. The easy links between web pages and sites make readers very aware of the intertextual context of texts, and draw attention to the ways in which many apparently coherent and complete texts both contain gaps and draw, in different ways, on the work of a multiplicity of authors. Indeed, readers using the Internet have to learn to recognise and accommodate the fact that what they experience as a single reading event consists of texts produced by many different authors. These processes promote modes of reading that are linked with the ‘cultural analysis’ view of English.

Regionalisation and globalisation

While all versions of the National Curriculum for English have maintained the importance of standard English, students of language are gaining more access to other systematic, rule-governed and dynamic versions of English than has ever been available before. Academic studies have long drawn attention to differences such as those between American standard English and English standard English to explode the myth that there is one standard English which should be developed and used for global communication, and they have also demonstrated the systematic, rule-governed character of all dialects. However, in the past twenty years, recognition of the value of regional and international varieties of English in the media, in film and in literature has reoriented the way many readers of visual and printed texts perceive their relationship to speakers and writers who use dialects other than those with which they are most familiar. We place more value on the global diversity of Englishes than on the dominance of one English, and recognise that the high status accorded to particular versions of English has been culturally determined.

In this context, one important word-level shift in recent versions of the National Curriculum is that the category of texts previously described as ‘texts from other cultures’ has now been properly retitled ‘Texts from different cultures and traditions’ (QCA, 2007b). However, the statement that ‘The study of English should include . . . the significance of standard English as the main language of public communication nationally and globally’ (QCA, 2007b) suggests there is still some distance to travel before it is acknowledged that a rich perception of the language heritage of English may be that our own version of English, whatever

that may be, exists as one variety of a language which twenty-first-century communications technology makes globally available alongside many others.

Now complete Task 1.4.

Task 1.4 **THE TEXTUAL REPRESENTATION OF THE DIVERSITY OF ENGLISH**

What all three sections of the preceding discussion of 'futures' for English have in common is a sense of a need to develop approaches to teaching which promote and celebrate diversity and flexibility in language use, a moving in and out of and between genres, language modes, texts and/or cultural perspectives. Find a literary or non-literary text or group of texts in which the writer or producer encourages the reader or viewer to experience shifts in meaning or a multiplicity of meanings, and write a commentary in which you either describe your response to the material or suggest ways in which you could use it in the classroom.

SUMMARY AND KEY POINTS

The claims that can be made for the possible effect of centring English teaching on the developments discussed in the final part of this chapter may be large or small. There is no doubt that developments in each area are giving teachers new insights into literacy and into the ways in which language works. However, it is important to remain cautious about the extent to which any of these developments will transform the educational experience or lives of pupils. Centring the writing curriculum on genre and rhetoric will not in itself give pupils access to the audiences they need to begin to influence society; battles are currently taking place to achieve structural control of the Internet which may limit the access to it of many less privileged groups in global culture; there are questions to ask about the implications of the domination of global language culture by particular Englishes and by Englishes collectively.

Many of the formulations of English discussed in this chapter may be interpreted as serving the interests of particular privileged groups rather than as genuinely offering pupils the empowerment which can be stated as at least one justification for even those versions of English which may now strike us as most reactionary. As you begin your development as an English teacher, one question which you should keep firmly at the centre of your thinking, despite the temptation to abandon it which may result from your having to address more immediate issues, concerns your pupils more than English. What futures do you imagine for them, and how can your English teaching contribute to their development towards those futures?

FURTHER READING



Kress, G. (1995) *Writing the Future: English and the Making of a Culture of Innovation*, Sheffield, NATE.

Gunther Kress challenges us to develop a curriculum for English to meet the needs of the social individual in the twenty-first century.



Davison, J. and Moss, J. (2000) *Issues in English Teaching*, London: Routledge.

This collection of essays by various authors invites further exploration of many of the issues raised in this chapter and elsewhere in this book.



Goodman, S. and Graddol, D. (1997) *Redesigning English: New Texts, New Identities*, London: Routledge.

Mercer, N. and Swann, J. (1977) *Learning English: Development and Diversity*, London: Routledge.

Both consider respectively what kind of language English is becoming globally, and the issues involved in teaching English.

Searle, C. (1998) *None But our Words: Critical Literacy in Classroom and Community*, Buckingham: Open University Press.

This book explores the challenges one teacher faced when promoting a radical and principled version of critical literacy in his teaching.

Important discussions of the current directions of English teaching also may be found in these journal articles: *English in Education* (2006) 40 (1), a volume of the journal devoted to 'English: What for?' and *English in Education* (2000) 34 (1), which is a special edition on 'English in the New Millennium'. See also 'Beliefs about English', *English in Education* (1995) 29 (3), by Robin Peel and Sandra Hargreaves, and a collection of short articles by various authors grouped under the heading 'The future of English' (1996) in the *English and Media Magazine*, 34, pp. 4–20.



BATTLES FOR ENGLISH

Jon Davison

English is a subject suitable for women and the second- and third-rate men who are to become schoolmasters.

(Professor Sanday, 1893)

INTRODUCTION

Because of the way in which English literature is often presented as a body of historical texts, there is a notion that English as a subject spreads back into the mists of time. English as a recognisable school subject has existed only since the beginning of the twentieth century and the category of English literature, as we know it, is little more than a hundred years old (Gossman, 1981, p. 341). The Oxford School of English was not established until 1894 in the face of strong opposition from the Classicists, as the quotation that opens this chapter indicates (Palmer, 1965, pp. 104–117). Nevertheless, within the last century the centrality of English to the education of children was recognised and the subject now exists as part of the ‘core’ of the National Curriculum. However, the progress from new to established subject was not a smooth journey and, at times, the conflicting beliefs about the nature and purpose of English caused fierce debate, not least during the late 1980s when there were two national reports on the teaching of English: Kingman (1989) and Cox (1989). The National Curriculum Order for English, produced in 1990, was revised in 1993, 1994, 1999 and 2007. This chapter explores the roots of the views about English teaching that underpinned the recent debates.

Before continuing complete Task 2.1.

Task 2:1 WHY ENGLISH?

Before you read any further, answer this question:

‘Why should it be mandatory for every child in this country to study English in school as part of a core of the National Curriculum?’

Either by yourself or with a partner, brainstorm all the reasons you would give for studying English. Then list your reasons in order of importance. If possible discuss them with another student teacher/pair and be prepared to justify your list and the relative importance of your reasons. Then as you read this chapter, look for the connections between your reasons and the reasons others have given during the last one hundred years.

OBJECTIVES

By the end of this chapter you should:

- have some knowledge of the key reports that determined the shape of English as a subject
- be aware of philosophies and attitudes to culture and social class that underpinned the establishment of English on the curriculum
- understand the importance to the subject that has been placed upon the literary ‘canon’
- be aware of the reasons why notions of ‘correctness’ have been seen as central to English
- understand that different and conflicting paradigms of English have influenced the National Curriculum for English.

THE NINETEENTH CENTURY

Before the turn of the last century, English did not exist as a separate school subject (Ball, 1985, p. 53). It was not until 1904 that the Board of Education (BoE) *Regulations* required all elementary and secondary schools to offer courses in English language and literature. The reasons for the subject’s inclusion in the curriculum of state schools were not necessarily ones that teachers today might deem educational. Indeed, some commentators (e.g. Eagleton, 1983, p. 23ff.) believe that the need for state education and the importance of English was

‘advocated in a hard-headed way as a means of social control’ (Gossman, 1981, p. 82). There is not space in a chapter of this length to detail fully the growth of the subject; however, the main strands of development are worth exploration as many of the earlier beliefs and opinions about the subject can be found to underpin much of what happens in the name of English today. Although the Cox Report notes that ‘Views about English teaching have changed in the last twenty years and will continue to do so’ (Department of Education and Science (DES), 1989, para. 2.4), it is possible to trace the differing views of English teaching back to the origins of state education in England.

With the growth of Victorian technology there was a need for a workforce trained ‘in terms of future adult work’: a workforce comprising adults who could read simple instructions; understand verbal commands; give and receive information and who exhibited ‘habits of regularity, “self discipline”, obedience and trained effort’ (Williams, 1961, p. 62). Broadly, this utilitarian approach to education was dealt with in terms of ‘reading’ and ‘writing’ lessons. Later, the Board of Education’s *Elementary Code* averred that teachers should give pupils:

some power over language as an instrument of thought and expression, and while making them conscious of the limitations of their own knowledge, to develop in them [such] a taste for good reading and thoughtful study . . . to implant in the children habits of industry, self control and courageous perseverance in the face of difficulties.

(BoE, 1904, p. viii)

For Matthew Arnold, poet and Her Majesty’s Inspector (HMI), writing in 1871, English literature was ‘the greatest power available in education’. Arnold was much influenced in his thinking by Wordsworth. As a child he spent holidays in the cottage neighbouring the poet’s own cottage and, as he grew up, he developed a belief in the power of poetry to act as ‘an excellent social cement’ (Eagleton, 1983, p. 23). In the Preface to his *Lyrical Ballads* (1800), Wordsworth argues:

Poetry is the first and last of all knowledge – it is as immortal as the heart of man . . . The Poet binds together by passion and knowledge the vast empire of human society, as it is spread over the whole earth, and over all time.

Elsewhere, in *A Defense of Poetry* (1840) Shelley regards poetry as ‘something divine’, because ‘it is not like reasoning . . . It is as it were the interpretation of a diviner nature through our own.’ To inhabit the realm of literature is to somehow transcend the quotidian; to be at one with a diviner nature; to be at one with the ‘vast empire of human society’. That its nature could not be debated, rather its truths could only be ‘felt’ or ‘experienced’ is significant, because this view gave rise to the development of poetry ‘appreciation’ rather than ‘criticism’ in the school curriculum for much of the first half of the twentieth century. As Palmer (1965,

p. 39) puts it: ‘The main emphasis in the moral evangelical approach to literature is upon reading, upon the value of making contact with the great imaginations of the past.’

ENGLISH AND THE BOARD OF EDUCATION

The present is an age of educational reform. The methods of teaching most of the subjects in the curriculum have undergone considerable changes and been vastly improved, during the last decade.

(Roberts and Barter, 1908, p. 1)

Good taste vs. slang

The reader might be forgiven for thinking that this quotation from *The Teaching of English* had been written in the 1990s. However, the first twenty years of the twentieth century saw an outpouring of publications from the Board of Education that attempted to define and structure the curriculum in elementary and secondary schools. The Board of Education’s *Circular 753* (1910) was instrumental in establishing the nature of English as it came to be in school. It shows clearly the underlying philosophies mentioned earlier:

instruction in English in the secondary school aims at training the mind to appreciate English Literature and at cultivating the power of using the English Language in speech and writing . . . Literature supplies the enlarged vocabulary which is the mechanism of enlarged thought, and for want of which people fall helplessly back on slang, the base coin of the language. Pure English is not merely an accomplishment, but an index to and a formative influence over character.

(BoE, 1910, para. 2)

Clearly, the approach is a high cultural, pure-English-as-civilising-agent approach advocated in the previous century by Matthew Arnold. The *Circular* envisages its own literary canon: a body of great literary works to which pupils need to be introduced. Pupils ‘should be taught to understand, not to criticise or judge’ the great works (ibid., para. 36). Texts recommended include *Hiawatha*, *Ancient Mariner*, *Robinson Crusoe*, *Stories of Heroes*, *Patriotic Songs*, *Gulliver’s Travels*, and the poetic works of Milton, Gray, Coleridge, Tennyson and Wordsworth. There is an obvious lack of Dickens, or any other novelist, who might venture into the realms of social realism; but stories of courage distanced in the realms of Romanticism were quite acceptable. Maybin and Mercer (1996, p. 236) reminds us that canonical texts have always been important not only because they are regarded as the backbone of English literature, but also in relation to the definition

of standard English. In compiling his English dictionary, Samuel Johnson based it upon the books he regarded as illustrating ‘authoritative uses and meanings in the language’. Similarly, histories of English languages in the nineteenth century focused upon the written works that were believed to be most important rather than the spoken word. The importance of literature in relation to its ‘divine’ nature, in relation to notions of correctness and standard English, and the subordinate status of the spoken word, fundamentally determined the nature of English in school throughout the twentieth century.

The unsuitability of novels

Startlingly perhaps for teachers today, the *Circular* has this to say: ‘Novels, indeed, though occasionally points for discussion, are rarely suitable for reading in school’ (para. 34) and ‘Boys and girls will read of their own accord many books – chiefly fiction. These . . . are only of transitory interest, and involve little or no mental effort’ (para. 17). How different from the current National Curriculum: ‘During Key Stages 3 and 4 pupils read a wide range of texts independently, both for pleasure and for study. They become enthusiastic, discriminating and responsive readers, understanding layers of meaning, and appreciating what they read on a critical level’ (Department for Education (DfE)/Qualifications and Curriculum Authority (QCA), 1999b, p. 34).

Part of the explanation for the *Circular*’s antipathy to novels lies in the growth of mass production. For at least twenty years, novels had been widely and cheaply available. A further explanation of this hostility to popular culture lies in the view of high culture that underpins *Circular 753*: ‘the real teachers of Literature are the great writers themselves. . . the greater the work, the more it speaks for itself’ (BoE, 1910. para. 21). Such an attitude to the difference between literary language and the spoken language of working-class children and the negative effects of popular culture is also in evidence in the Newbolt Report:

The great difficulty of teachers in elementary schools in many districts is that they have to fight against evil habits of speech contracted in home and street. The teacher’s struggle is thus not with ignorance but with a perverted power.

(BoE, 1921, para. 59)

The document displays a clear attitude to children from the working class, who in their culture of ‘home and street’ are believed to threaten established norms, not through ignorance but by virtue of a ‘perverted power’. Part of this power was no doubt located within developing popular culture. Therefore, the best thing an English teacher can do for a pupil is ‘to keep him from the danger of the catchword and everyday claptrap’ (BoE, 1921, para. 81); ‘to teach all pupils who either speak a definite dialect or whose speech is disfigured by vulgarisms, to speak Standard

English' (para. 67) – there is no acknowledgement that standard English is, in itself, a dialect.

Now complete Task 2.2.

Task 2.2 CORRECTNESS AND CHARACTER

Look back over this chapter so far. Examine the language of the educational policy makers. Alone, or with a partner, answer the following questions:

- 1 What recurring connotations do you notice in the language (for example the adjectives) used to describe the working class and children's spoken language? What attitudes does such language display?
- 2 How important do you believe standard English is in written work?
- 3 How important do you believe standard English is in speaking?
- 4 Can great literature be inspirational and an influence over the formation of character?
- 5 Can/should English teaching be used as a form of *social engineering*?
- 6 How do the reasons given in these early documents for the importance of studying English compare with your reasons produced in Task 2.1?

THE NEWBOLT REPORT

The most formidable institution we had to fight in Germany was not the arsenals of the Krupps or the yards in which they turned out submarines, but the schools of Germany . . . An educated man is a better worker, a more formidable warrior, and a better citizen.

(Lloyd George, 1918)

Play up! and play the game!

It is significant that the first major evaluation of education after World War I was carried out into *The Teaching of English in England* (BoE, 1921) by what came to be known as the Newbolt Committee. The constitution of the Committee bears analysis, for its composition undoubtedly shaped the approach to English that underpinned not only the Report, but also the teaching of English for the following thirty years. Sir Henry Newbolt chaired the Committee. Oxford educated and Professor of Poetry from 1911 to 1921, Newbolt is, perhaps, now best remembered for his poem *Vitae Lampada*, which details the virtues of self-sacrifice for one's country and contains the refrain: 'Play up! play up! and play the game!' Other Oxford men on the Committee were John Bailey, F. S. Boas and Professor C. H. Firth, while from Cambridge came Sir Arthur Quiller-Couch and John

Dover Wilson (critic and HMI). Other notable members included Professor Caroline Spurgeon, best known for her exhaustive work on Shakespeare's imagery, J. H. Fowler of *English Usage* fame and George Sampson, author of *English for the English*. With such luminaries on a committee of fourteen members, it is not surprising that notions of correctness, cultural heritage and a belief in the humanising nature of literature should hold sway.

The Committee discovered that, in schools, 'English was often regarded as being inferior in importance, hardly worthy of any substantial place in the curriculum' (para. 6); while in boys' schools the study of English was 'almost entirely neglected' (para. 106). More worrying to the Committee was the attitude of the working class (para. 233):

especially those belonging to organised labour movements, [who] were antagonistic to, and contemptuous of literature . . . a subject to be despised by really virile men . . . to be classed by a large number of thinking working men with antimacassars, fish-knives and other unintelligible and futile trivialities of 'middle-class culture' and 'to side-track the working movement'.

Although the Report is lengthy (393 pages) it is 'seldom positive in its proposals' (Palmer, 1965, p. 82). Like all reports produced by a committee it is, on occasion, contradictory.

English is asserted to be the 'basis of school life' (para. 61) and the Report coins a phrase which still has currency: 'every teacher is a teacher of English, because every teacher is a teacher in English' (para. 64). However, in a contradictory paragraph it notes that good English teaching 'demands skill and resource, [and] is too often thought a task which any teacher can perform' (para. 116).

Changing methodologies

Although the Newbolt Report's central philosophy mirrors earlier Board of Education publications, its approach to methodology is different. The Report is critical of the approaches advocated in *Circular 753*. It deplores that there was often 'Too much emphasis on grammar and punctuation, spelling' (para. 79). Paragraph 81 lists eleven 'positive methods' for the improvement of English lessons. While most are fairly standard and had been proposed earlier – 'listening'; 'using the dictionary'; 'summarising' – three recommendations appear surprising:

- (g) proposals from the children about the choice of subjects; class discussions, dramatic work
- (h) preparation in advance of the subject matter of composition . . .
- (k) free and friendly criticism by the scholars of each other's work.

All agree in emphasising the value of oral exercises.

(BoE, 1921, para. 81)

Such methodology would not seem out of place in an English department today. However, in the 1920s it is obvious that factors such as class size would have militated against the adoption of these recommendations, in the same way it did against the Report's belief in the value of discussion between small 'groups of children' (para. 74). It is clear that within its short existence as a curriculum subject, what we now believe to be 'traditional' methods were the backbone of English teaching, while the more progressive recommendations would not be adopted for approximately fifty years.

THE 1930s

For the authors of the Spens Report (1938), hope lay in the great tradition and the values and higher moral code espoused by the great writers: 'it involves the submission of the pupil to the influences of the great tradition; it is his endeavour to learn to do fine things in a fine way' (BoE, 1938, p. 161). The study of literature was believed to exercise 'a wide influence upon the life and outlook of the adolescent, more general and long lasting in its effects than that normally exercised by any other subject in the curriculum' (p. 218). Teachers 'may yet succeed in making the normal citizen of this country conscious and proud of his unequalled literary heritage' (p. 228). Here again we are presented with a view of culture as complete: a legacy, an heirloom, which, having been cherished, is to be handed down to the next generation. Presumably, any citizen not 'conscious and proud of his unequalled literary heritage' is perforce 'abnormal'.

More worrying for some was the standard of spoken English, which was seen (or heard?) as 'slovenly, ungrammatical, and often incomprehensible to a stranger' (p. 220), but which the 'common habit of English teaching' (p. 222) would cure. The textbook *Good and Bad English* (Whitten and Whittaker 1938, pp. 69–71) mirrors this attitude throughout: for example, 'NEVER – *never* – write "alright"'. It is all wrong (not alwrong), and it stamps a person who uses it as uneducated.' Similar attitudes may be found in the April 1993 draft proposals for National Curriculum *English 5–16* (Department of Education and Science (DES) and Welsh Office (WO), 1993a) in its regular restatement that, from Key Stage 1, pupils 'should speak clearly using Standard English' and 'should be taught to speak accurately, precisely, and with clear diction'. The draft proposals include a variety of 'Examples': 'We were (not was) late back from the trip'; 'We won (not winned) at cricket'; 'Pass me those (not them) books'; 'Clive and I (not me) are going to Wembley'; 'We haven't seen anybody (not nobody)' (pp. 9–23).

If high culture was to be the saviour of working-class children, the Spens Report, like earlier documents, knew where to lay the blame for their slovenly language:

Teachers everywhere are tackling this problem [debased forms of English] though they are not to be envied in their struggle against the natural

conservatism of childhood allied to the popularisation of the infectious accents of Hollywood. The pervading influences of the hoarding, the cinema, and a large section of the public press, are (in this respect as in others) subtly corrupting the taste and habits of the rising generation.

(BoE, 1938, pp. 222–223)

The burgeoning mass media, like some virulent disease ('infectious'), were portrayed as corrupting a whole generation. As in earlier documents, the language of disease, corruption and perversion links the mass media and the working class. Popular culture was seen as a threat because pupils needed no introduction to it – it was the stuff of their lives – whereas they needed to be 'brought into the presence' of great writers who would civilise them.

LEAVIS

English students in England today are 'Leavisites' whether they know it or not.

(Eagleton, 1983, p. 31)

The Great Tradition and Practical Criticism

Arguably, the major influence upon the development of teaching English literature in this country was the launch of the critical journal *Scrutiny* in 1932 and the development of the 'Cambridge School' of English. Central to Leavisite critical theory is the notion of 'close reading' or 'practical criticism' (Richards, 1929) of texts, whereby the critic deals with 'an individual's work rather than a writer's achievements as a whole' (Daiches, 1956, p. 299). Unlike the vagaries of the Romantic appreciation promoted by Arnold and his descendants, which culminated in the Board of Education promoting a love of greatness in literature without judgement, practical criticism is 'unafraid to take the text apart' (Eagleton, 1983, p. 43). For F. R. Leavis, texts would be analysed in relation to the literary standards exemplified in the canon of great literature. It is this method which has come to be at the very core of the teaching of English literature in universities and schools. However, while Leavis's methodology may have differed from Newbolt's and Arnold's, his philosophy was strikingly similar. The Leavisite canon included *inter alia* Chaucer, Shakespeare, Jonson, Bunyan, Pope, Blake, Wordsworth, Keats, Austen and George Eliot. To be included in the canon a text had to 'display particular kinds of moral, aesthetic and "English" qualities which would arm readers against the moral, aesthetic and commercial degeneration of the age' (Maybin and Mercer, 1996, p. 245). It is clear that the belief in the humanising effects of great literature, produced in some past golden age, is central to the Leavisite view.

However, the Norwood Report (BoE, 1943), *Curriculum and Examinations in Secondary Schools*, not only criticises the notion of close reading but also reaffirms the power of literature proposed by Arnold and Newbolt. Paragraph 93 of the Report argues that ‘too much attention has been paid to aspects [of great literature] which are of secondary importance and the higher values have been obscured’. It asserts that these values are ‘final and absolute: they cannot be broken down into constituent parts: they are beyond analysis and wait upon the appreciative powers of the pupil’. The paragraph concludes that the teaching of English literature is concerned with that ‘which is past analysis or explanation, and values which must be caught rather than taught’.

To sum up, in all educational documentation relating to the study of English which was produced before the Second World War, it is possible to identify a number of recurring themes. First, there is a belief that it is possible to identify a number of works from the past that stand the test of time because they exhibit certain values and qualities which are universal. Second, there is a conviction that such works have a humanising effect on the lower classes and are therefore an aid to social stability. Third, pupils should be taught to appreciate great literature, not to criticise it. Fourth, the spoken and written language of working-class children is of extremely low quality. Fifth, the exposure of pupils to ‘fine writing’ will enable them to write and speak standard English. Sixth, popular culture should be seen as a corrupting influence and an enemy to high culture.

ENGLISH TEACHING POSTWAR

If the Oxford and Cambridge Schools were instrumental in shaping the ‘English as literature’ paradigm of the subject prior to the Second World War, arguably the most influential institution postwar has been the University of London Institute of Education (formerly the London Day Training College). Foremost among those associated with the Institute who helped to shape the teaching of English in the second half of the twentieth century were Britton, Barnes, Rosen and Martin. While the Cambridge School, for the most part, addressed itself to the teaching of the subject in grammar schools, the ‘London School’ was more associated with the spread of comprehensive education in the 1950s and 1960s. The difference between London and Cambridge in Britton’s words was the difference ‘between *using* the mother tongue and *studying* it’ (Britton, 1973, p. 18). Ball (1985, p. 68) characterises the London approach as the ‘English as language’ paradigm of English teaching. Key texts that have underpinned the development of this paradigm are, among others, *Language and Learning* (Britton, 1970); *From Communication to Curriculum* (Barnes, 1976); and *Language, the Learner and the School* (Barnes *et al.*, 1975). Since the 1950s it is clear that both paradigms of English teaching have held sway, often to be found in the differing approaches of members of the same English department.

If societal influences in Victorian times and in the 1920s and 1930s may be seen in some ways to have shaped the foundations of English teaching, the same may be said of the 1960s and 1970s. These two decades saw not only massive changes technologically in the 1960s and an economic recession in the 1970s, but also radical changes in relation to state education. The Certificate of Secondary Education (CSE) English was introduced. It ran alongside General Certificate of Education (GCE) O level courses; but whereas O level English examinations comprised ‘Composition’, ‘Comprehension’, ‘Précis’ and ‘Grammar/Vocabulary exercises’, CSE was much less formal. Similarly, while O level English literature syllabuses focused, in the main, on writers drawn from the canon, CSE texts were more likely to be written by contemporary authors. Furthermore, the introduction of CSE Mode 3 examinations – set and marked by teachers in school and up to 100 per cent coursework elements – meant they were regarded as ‘soft options’ open to cheating by those who favoured the traditional ‘terminal’ O level examination. Elsewhere, the restructuring of the teaching profession, changes in teacher education, the spread of comprehensive schooling, the Raising of the School Leaving Age (RoSLA), the work of the Schools Council, all contributed to the conditions for curricular change.

However, the emergence of a language-based model of English teaching that was not necessarily focused upon ‘traditional’ notions of grammatical correctness; of a model that some characterised as being in direct opposition to the ‘traditional’ literature-based model, caused genuine tensions – not only within English departments but also in society at large. Subsequently, the publication of the *Black Papers* (1969–1977); concerns over ‘falling standards’ and ‘progressive child-centred’ education; the perceived threat to the Eleven-plus and grammar schools through comprehensive schooling, led to the establishment of another enquiry into all aspects of English teaching, chaired by Sir Alan Bullock.

A Language for Life

It is clear that the Bullock Report gathered evidence of a variety of practices in schools which were both ‘traditional’ and ‘progressive’. *A Language for Life* (DES, 1975) concludes: ‘The time has come to raise language as a high priority in the complex life of the secondary school.’ The Report condemns the study of grammar in isolation, but asserts the traditional role of the teacher when it maintains the importance of teacher intervention in pupils’ work. Both paradigms of English teaching – ‘as language’ and ‘as literature’ – are reinforced positively.

Task 2.3 (facing page) asks you to reflect on how you were taught English.

ENGLISH FROM 5 TO 16

Secretary of State Sir Keith Joseph’s speech to the North of England Education Conference on 6 January 1984 outlined the government’s intention to ‘raise

Task 2.3 **HOW WERE YOU TAUGHT ENGLISH?**

Think back to your own school days. How were you taught English? What emphasis was placed upon the study of English Literature? Which texts were studied? How were they chosen? What part did ‘appreciation’ or ‘criticism’ play? What room was there for enjoyment? Did the teaching of grammar take place? Was this done in isolation, or in relation to literature, or your own writing? What emphasis was placed upon standard English in writing and speaking? What strategies did your teachers use when correcting your work? What emphasis was placed upon discussion? Which paradigm of English do you feel characterised the way you were taught the subject? Did different teachers exemplify different models of the subject?

If possible, share your experiences with another student teacher. You might wish to discuss with your mentor, or another member of the English department in your placement school, the ways in which he or she was taught English and whether it has affected the beliefs they hold about the subject.

standards’ through a move towards the establishment of agreed criteria for subjects and their assessment, which would lay the foundations of a national curriculum. His speech was followed swiftly by a series of HMI discussion documents ‘intended as a contribution to the process of developing general agreement about curricular aims and objectives’ (HMI, 1984b, p. 54). Significantly, *The Curriculum from 5 to 16* (HMI, 1984b) was the second document in the series, the first being *English from 5 to 16* (HMI, 1984a). English as a subject was still considered of special importance to HMI and policy-makers alike.

HMI recognised that *English from 5 to 16* ‘was the most controversial publication in an HMI series’ (HMI, 1986, p. 18). The document listed a number of age-related objectives for pupil development in the areas of listening, speaking, reading, writing and ‘About language’ – nomenclature developed, perhaps, to avoid the heated ‘grammar’ debate. The document contains all the beliefs about the purposes and nature of the subject described previously: ‘Speak clearly, audibly and pleasantly, in an accent intelligible to the listener(s)’ (HMI, 1984a, p. 10). Similarly, the seeds of National Curriculum English are also being sown (p. 11):

‘Have experienced some literature and drama of high quality, not limited to the twentieth century, including Shakespeare’ and ‘Read newspapers, magazines and advertising material critically . . . apply similar judgments to entertainment in other media – theatre, cinema or video films, television and radio’.

Responses to the document were heated, and many respondents expressed themselves in ‘matters of belief, principle and practice which were close to their

hearts’ (HMI, 1986, p. 1). Responses were collated and discussed in *English from 5 to 16: The Responses to Curriculum Matters 1* (HMI, 1986). This report shows respondents to be ‘anxious or angry’ (p. 5) about the proposals in the earlier publication. Because the earlier document had been such a mixture of approaches to the subject, both ‘traditional’ and ‘progressive’, all parties felt dissatisfied (p. 7). Elsewhere, ‘There were widespread expressions of support for increased attention to the spoken word (speaking and listening)’ (p. 18). Of course, those who responded to *Curriculum Matters 1* were a self-selecting group and may in no way be truly representative of the views of English teachers as a whole. Although many respondents were groups – schools, local authorities (LAs), higher education institutions (HEIs) and representative bodies – only 913 responses were received in total.

Within the paper’s ‘Conclusions’ HMI consider (p. 19):

It may be that a concentrated and thorough public discussion of the issues is needed; perhaps even a national enquiry is required to focus opinion and guide policy formation about what should be taught about our language and what needs to be known by teachers and pupils.

Within six months a Committee of Enquiry into the Teaching of English Language had been announced.

Now complete Task 2.4.

Task 2.4 **PRINCIPLES OF ENGLISH TEACHING**

Obtain copies of *English from 5 to 16: Curriculum Matters 1* (HMI, 1984a) and *English from 5 to 16: The Responses to Curriculum Matters 1* (HMI, 1986). First, examine ‘Some Principles of English Teaching’ (pp. 13–16) in *Curriculum Matters 1*. You may wish to discuss this section of the document with another student teacher or your mentor/tutor. What reservations or questions would you wish to raise with HMI about the beliefs expressed here? Second, read ‘Matters Arising’ (pp. 10–18) in *The Responses* document. How far are your own views represented in this section? Keep any notes you make and use them in any work you undertake on National Curriculum English or which asks you to give an account of your own beliefs about the purposes of teaching English.

Secretary of State for Education Kenneth Baker announced the formation of the Kingman Committee which was to ‘recommend benchmarks for what children should know about how the language works at ages 11 and 16’ (*Independent*, 17 January 1987). He lamented the fact that schools no longer taught grammar and

that little had been put in its place. Significantly, the first of the terms of reference for the Committee was:

To recommend a model of the English language, whether spoken or written, which would: i) Serve as the basis of how teachers are trained to understand how the English language works.

(DES, 1988a, p. 73)

This statement signalled the government's intention to control teacher education more tightly, particularly in the area of English. *The Report of the Committee of Enquiry into the Teaching of English Language* (DES, 1988a) was published in March the following year and some readers were not heartened by the fact that its opening line was a quotation from the Newbolt Report (BoE, 1921). However, there was equal concern expressed in some quarters that the Report did not recommend a return to the formal teaching of grammar. For the purposes of this chapter it is worth noting that the Report did, indeed, make recommendations for the teaching of knowledge about language in teacher education programmes. Thus it gave birth to the ill-fated Language in the National Curriculum (LINC) project which was set up to develop training materials to improve learning about language.

LANGUAGE IN THE NATIONAL CURRICULUM (LINC)

The LINC project (1989–1992) was just one of three major projects (the National Writing project (1985–1989) and the National Oracy project (1987–1993)) related to the teaching of English. The LINC project, however, was controlled directly by the DES, because the Kingman Report had ‘failed to deliver the two simple, linked nostrums expected of it: that the most important thing teachers need to know about language concerns the grammar of sentences; and that children come to command language by being taught the grammar of sentences in advance’ (Richmond, 1992, p. 14).

Because the project's teaching package still did not deliver the required approach to grammar, the government not only refused to publish it, but they maintained Crown copyright on the materials – thereby preventing anyone from publishing them. Nevertheless, it is estimated (Richmond, 1992, p. 17) that at least 20,000 photocopied packages of the materials were in schools, LAs and HEIs in 1992. It may be that the department in which you are working has a copy. The ban on the materials provoked certain sections of the press to new heights of vitriol about progressive teaching methods in English. An ill-informed article in the *Daily Telegraph* (28 June 1992), which referred to the ‘LINK project’ throughout, is typical of the reaction:

And although the DES will not publish the document, it is being distributed to teacher training institutions, where its voodoo theories about the nature

of language will appeal to the impressionable mind of the young woman with low A levels in ‘soft’ subjects who, statistically speaking, is the typical student in these establishments.

Ouch!

ENGLISH IN THE NATIONAL CURRICULUM

National Curriculum English has existed for almost two decades. Since its inception it has gone through four revisions. Chapter 3, ‘Working with the National Curriculum’, considers the changes to it after 1995 and explores the current English Order implemented from September 2008. The remainder of this chapter gives an account of the foundations of the National Curriculum English and the tensions that arose from the diametrically opposed versions of English outlined above. (For a full account of the introduction of the National Curriculum, see *Learning to Teach in the Secondary School 5th Edition* (Capel *et al.*, 2009).)

Section B of the Cox Curriculum introduced the concept of programmes of study into practice subdivided into the attainment targets of: speaking and listening; reading; writing; spelling, handwriting and presentation. It was prefaced, however, with the recognition that although the curriculum had to be divided up for the purposes of assessment, in practice the aspects were integrated:

The profile components are inter-related. For example, group discussion may precede and follow individual writing; writing may be collaborative; and listening to stories is often a preparation for reading. . . . Because of the inter-relationship between the language modes, in good classroom practice the programmes of study will necessarily and rightly be integrated.

(DES and WO, 1989).

Other general guidance points were that teachers should plan to provide opportunities for pupils to use language in increasingly challenging ways, to take account of pupils’ interests and maturity, and that the subsequent sections were illustrations of ‘breadth and progression’. For example, the ‘Requirement for Speaking and Listening’ was as follows:

KS3 Breadth: A wider range of contexts requiring individual contributions will be expected. Pupils should have opportunities for taking responsibility, such as making notes, or presenting findings on the group’s behalf. In addition to a developing sensitivity to others, children take more formal individual roles such as giving a talk, or leading a group activity. They develop understanding of appropriate uses of varieties of English and of the social implications of inappropriate usage.

Progression: Children show increasing confidence and fluency, taking leading and discerning roles in discussion, encouraging others and responding with understanding and appreciation. They show rigour in their use of argument and evidence and take effective account of audience.

The ‘Implications for Teacher and Learning’ were:

At KS3 the teacher will need to help children extend their thinking and to reflect on their contribution. Activities will need to be increasingly varied, for example, the devising and production of drama where children make decisions, allocate responsibilities, conduct the rehearsal, present and evaluate it, giving reasons for their choice of setting, characterisation and event. In planning a poetry anthology, the children could discuss possible themes and layout, evaluate their reading and writing together, and use the anthology with their chosen audience to evaluate its success. Listening to different examples of dialect poetry, constructing them and devising and recording their own, will develop understanding of forms.

(National Curriculum Council, NCC, 1990, B2, B3)

These examples illustrate the ways in which the English Orders built upon common good practice in English teaching; they gave practical illustrations which teachers found helpful and could adapt to their own contexts. They demonstrated ways in which the attainment targets are interrelated while identifying a specific focus for assessment. They stressed the importance of pupil progression through increasingly challenging tasks and the importance of developing language skills, including standard English where appropriate, while appreciating language differences such as dialect.

The ‘Requirements of Reading’ were similarly in tune with teacher philosophy and practice of combining cultural heritage with cultural analysis. At Key Stage 3 they required pupils to have the opportunity to read in a variety of ways and a variety of texts; these included ‘literature which is more distant in time from the pupils’ immediate experience’ and ‘information texts of a highly specific kind’, ‘so that pupils could become versed in the interpretation of TV, radio and the mass media’. At Key Stage 4 it stated that the range of texts ‘will be largely determined by the level of difficulty which is appropriate’; the curriculum should include pre-twentieth-century writing, Shakespeare and reference material of all kinds, as well as media texts.

Again, the requirements specified what was meant by ‘broad and balanced’ while allowing teachers to judge what was appropriate and to choose which pre-twentieth-century, Shakespeare and media texts should be studied. In the ‘Implications’, a ‘wide range of writers’ was emphasised in order to extend pupils’ awareness of cultural contexts and their language competence. There was a balance between the historical significance of texts and the importance of engaging with contemporary forms of information and reading.

Range and variety were also central to the Programmes of Study for Key Stage 3 Writing. The aim was to equip pupils to write in a variety of situations with a variety of purposes. At Key Stage 3 they should be ‘using more complex grammatical structures and more varied vocabulary’, and at Key Stage 4 they should be able to ‘understand stylistic effects’ and be involved in evaluating the success of their writing. To this end, reciprocal learning was recommended: ‘The development of collaborative writing and of the pupils as critical readers of each other’s work will help understanding of layout, spelling and punctuation and grammar and the craft of writing’ (B6 and B7).

The ‘Requirement for Spelling, Handwriting (levels 1–4) and Presentation (levels 1–7)’ gave constructive guidelines. For example, with spelling, it laid out that ‘A variety of techniques help children to master spelling conventions’. These included:

- reading with the teacher and referring to print such as captions and lists in the classroom
- composing stories and poems and discussing the spelling of words and their patterns
- grouping words and looking for common letter clusters in books and magazines
- encouraging the development of visual memory
- encouraging children to identify a word.

The Cox National Curriculum Order was influential upon the acceptance and implementation of Schemes of Work that correlated to the Programmes of Study and clarified assessment objectives. It defined their nature and purpose:

A scheme of work is a written practical guide to teaching and describes the work planned for pupils in a class or group over a specific period. It is an essential part of the school’s responsibility. The scheme of work will include elements unique to English and will show where English work supports and is integrated with other subjects.

(1.1, C.1)

Furthermore, it advised that overall planning to implement the National Curriculum in English involves recognising and taking account of: the core and other foundation subjects of the National Curriculum; cross-curricular elements; the school’s National Curriculum development plan; and equal opportunities for all pupils.

There was a section on ‘Bilingual Children’ which gave guidance about building upon and creating opportunities for using their first language while providing access to the curriculum and an enhancement of their learning of English (2.9–2.14, C2–3). The first point under ‘Organisation and Planning’ was that

‘Planning will need to be flexible in order to recognise the needs of individual children and to ensure progression, differentiation and relevance’ (3.1, C4). There followed example tables of curriculum planning, and more detailed guidelines for preparing a scheme of work and reviewing resources. These guidelines were the framework within which English departments adapted their syllabuses.

There were clear statements about the distinctive values of literature, language, media education, drama, information technology and information retrieval. Each section was prefaced by a quotation, mostly from the Cox Report, which, informed by research and experience, had worked through the issues of cultural change and of value in teaching knowledge about language and texts. The following statements are reproduced because they summarise the position of teachers concerning the respective areas of study.

Literature: An active involvement with literature enables pupils to share the experience of others. They will encounter and come to understand a wide range of feelings and relationships by entering vicariously the worlds of others, and in consequence they are likely to understand more of themselves.
(DES and WO, 1990, 1.0, D1)

Language: Knowledge about Language would be an integral part of work in English, not a separate body of knowledge to be added on to the traditional English curriculum.
(DES and WO, 1990, 2.0, D7)

Drama: Drama is not simply a subject, but also a method, a learning tool. Furthermore, it is one of the key ways in which children can gain understanding of themselves and of others . . . Planning for Drama in the classroom requires a clear understanding of its nature and the contribution it can make to children’s learning. Drama is not simply confined to one strand in the Statements of Attainment which ceases after level 6. It is central in developing all major aspects of English.
(DES and WO, 1990, 3.0, D11)

Media Education: It aims to develop systematically children’s critical and creative powers through analysis and production of media artefacts.
(DES and WO, 1990, 4.0, D16)

IT: English teachers have much to contribute to children’s familiarity with this technology and its uses, alongside the major aim of exploring it to promote language knowledge and skills in themselves.
(DES and WO, 1990, 5.0, D21)

Information Retrieval: [The section on information retrieval suggested ways in which the following statement could be implemented.] Good schools foster

positive attitudes towards books and literature, encouraging pupils to become attentive listeners and reflective readers, library members both in and out of school, and book owners.

(DES and WO, 1990, 6.0, D22)

Although there was some disagreement about the emphasis on individual development in terms of personal relationships rather than of cultural identities, teachers were won over by the tone of the guidelines which respected their professional judgement while giving a clear rationale and useful examples. Even the guidelines on assessment were clear and acceptable:

Assessment: The assessment process should not determine what is to be taught and learned. It should be the servant, not the master of the curriculum. Yet it should not simply be a bolt-on addition at the end. Rather it should be an integral part of the educational process, providing both ‘feedback’ and ‘feedforward’.

(DES 1988b, 1.0, E1)

Section E, ‘Gathering Evidence of Achievements’, was informed by the National Curriculum Task Group on Assessment and Testing (TGAT)’s advice that ‘assessment should be integral to the curriculum’. It offered guidance about how it could be incorporated into everyday teaching. ‘*The guidance is by no means definitive, nor is it a requirement.* Teachers will want to adopt approaches to the gathering of evidence about their pupils’ attainments which suit their own teaching style and which, at the end of the key stage, enable them to form a sound judgement of the level of each pupil’s attainments in relation to the statutory attainment targets’ (1.1, E1). The fact that the phrase ‘*by no means definitive*’ was in italics emphasised the respect for a teacher’s judgement.

Generally, teachers were in sympathy with the Cox curriculum and were provided with time in order to rewrite their syllabuses in a way that accorded with the guidelines. Many departments found that this exercise was useful to their own professional development and in moderating their own practices. Teachers had to become familiar with the Orders and mark according to a ten-level scale. The ten levels were the most controversial and unsatisfactory aspect of the orders because they required identification of one skill in a complex situation.

Task 2.5 asks you to assess writing (see facing page).

KEY STAGE 4 AND GENERAL CERTIFICATE OF SECONDARY EDUCATION (GCSE)

In 1989, the GCSE examination was introduced in order to simplify and equalise assessment at age 16, by providing one examination (instead of O level and CSE)

Task 2.5 **ASSESSING WRITING**

In order to understand some of the concerns about assessment of English to levels, read the following extract from the Cox Report: 'The best writing is vigorous, committed, honest and interesting. We have not included these qualities in our statements of attainment because they cannot be mapped onto levels' (DES and WO, 1989, para. 17.31).

- 1 What do you think of this statement? Are there other elements of writing which display quality?
- 2 Do you believe it possible to assess how 'vigorous, committed, honest and interesting' is a piece of pupil's writing?
- 3 If you believe it is possible so to do – how would you go about it? What features would you look for?
- 4 If you believe it is not possible so to do, does this fact tell us more about:
 - the nature of the writing process;
 - the difficulties of defining quality in writing objectively;
 - the deficiency of a hierarchical model of assessment;
 - the belief that English teachers should only assess the assessable, such as correctness of spelling, grammar and punctuation?

You might wish to discuss your responses with another student teacher or your mentor/tutor. Keep any notes you make and use them in your work on assessment in English.

using variously numbers and grades. GCSE assessment was flexible between and within subjects, ranging from 100 per cent coursework (which had to include 20 per cent timed exercises under examination conditions) to 100 per cent 'open' or 'closed' book examinations, with differing proportions according to the examination board, and there were often options within the single syllabus. Boards developed syllabuses in English language, English literature and English (a combination of language and literature). They also developed possibilities for cross-over work between English language and literature, and with humanities, such as the diary of a soldier in the First World War, but a maximum of two pieces of coursework. The GCSE examination proved to make demands on pupils in terms of workload and the pressure of continual assessment. The existing GCSE syllabuses were perceived as appropriate and successful ways of assessing the Cox curriculum requirements at Key Stage 4; the only issue was over whether to mark and record by levels or grades and to streamline systems of recording. Since it had only just been introduced it was also considered needless to change it.

In 1992, legislation for GCSE was changed, making more examination compulsory and minimising the importance of speaking and listening. It introduced

tiered examination papers. In the 1992 examination there was a last-minute decision to award separate marks, worth 5 per cent, for accurate spelling, punctuation and grammar in terminal examination papers. The same requirements were also to be applied to coursework. In 1994, requirements changed again and syllabuses had to come into line.

REVISIONS, REVISIONS: 1993–2007

Following an almost universal rejection of the 1993 Order for English, the 1995 (Dearing) National Curriculum was literally a ‘slimmed down’ version of the earlier model but without the helpful non-statutory guidance, and it did not eliminate testing by examination or tiered papers. Each attainment target of the 1995 Orders covered ‘Range’, ‘Key Skills’ and ‘Standard English and Language Study’ with the content described in short prose paragraphs. ‘Speaking and Listening’ focused on formal contexts and skills for oracy, including the subtler skills of recognising ambiguity and differences in tone. Drama had its own subsection but the skills focused on communication and language rather than on the techniques and conventions specific to drama teaching. The requirement for standard English in informal and formal situations, together with the hotch-potch of language development, ‘word coinage’ and grammar, which comprised language study content, narrowed down the promising start for En1 Speaking and Listening. En2 Reading emphasised the English literary heritage and ‘works of high quality by contemporary writers’ (Department for Education and Employment (DfEE), 1995, p. 20) with prescribed reading lists of ‘major authors’. Pupils’ reading had to include two Shakespeare plays, drama by major playwrights, two works of fiction, and poems by four major poets before and after 1900. It did include two lines on texts from ‘other cultures and traditions’, and small subsections on non-fiction and media texts, the latter which should also ‘be of high quality’. This noun phrase comes up no less than seven times in the Reading section, most directly in the Key Skills where pupils are to be given opportunities to ‘appreciate the characteristics that distinguish literature of high quality’ (DfEE, 1995, p. 21). En3 Writing focused, interestingly, on two main purposes for writing: its ‘aesthetic and imaginative purposes’ and ‘to develop thinking’. The planning and drafting of narratives, poems, scripts and non-fiction pieces was emphasised. Language Study was another mixed bag, but also consisted of four distinct subsections: discourse structure; phrase, clause and sentence structure; words; and punctuation. The expansion of technical terminology for grammar in 1995 can be seen as the forerunner of what became the Conservative government’s National Literary Project, and then Labour’s National Literary Strategy.

The 1995 Revised Orders was thus a return to the English literary heritage and standard English. Some of the 1989 Cox curriculum’s ideas about the writing process, and the need for culturally different texts, media and non-fiction were

perhaps reluctantly retained. Achievement was measured by Attainment Targets for each section; progression was identified through eight Level Descriptions. It is important to remember that the Level Descriptions were deliberately placed after the Programmes of Study to endorse the principle that the programmes of study, not assessment, should guide teaching. The more explicit technical terminology covered in Writing especially, however, meant that vocabulary, spelling, grammar, punctuation, sentence structure and handwriting were easily measured in Teacher Assessment, and in the Key Stage 3 tests at the end of Year 9. Assessment began to dominate the Key Stage 3 curriculum in particular; schools stopped teaching the curriculum in January of Year 9 to revise for the tests in May.

This was still an ‘entitlement curriculum’ and English teachers tried to fulfil this aim through differentiating through difficulty of text rather than by setting groups: ‘Differentiation by offering choice, negotiation and intervention at the individual level’ (Daw, 1995, p.12). The slimmed down Revised Orders did offer the opportunity for teachers to go beyond the narrow focus on skills and the prescribed texts, particularly since ‘text’ increasingly meant media or information text as well as a written or more narrowly ‘literary’ text and since the meaning of ‘literacy’ had broadened to include the ability to read and write in several media.

The Revised Orders, with their uncertain mix of content and skills, could be said to reflect the turning, and churning, state of the nation at the tail-end of eighteen years of Conservative rule. With the election of New Labour in May 1997 and their election mantra of ‘education, education, education’ it was inevitable that there would be yet another revision of the National Curriculum in 1999.

REVISION OF THE NATIONAL CURRICULUM (DFEE AND QCA, 1999)

The New Labour government, with David Blunkett as Secretary of State for Education, immediately set about revising the National Curriculum to reflect the new thinking about inclusion and entitlement, under the rigorous umbrella of raising standards for all. Blunkett also wanted a more explicit rationale for the school curriculum that would:

- 1 establish an entitlement curriculum for all pupils
- 2 establish standards
- 3 promote continuity and coherence
- 4 promote public understanding.

Revisions to the National Curriculum were in schools by autumn 1999, with the English curriculum in place by September 2000. There were only minor modifications to GCSE syllabuses, which started in 2000 for examination in 2002. Crucially, the National Curriculum was aligned with the National Literacy Strategy

that Labour had pushed out as its first major educational initiative in September 1997 to all primary schools. Chapters 3 and 4 of this book consider the development of the National Strategy and the 2007 revision of the National Curriculum.

SUMMARY AND KEY POINTS

English is a relatively young subject. It has existed for a little over a century. Major reforms in the subject appear to take place in times of great social change. English in schools has been regarded as important for a variety of reasons – not least for the belief in the ‘humanising’ qualities of English literature. A number of works from the past have been identified that are believed to exhibit certain values and qualities which are universal and which will stand the test of time. These texts have formed the literary canon. Authors included in the canon have been the bases for school examination syllabuses. The most fundamental change in relation to the study of literature has been the move from literary appreciation to literary criticism.

Notions of correctness and the importance of standard English have been linked to a ‘high culture’ view of the subject, which have put it in opposition to popular cultural forms. Since the Second World War, the ‘English as language’ paradigm has placed greater emphasis upon using the subject rather than studying the subject. Opposing models of English teaching have given rise to tensions within the school and in society at large.

The National Curriculum was born out of an almost unprecedented plethora of educational documentation produced by the government and its agencies. For the first time in the history of state education, a curriculum for secondary schools was centrally imposed. English as a subject continued to be regarded as central to the politics of education. Opposing models of English continued, and continue, to create tensions for educationists and policy-makers. It would appear that for much of the latter half of the 1980s and much of the 1990s the Conservative government sought to ‘turn back the clock’ in order to produce an English curriculum founded upon notions of correctness, standard English and formal grammar. The National Curriculum for English changed in the twenty-first century as the result of the arrival of a government with a slightly different political agenda. While we cannot be certain as to the exact specificities of any future National Curriculum for English, what we can be sure of is that it will continue to change throughout the century as a result of the political agendas of future governments.

FURTHER READING



Eagleton, T. (1983) *Literary Theory*, Oxford: Blackwell.

Eagleton's book provides a comprehensive overview of literary theory. Chapter 1, 'The rise of English', charts in detail the development of approaches to English literature that influenced the ways in which the subject has come to be taught in schools.



Black, P. et al. (1992) *Education: Putting the Record Straight*, Stafford: Network Educational Press.

This collection of papers is written by many of the educationists who were at the heart of the development of the National Curriculum. It is a highly critical insider's view of the political machinations which influenced the development of education in this country in the 1980s and 1990s.



Cox, B. (1995) *The Battle for the National Curriculum*, London: Hodder & Stoughton.

This book gives an account of the implementation of the 1990 National Curriculum for English and the process by which it was replaced by the 1995 English Order in the National Curriculum. Although it pulls no punches in describing the political interference and shortcomings of the new order, it recognises positive aspects in relation to the limits of the 1989 Curriculum. Brian Cox suggests a way forward, rather than simply a nostalgic view of the current situation.

LATE (1996) *The Real Cost of SATs: A Report for the London Association for the Teaching of English*, London: LATE.

This report looks at the financial and educational costs of SATs, based on a questionnaire sent to schools after the 1995 tests. It reveals the amount of money and the cost of teaching time, workload and strain, and common objections such as the prevention of providing a broad and balanced English curriculum, inaccurate results, inappropriate means of testing the content of the National Curriculum, teacher morale, and standards of achievement.

National Oracy Project (1991) *Teaching Talking and Learning at Key Stage 3*, London: NCC/NOP.

— (1993) *Teaching Talking and Learning at Key Stage 4*, London: NCC/NOP.

Together with the NOP's reports on Key Stages 1 and 2, these publications contain accounts of good practice within the English classroom, particularly in relation to equal opportunities, gender and bilingualism.

National Writing Project (1993) *Responding to and Assessing Writing*, London: Nelson.

This report considers key strategies for developing opportunities for a range of responses to pupil writing in the classroom.

Richmond, J. (1992) 'Unstable materials: the LINC story', *English and Media Magazine*, spring, English and Media Centre/NATE.

John Richmond was joint leader of the North London Language Consortium, one of the consortia of what were then called Local Education Authorities that conducted the work of the LINC project. His article describes in detail the conflict between the government and those working on the project.



WORKING WITH THE NATIONAL CURRICULUM

Moriette Lindsay and
John Yandell

INTRODUCTION

A national curriculum has much to recommend it. It gives the impression of common ground, a shared construct: it offers the prospect of an entitlement curriculum, outlining clearly the education to which all pupils have a right, the skills, knowledge and experiences that should be central to the processes of schooling. The difficulty starts, however, with the shift from the abstract principle of *a* national curriculum to the concrete manifestation of *the* National Curriculum: in its particularity, it is immediately subject to the policies of the time produced by the politics of the moment.

The National Curriculum is a construct and therefore different groups will debate it from their particular point of view as stakeholders. It is always changing and inevitably it will always be contested, particularly within the field of English studies – a field that has its own long history of arguments and boundary disputes, as Chapter 2 has shown. As a teacher, you can legitimately expect to be part of this process of change and contestation. Equally, as a teacher, you will have to be aware of its statutory force – and thus you will have to use it as a guideline for your planning and teaching. We are expecting you, even in this chapter, to deal with documents that may not be part of your usual repertoire of reading, but will enable you to have a constructively critical engagement with the discourse of policy.

OBJECTIVES

By the end of this chapter you should have:

- understood how the National Curriculum has evolved over time
- explored issues raised by the National Curriculum
- considered how to plan in order to meet the demands of the National Curriculum and the needs of your pupils
- considered your own strengths and enthusiasms and any areas for development.

THE HISTORY OF THE NATIONAL CURRICULUM

As detailed in the previous chapters, there have been four distinct versions of the National Curriculum since its introduction as part of the Education Reform Act (1988). In English, the first version, produced by a committee chaired by Brian Cox, attempted to reconcile sharply different views of the subject in 1989. A second version (1993–1995), arising out of the Dearing Committee’s work to make the whole National Curriculum more manageable, was both slimmer and less accommodating of different perspectives. The third version, Curriculum 2000, tended to place more emphasis on cross-curricular themes and particularly inclusion. The latest version (published in 2007, for implementation from 2008 onwards) continues this trend in its attempt to reshape the curriculum to take account of the government’s priorities as outlined in the *Every Child Matters* agenda and in the drive towards ‘personalisation’ since 2005.

Amidst all these changes, certain aspects of the National Curriculum have remained largely unaltered. English as a subject is still to be configured around three main categories of language use: Speaking and Listening (En1), Reading (En2) and Writing (En3), which also function as the basis of the ‘Attainment Targets’ against which pupils’ progress is measured. Another constant has been level descriptors for each of the attainment targets. These level descriptors started off as ten, soon whittled down to eight with a further helpful paragraph simply called ‘exceptional performance’. There is also a programme of study for each attainment target, to indicate in greater detail how the National Curriculum translates into the classroom. Literature continues to occupy a prominent place within this curriculum, with Shakespeare as the one compulsory author and the canonical status of the English literary heritage enshrined in statute. Reference is also made to texts from different cultures, a range of non-fiction and the acknowledgement of texts in other formats (film, online, etc.) as well as drama. Until October 2008, the contentious issues around testing remained, particularly around Standard Assessment Tests (SATs) in Year 9 and tiered papers at General

Certificate of Secondary Education (GCSE). However, on 14 October 2008 the Children's Secretary, Ed Balls MP, announced that Key Stage 3 SATs would not take place from 2009 (BBC News <http://news.bbc.co.uk/1/hi/education/7669254.stm>). Mr Balls said that GCSEs and A levels would be sufficient to show the performance of secondary schools, without the need for tests at the age of fourteen. The decision was welcomed by teacher and head teacher unions alike.

FRAMING THE SUBJECT: THE PURPOSES OF ENGLISH

Chapter 1 explored the Cox Report (Department of Education and Science (DES), 1989) proposition that 'it is possible to identify within the English teaching profession a number of different views of the subject'. You will remember that Cox stresses that these are not the only possible views of English.

A 'personal growth' view focuses on the child: it emphasises the relationship between language and learning.

A 'cross-curricular' view focuses on the school: it emphasises that all teachers . . . have a responsibility to help children with the language demands of different subjects on the school curriculum . . . In England, English is different from other school subjects, in that it is both a subject and a medium of instruction for other subjects.

An 'adult needs' view focuses on communication outside the school: it emphasises the responsibility of English teachers to prepare children for the language demands of adult life, including the workplace, in a fast-changing world. Children need to learn to deal with the day-to-day demands of spoken language and of print; they also need to be able to write clearly, appropriately and effectively.

A 'cultural heritage' view emphasises the responsibility of schools to lead children to an appreciation of those works of literature that have been widely regarded as amongst the finest in the language.

A 'cultural analysis' view emphasises the role of English in helping children towards a critical understanding of the world and cultural environment in which they live. Children should know about the processes by which meanings are conveyed, and about the ways in which print and other media carry values.

(DES, 1989, 2.20–2.25)

The new National Curriculum frames each subject by identifying the *key concepts* that underpin it. The approach here is significantly different from that taken at the inception of the National Curriculum. Whereas Cox's five views of English represented an attempt to accommodate a wide spectrum of *teachers'*

perspectives on the subject, the key concepts are presented as foundational to the *learners' grasp of English*:

Pupils need to understand these concepts in order to deepen and broaden their knowledge, skills and understanding. These essential concepts promote pupils' progress in speaking and listening, reading and writing.

- 1.1 Competence
 - a Being clear, coherent and accurate in spoken and written communication.
 - b Reading and understanding a range of texts, and responding appropriately.
 - c Demonstrating a secure understanding of the conventions of written language, including grammar, spelling and punctuation.
 - d Being adaptable in a widening range of familiar and unfamiliar contexts within the classroom and beyond.
 - e Making informed choices about effective ways to communicate formally and informally.
- 1.2 Creativity
 - a Making fresh connections between ideas, experiences, texts and words, drawing on a rich experience of language and literature.
 - b Using inventive approaches to making meaning, taking risks, playing with language and using it to create new effects.
 - c Using imagination to convey themes, ideas and arguments, solve problems, and create settings, moods and characters.
 - d Using creative approaches to answering questions, solving problems and developing ideas.
- 1.3 Cultural understanding
 - a Gaining a sense of the English literary heritage and engaging with important texts in it.
 - b Exploring how ideas, experiences and values are portrayed differently in texts from a range of cultures and traditions.
 - c Understanding how English varies locally and globally, and how these variations relate to identity and cultural diversity.
- 1.4 Critical understanding
 - a Engaging with ideas and texts, understanding and responding to the main issues.
 - b Assessing the validity and significance of information and ideas from different sources.
 - c Exploring others' ideas and developing their own.
 - d Analysing and evaluating spoken and written language to appreciate how meaning is shaped.

(<http://curriculum.qca.org.uk/key-stages-3-and-4/subjects/english/keystage3/index.aspx?return=key-stages-3-and-4/subjects/index.aspx>)

Before continuing complete Task 3.1.

Task 3.1 **THE ROLE AND IMPORTANCE OF ENGLISH**

What underlying assumptions about English and education are revealed in the Cox Report? Is anything missing?

Which of Cox's five views of English is closest to your own? Do you disagree with any of them? Place them in your own order of priority.

What view of English would you want to see in the National Curriculum?

Read the paragraphs on 'The Importance of English' that introduce the English section of the new National Curriculum (QCA, 2007a):

English is vital for communicating with others in school and in the wider world, and is fundamental to learning in all curriculum subjects. In studying English, pupils develop skills in speaking, listening, reading and writing that they will need to participate in society and employment. Pupils learn to express themselves creatively and imaginatively and to communicate with others confidently and effectively.

Literature in English is rich and influential. It reflects the experiences of people from many countries and times and contributes to our sense of cultural identity. Pupils learn to become enthusiastic and critical readers of stories, poetry and drama as well as non-fiction and media texts, gaining access to the pleasure and world of knowledge that reading offers. Looking at the patterns, structures, origins and conventions of English helps pupils understand how language works. Using this understanding, pupils can choose and adapt what they say and write in different situations, as well as appreciate and interpret the choices made by other writers and speakers.

(<http://curriculum.qca.org.uk/key-stages-3-and-4/subjects/english/keystage3/>)

Comparing this statement with the paragraphs from the Cox Report, what similarities and differences, in content and in emphasis, do you find?

Look at the explanatory notes provided on the QCA website for each of the *key concepts*. What views of language and the learner, of literature, culture and society, are embedded in these statements?

What points of continuity can you identify in comparing the Cox Report with the latest version of the National Curriculum? What are the main differences?

Programmes of Study

The National Curriculum is divided into Programmes of Study for Key Stage (KS) 3 and KS4. Following on from the key concepts are the *key processes* – in the small print defined as ‘the essential skills and processes’ in English that pupils need to learn ‘to make progress’ – in other words, what pupils should be able to do. The third section of the programme of study describes the *range and content* that should be drawn on when teaching, making clear the expectations as regards what is to be taught. The last heading, *Curriculum opportunities*, refers to cross-curricular links and enrichment (see Table 3.1).

The first column, Key concepts, is a new representation of the curriculum and is expected to underpin all areas of English. This approach might be seen as liberating: their general nature provides space for English teachers to interpret and apply these key concepts in a way that makes sense to them and their pupils. At this level of generality, too, there is an acknowledgement of the interrelatedness of the different language modes. And, of course, the reality is that in most lessons there will be elements of speaking and listening, reading and writing – you cannot imagine studying a poem without asking pupils to discuss parts of it in pairs, read it (including a choral reading perhaps) and writing a response of some sort, all in one lesson.

Where divisions become slightly trickier is in the subdivisions of Reading and Writing within the key processes. To categorise reading as having an orientation either towards ‘meaning’ or towards ‘the author’s craft’ might seem somewhat problematic. The meaning/craft distinction might be taken to imply different approaches for different kinds of text (non-fiction and literature, perhaps), or different readerly purposes (efferent and aesthetic readings, in Rosenblatt (1978)’s terms), but this is not clarified – and such distinctions tend not to prove particularly useful in considering the reading that actually happens in the English classroom. Robert Browning’s ‘My Last Duchess’ creates a character in the Duke of Ferrara who is delivering a dramatic monologue: it is this ‘crafting’ of the poem that helps the reader to ‘read’ the meaning (what has happened to his first wife). Similarly, the separation of writing into ‘composition’ and ‘technical accuracy’ does not seem to shed much light on what might be involved in the process of writing or in the support that teachers might offer to their pupils in order to facilitate their development as writers.

Now complete Task 3.2 (on page 51).

AUTHORISED VERSIONS: THE NATIONAL CURRICULUM AND THE CANON

With each version of the National Curriculum, the most heated public debates have been around the canon of English literature. In a replay of earlier controversies,

Table 3.1 English KS3 and 4 Programmes of Study

1. Key concepts	2. Key processes	3. Range and content	4. Curriculum opportunities
1.1 Competence 1.2 Creativity 1.3 Cultural understanding 1.4 Critical understanding	This section defines under each of the headings what pupils should be able to do	Breadth of the subject Enable students to apply their knowledge, skills and understanding	Cross-curricular links and enrichment
	2.1 Speaking and Listening	3.1 Speaking and Listening ■ Range of activities ■ Range of purposes	4.1 Speaking and Listening
	2.2 Reading ■ Reading for meaning ■ The author's craft	3.2 Reading ■ Texts chosen ■ Range of literature ■ Range of non-fiction and non-literary texts	4.2 Reading
	2.3 Writing ■ Composition ■ Technical accuracy	3.3 Writing	4.3 Writing
		3.4 Language structure and variation (it is made clear that this aspect of language is seen as important across Speaking & Listening, Reading and Writing)	

Task 3.2 **PUPIL WRITING**

- a Read this story by a Year 7 pupil.

The animal changer

Once upon a time there was a Boy called Johnny and he had a cow called Daisy. One day Johnny went to the forest to get some wood but suddenly he saw a book right next to a weird tree. He picked it up and he read the cover it said 'The Magic Book.' He went home and showed Daisy. While he was at home he was reading the book and he saw a magic tric that will be good for him and it said how to turn a animal into a human. it said you will need snails slime, trees oak leefs, onion skins, salt and a birds feather. after a while he got there stuff except from the oak leefs. So he went in the stormy night and found the oak leef on the weird tree. he went back and mixed up all the ingreidinents in the cooking pain. he was finished and he got daisy and made her to drink it. nothing happend so he went to sleep. the next morning he saw that daisy was a human girl and they lived hapilly ever after.

The End.

- b Look at to section 2.3 *Writing* in the KS3/4 Programmes of Study. Read the expectations of what pupils should be able to do under 'Composition' and 'Technical accuracy.'
- c What would you say to this pupil to improve this writing?
- Which aspects under 'Composition' and which under 'Technical accuracy' would you refer to?
 - Would you differentiate between the two when you discussed the story with the pupil?
 - How many aspects of the writing would you choose to address?

the latest revision provoked controversy over the government's decision to maintain the statutory force of the list of pre-twentieth-century canonical authors. This was how the *Times Educational Supplement* responded (16 February 2007):

Canon of classics has backfired

Hurrah for English teachers who this week told Alan Johnson, the Education Secretary, that they weren't prepared to be dragooned into studying Charles Dickens and Jane Austen with their 11- to 14-year-olds.

Mr Johnson intervened to insist that classic authors were a vital ingredient in key stage 3 English lessons. And not just Dickens and Austen.

Coleridge and Pope were, improbably, in there too.

As one teacher said on the TES online staffroom forum: ‘Who chose these? Are they prepared to come and teach them to my bottom-set Year 7s?’

This isn’t an argument about whether to ditch our literary heritage.

English teachers can and do teach older pupils the classics every week. The disagreement is about whether ploughing through *Pride and Prejudice* with 12-year-olds will put them off reading for life.

A minority will love it and the new personalised learning programmes will surely cater for them. For most, teachers have to strike a balance between introducing younger teenagers to the books the rest of us think they ought to read and motivating them to read anything at all. An extract from *Oliver Twist* may go down well; the whole book won’t.

English teachers are right to insist that they know best and that they will carry on sharing with their pupils the novels they know they will enjoy.

Their colleagues in other subjects should emulate them. Teachers are so busy that they are tempted to knuckle down and do what the Government tells them. They have done a remarkable job in making many government policies work but they also need to assert themselves against those they know are mistaken.

Primary pupils have made progress in the past decade mainly because thousands of primary teachers have made the literacy hour work in ways ministers never dreamed of. All teachers should feel confident about following their professional instincts.

The late Ted Wragg described government education policies in his TES columns as ‘weapons of mass instruction’. ‘It would not be so bad if telling teachers what to do actually worked,’ he wrote. ‘But it doesn’t.’

Now complete Task 3.3 (on the following page).

The National Curriculum provides other lists of authors: twentieth-century authors ‘from the English literary heritage’, contemporary writers and writers ‘from different cultures and traditions’. Unlike the earlier lists, none of these has statutory force – they are merely exemplary. You might want to think about these categories, though, and the messages they carry. You may also want to question why certain writers have been categorised as they have. Why, for example, is John Wyndham placed within the English literary heritage, why are Benjamin Zephaniah, John Steinbeck and Mark Twain identified as writers from different cultures and traditions, and what view of culture (or of representation) informs the assertion that ‘it is important to look for authors who are so familiar with a particular culture or country that they represent it sensitively and with understanding’?

Think of the pupils you will be teaching. How will they respond to these writers? Who will be familiar to them? What conversation can you initiate with them about what they see as ‘culture’ and ‘different cultures’? When is a culture

Task 3.3 **GETTING TO GRIPS WITH THE CANON**

You have to engage with at least some of the authors listed in Figure 3.1 as a reader and a teacher, making them accessible and meaningful for pupils who have to study and respond to these texts. In many cases, your pupils will be only too aware that they will be examined on these texts.

- Which of these authors are you familiar with?
- Who has been left off the list?
- What can you work out about the criteria for selection?
- What is meant by 'English' in English Literary Heritage?
- The National Curriculum specifies authors rather than texts. What implications and consequences does this have?
- Which texts by these authors would you choose to study with pupils aged 11–14 and at GCSE level?
- Find out which authors from these lists feature in the Schemes of Work (and stockroom) in your school. Are they studied in the form of whole texts?
- Look back at the leader article from the *TES*, 'Canon of classics has backfired'.
- What attitudes – to texts, to teachers and to pupils – are represented in this piece?
- What are your views?
- Find out about the views of members of the English department in your school.

'different'? Is this just a tokenist 'add-on' or should good English teaching include texts from other cultures?

It is useful to pause here and to remember that the only change to the level descriptors (apart from some tweaking of the language) is the inclusion under En2, Reading, of a new emphasis on social, historical and cultural understanding of texts. At level 4 pupils should 'understand that texts reflect the time and culture in which they were written'. By level 7 they should have understood 'why some texts are particularly valued and influential' and to gain level 8 pupils should 'explore some of the ways in which texts from different times and cultures have influenced literature and society'.

At KS4, the phrase 'make connections across texts' is further illuminated in the explanatory notes: 'Clustering texts according to themes that cut across periods and genres is particularly useful in supporting an integrated approach to teaching.'

Now undertake Task 3.4 (on the following page).

Task 3.4 **TEXTS IN TIME**

Read the following texts:

- a Henry V's speech at Harfleur, 'Once more unto the breach, dear friends'
 - b Tennyson's 'The Charge of the Light Brigade'
 - c Thomas Hardy's poem 'The Man He Killed' (written in 1902)
 - d 'Dulce et decorum est' by Wilfred Owen
 - e 'Say this City' by W. H. Auden
 - f Colonel Tim Collins' speech delivered in Iraq the night before his men went into battle (available at: [http://en.wikipedia.org/wiki/Tim_Collins_\(British_army_officer\)](http://en.wikipedia.org/wiki/Tim_Collins_(British_army_officer))).
- How will you support pupils in understanding how these different texts relate to, were produced by, and illuminate a particular time in history?
 - What non-literary texts could you use that will help them to understand the historical context, but also allow pupils to analyse different text types?
 - Use the Internet and the school library to collect a range of pictures and texts that reflect the historical, cultural and social context of the above texts.
 - What guidance would you give pupils to enable them to select information from the sources you have provided in order to do a presentation to the rest of the class that will help them understand the historical context of these different texts?

PLANNING

Once you have familiarised yourself with the National Curriculum, you will need to plan, using the National Curriculum as a guideline, while also bearing in mind the National Literacy Strategy (NLS) (see Chapter 4 for detailed information). Planning always has to take account of a wide range of factors. On the one hand, you must have regard to the National Curriculum, to ensure that you are addressing issues of *range and content* and providing your pupils with the opportunities for them to develop in all of the *key processes*. At the same time, you must consider the strengths and needs of your pupils, and the context of your own school – the resources available to you and the rhythm of the school year.

To illustrate these points, let us consider a scenario. Imagine you have to teach a Year 9 class after the SATs. You want to challenge them and get them ready for the demands of GCSE. You have limited time so long texts are out of the question. The pre-occupation with SATs preparation meant that your class has not really had the chance to explore texts from different cultures, so you decide to look at two short stories which you will ask the class to compare: 'Desiree's Baby' by Kate Chopin – one of the KS3 writers you can choose from 'the English literary heritage' (Chopin, 2000, also accessible at <http://www.pbs.org/katechopin/>

Here is the list of pre-twentieth-century writers that you have to choose from for study at KS3:

Jane Austen, *Elizabeth Barrett Browning*, William Blake, Charlotte Brontë, *Robert Burns*, Geoffrey Chaucer, *Kate Chopin*, John Clare, Samuel Taylor Coleridge, Charles Dickens, *Arthur Conan Doyle*, George Eliot, *Thomas Gray*, Thomas Hardy, John Keats, *John Masefield*, *Christina Rossetti*, William Shakespeare (sonnets), Mary Shelley, Robert Louis Stevenson, Jonathan Swift, Alfred Lord Tennyson, H. G. Wells, Oscar Wilde, *Dorothy Wordsworth* and William Wordsworth.

The KS4 list includes all of the above except Kate Chopin (an American writer but here part of the English literary heritage), and the other authors printed in italics (so four female writers out of the eight drop off the list). The following are added to the list for KS4:

Matthew Arnold, Emily Brontë, Robert Browning, John Bunyan, Lord Byron, William Congreve, Wilkie Collins, Joseph Conrad, Daniel Defoe, John Donne, John Dryden, Henry Fielding, Elizabeth Gaskell, Oliver Goldsmith, George Herbert, Robert Herrick, Gerard Manley Hopkins, Henry James, Christopher Marlowe, Andrew Marvell, John Milton, Alexander Pope, Percy Bysshe Shelley, R. B. Sheridan, Anthony Trollope, Henry Vaughan, William Wordsworth and Sir Thomas Wyatt.

The explanatory note on the English literary heritage states that: ‘The study of texts by these authors should be based on whole texts and presented in ways that will engage pupils (e.g. supported by the use of film resources and drama activities).’

Another interesting comment regarding how texts should enable pupils to ‘explore their present situation’ is that the ‘choice of texts should be informed by the cultural context of the school and experiences of the pupils’.

■ **Figure 3.1** The canon

library/desireesbaby.html) and ‘The Stench of Kerosene’ by Amrita Pritam (in Singh, 1992; also accessible at <http://www.sikh-history.com/literature/stories/kerosene.html>).

Both of these stories are ‘of high quality’, ‘interesting and engaging’ and will allow pupils to explore beyond their own situation to experience different times, cultures, viewpoints and situations. Exploring the language and style of these two stories should lead to encouraging the pupils to try writing themselves. There is also no doubt that these two stories will allow them opportunities for cultural understanding and critical understanding.

What would a lesson plan for the first lesson look like? How will it be meeting the demands of the NLS and the National Curriculum? The choice of texts has already been guided by the National Curriculum guidelines for reading as set out above. An example of a lesson plan for this first lesson is shown in Table 3.2.

Table 3.2 Planning the first lesson on ‘Desiree’s Baby’

Starter:

Pupils have copies of the first two paragraphs only. (4 lines in total.)

In pairs discuss:

- 1 Where do you think is this story set? Why?
- 2 Who are the characters involved in the story?

Feedback from pupils – discussion on the points they make.

Development:

Pupils are given paragraph 3. In pairs they have to read this and answer the following questions.

Do you want to change any of the conclusions you reached after reading the first two paragraphs?

What new information have you discovered about the characters or the plot of the story? What do we find out in particular about Madame Valmonde and Desiree?

Feedback and general discussion about how the writer has made choices about introducing character and plot. What expectations or responses would the writer like from the reader? How does the writer manage time in these opening lines?

Next pupils are given paragraph 4 to read in groups of four. They need to look at the language in this paragraph and underline all the words or phrases used to describe the way Armand falls in love with her. They also have to build up a thumbnail character sketch of Armand, giving all the facts they know about him and all that they can infer about him from this paragraph.

Feedback from the class and discussion.

In pairs pupils should look at all the techniques used by Chopin to involve the reader in the story and play with the reader’s expectations. Ask them to look carefully at how the paragraphs are structured – how do they open, develop and how is each paragraph linked to the next one?

Feedback and discussion. Teacher writes their suggestions on the IWB.

In your pairs, try to write the opening of a story using one or more of the techniques used by Chopin. Pupils who finish first to look at each other’s writing and to give feedback to each other. Volunteers to read out their openings – discuss these.

Plenary: Ask everybody to spend a moment to think about what they have learnt today about how writers open their stories. Depending on time, ask as many pupils as possible to say their sentence.

*Yr 9 NLS Framework
Word level(4b): applying
knowledge of word origins*

NC 2.1 a. Sp & Li: present points of view clearly & appropriately

NC 2.2.a. extract and interpret information

*Yr 9 NLS Framework
Sp & L (7): identify underlying
themes*

NC 2.1.e Listen and respond constructively to others
NC 2.2.1 How writers’ uses of language influence the reader.

*Yr 9 NLS Framework
Word level (7): recognise
layers of meaning in the
writer’s choice of words*
NC 2.1.g Make different kinds of relevant contributions in groups, responding appropriately to others

NC 2.2.g understand how audiences and readers choose and respond to texts
2.2.j. How texts are crafted to shape meaning and produce particular effects.

NC 2.3 g. Structure their writing to support the purpose of the task
NC 2.3.q use planning, drafting and self-evaluation to shape and create their writing
*Yr 9 NLS Framework
Text level (5): Writing – explore
different ways of opening
narratives*

■ **Table 3.3** Sample of work for Year 8 (a shared class novel)

Speaking & Listening En1	Reading En2	Writing En3
<p>1. Debate: What makes appropriate punishment for teenage boys? Prepared in groups and main points/arguments and conclusions shared with class. <i>EN1 teacher assessed piece</i></p> <p>2. Role-play: Stanley's parents receive his post card from Camp Green Lake. <i>EN1 peer assessment</i></p> <p>3. Role-play: case conference on Zero – social worker, teacher and policeman. <i>EN1 activity to feed in to written task.</i></p> <p>4. Statements on why Sachar is telling two stories – pupils to pick two they agree with and say why.</p> <p>5. Interview people from Camp Green Lake 10 years after the lake ran dry – try to get them to talk about the day Sam the onion man was killed.</p> <p>6. Make up own story to tell to the class – How did Camp Green lake run dry?</p> <p>7. Prepare a short speech to deliver to all of Year 8 saying why you think <i>Holes</i> should go into the Year 8 list of 'Top Ten Books to read this year'.</p>	<p>8. Groups working on character studies of the boys in Stanley's group, Kate Barlow, Sam, the Warden, Mr Pendanski – each group will do a different character, to present to class and substantiate points with quotations. Stills from the film to be used of each character and the character study and quotations to be set out round the character's picture for classroom display. <i>EN2 teacher assessment</i></p> <p><i>Extension task for targeted pupils:</i></p> <p>9. Tracing the split narrative – large sugar paper on wall – pupils allocated to making notes, what happens in each story, put page references in.</p> <p>10. HW find and read stories/myths that explain how something has come about – e.g. How the leopard got his spots.</p> <p>11. Work in group of 4 – read the chapter allocated to you – make notes – present to the rest of the class what happens in this chapter.</p> <p>12. Compare a key scene in the book with the film version of same scene. Discuss the director's 'reading' of the scene and how successful the adaptation is. Focus on how visuals and dialogue are used to present the scene.</p>	<p>13. Newspaper article on 'Kissing Kate Barlow' – before writing it groups will look at articles from newspapers on crime stories, e.g. escape from jail etc. In groups they analyse and come up with a list of what they should have in their newspaper. The articles will be drafted straight on computer in pairs – 2 lessons booked in ICT suite. <i>EN3 peer assessment – pairs giving feedback to each other.</i></p> <p>14. Social worker's report on Zero – written after the role play. <i>EN3 assessed piece (teacher)</i></p> <p>15. The developing friendship between Stanley and Zero – analytical piece, pupils asked to focus on two key moments in the friendship. Use of quotations to support points. Range of activities in class to build up to this assessed piece in class. <i>EN3(teacher)</i></p> <p>16. Quotations on cards – pairs have different quotations – all about Stanley and Zero's growing friendship. They have to decide what each quotation tells the reader about their friendship – write it down to put on the wall next to the quotation. (<i>Support activity for writing of essay.</i>)</p> <p>17. Review of the film written for an internet site that invites reviews. OR write a review for cool-reads http://www.cool-reads.co.uk/default.asp</p> <p>18. Create an email account for Stanley and encourage pupils to email him.</p>

In setting the lesson plan out like this you use the knowledge pupils already have of stories and how writers involve readers and to extend this knowledge as well as make it explicit so that they can talk about how it happens. Asking pupils to talk about the questions allows them to think about what is being asked and to rehearse their thoughts before reporting to the whole class. The activities are aimed at allowing the pupils to engage with the text at word, sentence and later larger sections of text and in subsequent lessons with the whole text (though pupils mobilise ideas about the whole text – and about the contexts in which the whole text might be placed – from the very beginning of their exploration of the story). The feedback and discussion sessions should be rich in learning that you cannot plan for, as pupils often surprise us with their comments: such contributions allow you to probe pupils with further questioning and to encourage them to extend their comments.

What is also evident is that in lessons speaking and listening, reading and writing often overlap, supporting each other; although in some lessons a main outcome may be the writing of an assessed piece, in most lessons these processes feed into each other. Similarly, you will find that in one lesson a number of the objectives of the NLS as well as some of the National Curriculum demands on what pupils should do and how they do it are being met.

For writing up schemes of work to give an idea of long- and medium-term planning, schools usually have their own template. Table 3.3 provides one such example, based around using *Holes* by Louis Sachar (2003) (one of the authors on the list of contemporary writers for KS3) as a shared class novel.

Task 3.5 (below) engages you in planning within the National Curriculum.

Task 3.5 **PLANNING COVERAGE OF THE NATIONAL CURRICULUM**

Table 3.3 provides an example of a shared departmental resource. There is a list of assessed pieces; department policy is to have one each of Speaking and Listening, Reading and Writing to be assessed when covering a class novel; as well as a range of other activities members of the department have developed while teaching *Holes*.

- Think about these in relation to a class you teach. Which of these activities would work with this class? What would meet their needs?
- Use your copy of the NC and work out what aspects of the NC you will have covered by the end of the unit if you managed to do all or most of the tasks set out here.
- From what you have done so far it is clear that a unit on a class novel will address a whole range of the NC and NLS objectives. In thinking about planning over time it's also useful to prioritise one or two key objectives. Which objectives would you choose for this scheme of work?
- Now look back at the activities. Which will contribute most to your objectives?

PLANNING AT KEY STAGE 4

At KS4 the GCSE syllabus is written to reflect the requirements of the National Curriculum. Exam board websites are useful sources of information that will enable you to find the syllabus as well as documents such as the examiners' reports about both the coursework and exams, well worth reading as they make it clear where schools can improve on their teaching and preparation of the pupils. A number of publishers work with the exam boards and produce additional resources to support their courses. Now complete Task 3.6.

Task 3.6 **GCSE SYLLABUS TO CLASSROOM PRACTICE**

- Ask your school for a copy of the syllabus and supporting materials they use.
- Find out how the school keeps records of Speaking and Listening assignments and try to observe a lesson where this is assessed formally. Make notes and compare the grade you would award with that of the class teacher.
- What is department policy on how coursework marking is done?
- Ask to see a completed coursework folder from the previous year so that you can get a feel for what it looks like.
- How does the department prepare pupils for the examination component of the course?
- Ask to see the department's plan for the delivery of GCSE over two years.
- Find out when mock exams usually happen and how revision is planned for.

A BIGGER PICTURE?

A new section entitled *Curriculum Opportunities* in the Programme of Study is beginning to move English outside the classroom and explore how English is experienced beyond the classroom. Some of what should be on offer to pupils as integral to their learning is for example to 'enhance their engagement with the concepts, processes and content of the subject'. These lists suggest *what* pupils should be doing, for example 'build their confidence in speaking and listening in unfamiliar situations and to audiences beyond the classroom'; 'meet and talk with writers and other readers' and 'develop writing skills through work that makes cross-curricular links with other subjects'. Under each of these headings there is a list of 8 to 10 such suggestions – some are activities pupils already do (e.g. 'engage with whole texts in sustained ways') and others that imply links with outside agencies and imply cost, such as 'work in sustained and practical ways, with writers where possible to learn about the art, craft and discipline of writing'.

English teachers have always been inventive: if you cannot afford a writer at your school, look, for example, on the National Gallery website where you can have short video snippets of writers like Jacqueline Wilson and John Hegley talking about their favourite paintings and inspire pupils to write in response. A number of authors have lively websites pupils can visit and interact with or read interviews with the authors. A site that invites pupils to work with authors on different types of writing including writing myths is Scholastic (http://teacher.scholastic.com/writewit/mff/myths_publish.asp). There is also a section where pupils can paste their own myths that they have created; it is extremely easy as it simply means they copy and paste a Word document. Ultimately, the world is a global village available in your classroom via a range of technologies that pupils use with ease and relish. Share your passion for English with them in a classroom where ideas, creativity and learning are paramount.

SUMMARY AND KEY POINTS

The National Curriculum sets out in the Programmes of Study what you are expected to teach and in the explanatory notes clarify this further, at times also suggesting how. The NLS provides recommended guidance which is more prescriptive and year-group related. The level descriptors are important because of the role of assessment, especially in Year 9 where pupils are tested in the SATs, and again at GCSE level where the choice of what is examined will influence your preparation of pupils for such an important summative assessment.

The person mediating all this for the pupils in the classroom will be you. Your passion for your subject and your enthusiasm to share this with young people should be your ultimate guide in how you approach your planning and delivery. This does mean engaging in the ongoing debates around and about English and its role; assessing your own strengths and developing the areas you feel less secure about. Taking responsibility for your own professional development and having an ongoing dialogue with colleagues about learning, including your own, will support you in your role in the classroom.

FURTHER READING



Apple, Michael (2004) *Ideology and Curriculum*, 3rd edn, New York and London: RoutledgeFalmer.

First published nearly thirty years ago, this remains the best serious introduction to the politics of the school curriculum. It won't help you to plan your lessons, but it will make you think about what is at stake in every lesson you teach and about the power relationships that are embedded in and reproduced through the curriculum.



Ellis, Viv, Fox, Carol and Street, Brian (eds) (2007) *Rethinking English in Schools: Towards a New and Constructive Stage*, London and New York: Continuum.

This collection of essays arose out of a conference on English held in Oxford in 2006. Hugely varied in focus, the essays give a sense of the scope of English studies and the questions that need to be addressed in mapping out a future for English.



Jones, Ken (2003) *Education in Britain: 1944 to the Present*, Cambridge: Polity.

To understand where we are, we need to know how we got here: extending back far beyond the introduction of the National Curriculum, Ken Jones' account of the transformation of education since the 1944 Education Act helps to elucidate recent policy developments by placing them in a broader historical context.

QCA (2007b) *National Curriculum* (<http://curriculum.qca.org.uk/>).

The new National Curriculum website is important, of course, as a source of information about English in the National Curriculum. But you should also give yourself time to browse around the whole site: the online representation of the curriculum, with hyperlinks providing different paths along which its provisions can be explored, gives prominence to the cross-curricular dimensions and the emphasis on personalised learning.

Websites

National Gallery: <http://www.nationalgallery.org.uk/education/articulate/index.html>

PBS (Public Broadcasting Service): <http://www.pbs.org/katechopin/library/desireesbaby.html>

QCA: <http://curriculum.qca.org.uk/key-stages-3-and-4/subjects/english/keystage3/>
Scholastic website: <http://www.scholastic.com>

Sikh History: <http://www.sikh-history.com/literature/stories/kerosene.html>



THE SECONDARY NATIONAL STRATEGY

Jo Westbrook

INTRODUCTION

The National Literacy Strategy (NLS) has been incorporated into most secondary schools' English departmental practice since its implementation in 2001. It has been renamed twice as the Key Stage (KS) 3 National Strategy and since 2005 has been known more generically as the Secondary National Strategy (SNS) covering ages 11–16. It is also part of a tranche of recent wider-scale government education policies such as *Every Child Matters* (Department for Education and Skills (DfES), 2004) and *The Children's Plan* (Department for Children, Schools and Families (DCSF), 2007a) designed to meet the local, and global, needs to safeguard and educate all children for the twenty-first century. The fourth revision of the National Curriculum (NC) is part of this change, and stretches across both KS 3 and 4 in tandem with the '*renewed not new*' *Framework for Secondary English* (QCA, 2008a, p.11, original emphasis). The NC and *Framework* have been in schools since September 2008, with a rollout over successive years in secondary schools from Year 7, meeting up with the new General Certificate of Secondary Education (GCSEs) and Functional English Skills in 2010/2011. In both these key documents there is a stronger focus than before on mapping and monitoring pupil progression across Key Stages.

This chapter briefly revisits the history behind the NLS in order to contextualise its configurations for the next five years, draws on theory and the experience of practitioners to evaluate the impact of the NLS on English teachers' practice, analyses the predicted relationship between the new NC for English, the *Framework for Secondary English* and assessment arrangements within a larger political framework, and ends with a consideration of what these changes may mean for English departments and classrooms in terms of pedagogic approaches.

OBJECTIVES

By the end of this chapter you should:

- understand the historical and political development of the Secondary National Strategy for English at Key Stage 3 and Key Stage 4
- have gained a critical understanding of the relationship between the new National Curriculum, the *Secondary Framework for English* and assessment procedures
- have considered the implications of the Secondary National Strategy for your own practice.

HISTORICAL CONTEXT OF THE NATIONAL CURRICULUM AND THE NATIONAL LITERACY STRATEGY

‘A crucial problem in the 1990s . . . [was] . . . for teachers and parents to devise strategies for keeping the curriculum free of political control’ (Cox, 1995 p. 27). This critique by the author of the first NC for English, more commonly known as the ‘Cox Curriculum’, illustrates the historical divide in education practice for English teachers from the relative freedom of the 1970s and early 1980s to increasing political control of the curriculum, pedagogy and assessment modes of the late twentieth and early twenty-first century (Department of Education and Science (DES), 1989). The drive to raise standards in education underpins this approach and is manifested by the oft-repeated mantra of ‘what matters is what works’ seen in the neo-liberal political culture of England and other Western democracies sold on the concept of evidence-based practice (Sanderson, 2003). Such an approach can be signified by an over-reliance by politicians on single-study research evidence and initiatives that appear to offer a quick-fix solution to intractable educational problems.

One such problem has always been standards of literacy. By the early 1990s the ‘long tail of underachievement’ at KS 3 (Brooks *et al.*, 1996, p. 10) was of increasing concern to both the outgoing Conservative and incoming New Labour government, with boys making up the majority of those 30 per cent lagging behind at secondary school. Therefore, for a government elected in 1997 partly on its ‘Education, education, education’ slogan, a greater commitment to the raising of standards needed to be demonstrated. This meant providing a consistent and coherent policy ‘rather than a series of fleeting and unconnected initiatives’ (Soler and Openshaw, 2006, p. 95). The Conservatives’ National Literacy Project was thus extended nationally as the National Literacy Strategy to all primary schools from September 1997 and, after a shortened pilot, to secondary schools in

September 2001. The non-statutory *Framework for Teaching English: Years 7, 8 and 9* (DfES, 2001a) gave detailed objectives at word, sentence and text level for each year and term and became the de facto curriculum in many schools. Departments were asked to ensure coverage of these objectives over long-term (over a year or Key Stage), medium-term (six-week block) and short-term (weekly and daily) planning, using specified templates to demonstrate planning for progression. This standardised departmental practice where before English teachers had combined shared schemes of work with individual and idiosyncratic approaches to planning.

The NLS carried over the formal four-part lesson structure of the primary ‘Literacy Hour’ with its apparently boy-friendly, ostensibly social constructivist pedagogy where pupils learnt from one another through discussion in groups or pairs and yet that was also ‘varied in style and distinguished by a fast pace and strong focus’ (DfEE, 2001, p. 16). The classic NLS lesson followed this pattern in structure:

Starter activity (10 minutes): whole-class interactive teaching focusing on sentence and word level where pupils received immediate feedback.

Teacher introduction (15 minutes): teacher exposition of the key topic or concepts using modelling on the white board, demonstration and interactive whole-class questioning.

Development (20 minutes): the main teaching points developed and applied in context through scaffolded group and pair activity, or teacher-led guided reading or writing groups, leading to independent work.

Plenary (10 minutes): drawing out and consolidation of learning through reflection, feedback, presentation, usually back in the whole-class formation.

Consultants delivered the ‘message’ of these new pedagogical approaches to literacy to groups of subject leaders and Initial Teacher Education (ITE) lecturers, who were then to ‘cascade’ the training down to their teachers and students. To facilitate this, they were armed with huge numbers of English training materials – over 100 to date – in yellow ring binders and videos of exemplary teaching sequences to support training and then delivery in the classroom. The training materials included *Key Objectives Bank* for each year (DfES, 2002d), Year 9 booster ‘kits’ to ‘maximise success in the Year 9 tests’ targeted at borderline pupils in the higher levels of 5 or above (DfES, 2002a) and Literacy Progress Units (LPUs) for less able pupils. Later publications focused on pupils with English as an additional language (EAL) such as *Access and Engagement in English – EAL* (DfES, 2002c) and *Assessment of Pupils Learning English as an Additional Language* (DfES, 2003a) which were helpful in mainstreaming what had been specialist knowledge around language, culture and diversity.

You may be interested in finding where these training materials are, dusting them down, and reading through them to gain an idea of the scale of the initiative,

and investigating which sets of materials have had the most impact and are still in use. *Literacy Across the Curriculum* (LAC) (DfES, 2001b), for example, a modern resurgence of the 1975 *A Language for Life* (Bullock Report) (DES, 1975) appears to be one such long-standing initiative that is continuing to have a positive influence in secondary schools, further endorsed now through the cross-curricular elements of the new NC.

THE LEGACY OF THE FOUR-PART LESSON PLAN

The NLS together with the National Numeracy Strategy (NNS) has been therefore the most ambitious global education strategy in its attempt to centralise and standardise pedagogic content and practice, monitored through tracking pupil progress and the publication of each school's examination and test results, accessible by, and accountable to, the public. Teacher performance remains inextricably linked to the raising of pupils' NC levels and GCSE grades and judged against the criteria that exemplify 'good teaching' as set out in the strategies.

The NLS has therefore, through necessity and sheer force of the scale of the initiative, embedded within most schools. In so doing it has lent 'a normalising gaze' (Soler and Openshaw, 2006, p.5) to English teaching in particular so that alternative pedagogies and discourses can be difficult to conceive of for less experienced teachers whose practice has been constructed solely within that gaze, that is, post-2001. Significantly, however, the initial evaluation of the NLS carried out by Canadian academics pointed out that sustainability of such large-scale education initiatives would only be ensured through allowing some independence and autonomy for teachers within it (Earl, Levin *et al.*, 2001).

In reality, English departments and individual teachers have always varied in their interpretations of the official versions of the NC and the NLS, so that it is possible to see aspects of the original strategy that have embedded themselves, but also those which have been consciously altered or subverted over time as English teachers became accustomed to the new guidelines (Bousted, 2000; Beverton, 2003). The four-part lesson, as a prime example, has been subject to interpretation and adaptation, actually as originally suggested: 'there is no single structure for lessons using the Framework' (DfES, 2001a, p.17). That 'normalising gaze', however, pressurised even experienced teachers to take on the full recommendations before determining their own practice within it:

Amanda: More and more, as we have got less frightened of the Strategy and realise that no one is going to kill you if you don't always do four-part lessons and don't always do this, that and the other, that we have got more confident again – I think the Strategy took confidence away – that I can only teach bits of books for particular reasons, rather than teach whole novels for no reason other than it is a good thing to do.

Over the last seven years that fear has lessened and the four-part lesson plan has evolved into a less formal pedagogic approach, as an English teacher in her second year, who had found the original structure useful as a template in her training and NQT year, points out:

Helen: I'll do the four-part lesson plan when it suits the nature of the lesson; it's my default way to teach. I don't think it goes hand in hand with a good lesson. Good teaching and learning can occur without a four-part lesson.

These pedagogic compromises have also, however, weakened any movement towards open rebellion by English teachers against the NLS where they have sought to reconcile previous practice with the new. This has resulted in a mix of teaching strategies visible in many English classrooms, often at odds with one another.

A CLASH OF PEDAGOGIES: CRITICISMS OF THE NLS

Theory helps to understand why a four-part pedagogic approach which is primarily teacher-led and fast-paced may not always be the most appropriate way to teach English/literacy in England, even when, as is claimed, it is based on 'well-established' research and practice (DfES, 2001a, p.16). Literacy practices always play a part in the cultural and social reproduction of any society, encoded by pedagogic discourse or language in the classroom specific to that society (Bourdieu and Passeron, 1977; Bernstein, 1990).

Bernstein differentiates between two different forms of pedagogy: visible pedagogies where the teacher explicitly spells out to the pupils what and how they are to learn, with a recognisable strong framing or lesson structure, collective ways of behaving and standardised outcomes, and invisible pedagogies with weaker framing i.e. a more child-centered, informal approach where the teacher responds to individual children's needs with hidden or unfocused learning outcomes.

The pedagogy of the NLS is a highly visible one, strongly framed by the four-part lesson structure, with a clear sequence of tasks, rapidly worked through and within which instruction and learning is dominant. Emphasis within this format is placed on the performance of the child with set external criteria to meet, exemplifying 'literacy as praxis' (Meek, 1996, p. 14) where pupils write about or take action on what they have read. Such a template is useful for pupils and for teachers to use when first teaching, with the lesson objectives selected from the *Framework*. As such, both the 'what should I teach?' and 'how should I go about this?' are given.

However, it is a challenge for any teacher to manage whole classes for sometimes 25 minutes for the starter and teacher introduction and then to support a smooth transition to group or pair work and back again to whole-class teaching. The regulation and monitoring of these social activities with their prescribed

objectives can take up more time and energy than learning around a rich, more open task and so ‘cognitive density’ or pace of learning is actually slowed down rather than accelerated (Alexander, 2000, p. 422; Marshall, 2004). In addition, a more didactic, purposeful and teacher-led use of language is required to maintain an instructional focus, at odds with what Alexander calls the more conversational tone that English teachers used prior to 2001 (Alexander, 2000). This informal way of communicating with pupils reflects Cox’s ‘personal growth’ view of English teaching from the 1970s and 1980s that encouraged a personal and thoughtful interpretation and making-meaning of narratives read and written together in the English classroom and was seen as gently shaping pupils’ identity and self-realisation (Cox Report, 1989).

Thus the very structure of the NLS resulted in a ‘collision of discourses’ (Alexander, 2000, p. 486) in which the whole-class, interactive pedagogy originally inspired by successful mathematics teaching in primary schools in the Pacific Rim, did not sit easily within the historically more child-centered, democratic and individualistic culture of England (Reynolds and Farrell 1996).

There can be conflicts, too, when English teachers move to a more invisible pedagogy, for example, in independent reading sessions in a library, where pupils may find the sudden relative freedom to choose and read books difficult when used to a more structured approach to literacy. Indeed, extended and sustained reading of the class novel necessary for pupils to build up mental representations of whole narratives can be hindered by the four-part structure where teachers feel they need to be seen to be actively teaching with measureable outcomes.

The increasing imperative to demarcate pupils through ability, to differentiate and recently to personalise makes the management of English classes even more complex and learning more tightly scaffolded (DfES, 2007). Ongoing concerns about Afro-Caribbean and white working-class boys indicate that social inclusion has not yet been achieved in England over the last ten years despite these measures (DfES, 2007; DfES, 2005).

A SNAPSHOT OF ENGLISH TEACHING FROM 2001 TO 2007

Within that normalising gaze of the NLS, nevertheless, and local variations notwithstanding, much has changed in English teachers’ practice since 2001. Teachers continue to keep a sharper focus through writing objectives from the Framework and learning outcomes on the board, as well as sometimes an outline or map of the lesson so that the lesson is accessible – visible – to pupils. Explicit instruction at word and sentence level is taught in starters: the imperative to have a confident grasp of grammar in use *and* grammatical terminology continues to be challenging for student teachers coming to English teaching with a literature, media or drama-based degree. The new focus on genre in the NLS led to the critical

deconstruction and construction of specific text types, consolidated through the effective cross-curricular approaches to teaching texts in the LAC training materials and encouraged through the NC test requirements that assume knowledge of often mainly non-fiction genres. Teachers model reading or writing strategies to the whole class as a matter of course now, enhanced visually by interactive white boards replacing overhead projectors, and brought to life through Directed Activities Related to Texts (DARTs), and, more dubiously and ubiquitously, the use of writing frames to scaffold, and sometimes stifle, learning.

In the same vein, with the need to teach specific skills for the KS 3 National Curriculum tests and increasingly the optional tasks of Assessing Pupils' Progress in English (APP), teaching can be narrowed to ensure pupils can achieve within that measure, for example teaching the 'Point, Evidence, Explain' (PEE) paragraph-writing formula to pupils to ensure they can provide detailed textual evidence for the Shakespeare and Reading papers (QCA, 2005).

The social constructivist theoretical approach from the Russian psychologist Vygotsky has made the deepest inroad in terms of pedagogic practice, seen in the desire to have group work within most lessons, sometimes led by the teacher (Vygotsky, 1978). The research base for guided reading and writing in small in-class groups came from Bruner's concept of scaffolding using teacher encouragement and questioning to tempt and keep children in the 'zone' of potential development around the task or text, followed by direct instruction once the child had succeeded independently (Bruner, 1988). The suggested teaching sequence for Guided Reading follows a reading strategy check (visualising, prediction, re-reading, inference), independent reading by pupils, return to the text and developing response with the teacher, and ending with a review of strategies and teacher monitoring (DfES, 2002b). Pedagogically such an approach can be successful, but can again be difficult to manage for the teacher in a class of thirty, and is now carried out more often by support staff (or student teachers!) outside the main class. The concept continues to be valued as a teaching strategy by government and is part of 'Guided Learning' (DfES, 2004a, Unit 9) for use in all classes as guided group work bridging whole-class and independent learning. 'Dialogic Teaching' from Alexander's work on discourse is a further development where teachers move away from the Initiate-Response-Feedback pattern of teacher-pupil talk to small-group talk based on agreed ground rules and in which metacognition around the effectiveness of the ensuing dialogue adds to the learning (Sutherland, 2006).

Other initiatives from the NLS were short-lived or out-lived their original intentions. The LPUs and Year 9 Booster lessons have faded from view, while APP optional pupil tasks have inadvertently become regular half-term tests for pupils at KS 3 rather than occasional tasks with teachers developing their own materials for their own pupils.

Now complete Task 4.1 (see facing page).

Task 4.1 THE IMPACT OF GOVERNMENT REFORM ON PRACTICE

Interview at least two teachers in your school, one relatively new and one more experienced, to gain their views of what has happened over the last ten years in English teaching. In what ways have government reform impacted on their practice and on the learning of their pupils? What seems to have improved? What have they retained in practice from the original NLS? Where are their hesitations or criticisms?

Teaching assistant (TA) numbers have hugely increased to support the differentiated group work within the NLS, and as a result of the remodelling of the school workforce to allow a greater focus on teaching and learning through giving teachers more classroom support and time for planning, preparation and assessment (Ofsted, 2005). This has altered pedagogic practice significantly. In the best model, English teachers plan and teach together with their TAs supporting less able pupils within the classroom, with the teacher drawing on the TA's expert knowledge of the pupil and their particular Special Educational Need (SEN). In the worst practice, there is little cooperation and TAs work unsupervised and unacknowledged with the teacher abdicating responsibility for the teaching and learning of pupils with SEN. The role of TAs continues to diversify, with many now becoming subject specialist TAs within a department, or taking on an administrative role, for example, responsible for encouraging wider reading or for supporting pupil assessment. There are TAs who specialise in behaviour management, or are working with gifted and talented pupils, not just those with SEN. Ironically, meeting TAs and creating time to plan with them can one of the most challenging aspects of learning to teach in the secondary school.

Before continuing complete Task 4.2 (see next page).

SO HAVE STANDARDS IN ENGLISH RISEN?

Unsurprisingly, standards in English have indeed risen over the last ten years, from 65 per cent of pupils gaining the 'expected' level 5 at KS 3 in 1998 to 74 per cent gaining level 5 or above in 2007, a rise of 9 per cent. The results are also, however, partly explicable by the emphasis on teaching to the test with children from Year 3 onwards taking Qualifications and Curriculum Authority (QCA) tests at the end of each year in addition to the formal NC Tests at age 11 and 14. All these assessment measures mean there is a wealth of data on the progress and attainment of each child from reception year onwards so that teachers, schools and government are accountable for success or failure.

Task 4.2 **WORKING WITH A TEACHING ASSISTANT**

Arrange a planning meeting with a TA who regularly works in your department or who works specifically with a pupil or group of pupils in one of your classes. Find out their area of specialism and their professional experience. Discuss any Individual Education Plans or *Every Child Matters* (ECM) plans drawn up for particular pupils and pinpoint short-term targets set.

Now jointly plan the for next lesson when the TA is in your class, allocating specific roles to him/her and to yourself, even asking the TA to teach part of the lesson, if appropriate, while you work with a small group or individual. Those with the Higher Level Teaching Assistant Status (HLTA) will have had experience of teaching whole classes. Plan for differentiation around outcome, task, resource, support or time between the two of you for groups and individuals.

Arrange a time to evaluate the lesson afterwards, discussing how your partnership worked out. Try to arrange a regular weekly planning time following on from this activity.

Standards, however, have not risen fast enough to satisfy government-set targets planned to rise each year to ensure progress – from 65 per cent of 14-year-olds expected to gain level 5 in English and maths in 2003 (DfES, 2003b) to 75 per cent in 2004 and 85 per cent by 2007 (DfES, 2003b). In fact, there has been ‘slippage’ (DfES, 2006, p. 15) in meeting targets from 2006 onwards, so that the 85 per cent target has been sustained across 2006–2008 rather than rising.

There is bound to be acceleration of progress when an initiative is first launched, akin to the ‘Hawthorn’ effect in research where the excitement and difference of an experimental intervention creates the desired effect. For example, after three years of the primary NLS, the Progress in International Reading Literacy Study (PIRLS) 2001 international comparison found that 10-year-old pupils in England had both the highest and lowest reading scores, were better at reading fiction than non-fiction but were less likely to read for pleasure outside of school (Twist, Sainsbury *et al.*, 2003). The most recent Organisation for Economic Cooperation and Development (OECD) international study for primary reading skills, however, saw England ostensibly drop from third to fifteenth place in terms of reading comprehension skills, possibly through greater acceleration of rates of improvement in other countries such as the Russian Federation, rather than what was interpreted as an absolute decline in reading over the five years (Mullis, Martin *et al.*, 2007). The 2006 Progress in International Student Assessment (PISA) overall saw little increase since 2000 in reading standards for 15-year-olds in all the participating countries despite great financial expenditure from central governments. The UK remains fairly middling, at number 22, while some countries such as Poland and Korea have increased their reading levels. Interestingly, however,

the UK has the smallest gender gap, a fact rarely broadcast, which must be attributable to the NLS and the focus on boys – unless girls are not able to achieve at their highest levels because boys are somehow advantaged (OECD, 2007, p. 50).

Absolute standards in literacy are difficult to define and measure: it is easier to state that they were falling or not increasing in order to do something about them:

use of the data about failing to reach targets as an argument that standards are falling is spurious: it presupposes that levels of literacy were once at the level now set as a Government target. They were not.

(Oldham, 2006, p.34)

Setting any level or target is an arbitrary, relative act rather than an absolute one. Semantics make a difference, too: the ‘average’ level for pupil attainment at each Key Stage has now become the ‘expected’ level. The ‘normal pupil’ by comparison places those pupils who do not achieve at this level in a subject as somehow abnormal or in some way deficit (Soler and Openshaw, 2006, p. 76). The US underwent a similar ‘rhetoric of a crisis of underachievement in reading’ (Franzak, 2006, p. 231) to England in the early twenty-first century. Franzak’s argument is that ‘if “reading” is defined and treated as a set of hierarchically listed tasks or levels, some readers will continue to occupy the bottom rung of the literacy ladder’ (ibid., p.231). So the 30 per cent of underachievers (the ‘long tail’) are replaced by the same pupils, or some others whose reading ability does not fit the current definition of what constitutes effective reading (and writing): ‘With each shift in what it means to read proficiently, an accompanying, if implicit, definition of what it means not to read proficiently jeopardises the success of some pupils’ (Franzak, 2006, p.220).

There are continuous shifts in what it means to be a good reader in England. For example, in primary schools the Rose Review has put forward another account of what it means to learn to read – the Simple View of Reading – in which decoding of letters and words is seen as a separate cognitive process to the comprehension of text entailing knowledge of the world and of texts, inference, prediction and visualisation (Rose, 2006). The greater focus on spoken comprehension of text and story structure may benefit pupils at secondary level, with the recognition, for example that dyslexic pupils often have highly developed comprehension levels and should be intellectually challenged through teacher and peers, avoiding a negative focus on basic decoding.

At secondary level a further assessment criteria has been added to the Reading Attainment Levels – to understand the social and cultural context in which texts are produced (QCA, 2007a). These new criteria for reading appear sound pedagogically and desirable and yet ‘raising the absolute levels of performance might well increase performance variance because high-achievers will make better use of the new learning opportunities’ (Stanovich, 1986, p.392). Stanovich’s

‘Matthew effect’ whereby good readers get better and poorer readers get worse goes a long way to explain why it is so difficult to eradicate poor performance in English when the measures change (Stanovich, 1986). But lowering the benchmark at which pupils can achieve is political suicide and suggests a ceiling on achievement rather than pushing for better teaching and learning strategies for all to outweigh social and economic disadvantage.

How to best assess pupils in their reading and writing continues to be the most difficult aspect of the NLS for English teachers within what is in the end a subjective interpretation of a child’s ‘performance’ when they read a book or write a story. It is difficult to measure rapt engagement and interest in a whole novel, or a personal response to a poem, or the creation of an image-rich website in any objective way that does not entail a checklist of skills rather than a holistic synthesis of reading and writing processes. The government response to this issue is to ask schools to monitor progress closely, but this can impact negatively, too, on what is essentially an arts subject, as this Head of Department describes:

Mark: We are asked to quantify everything and measure everything, and attach objectives to everything and implement the literacy strategy and its Year 7, Year 8, ‘track those targets into Year 9’. It seems that creativity has been almost quashed in the classroom. Maybe that is me being a bit defeatist . . . It was when the strategy came in and it all seemed to change. From having freedom to almost being just kind of confined and being restricted as to what you could do because of the time constraints. It’s tracking, tracking, tracking.

Interestingly, some eleven years between them, both Cox and Hilton suggest that the only reliable measure of standards is to administer a sample of children with the same test every year (Cox, 1995; Hilton, 2006). This alternative has not been taken up by government but left to international organisations to administer and has resulted in all children being tested in order to prove that standards are rising – or not.

Task 4.3 (see facing page) focuses on the transition of pupils from Year 6 to Year 7.

THE NEW NATIONAL CURRICULUM AND SECONDARY FRAMEWORK

As stated in the introduction, the current renewal of the NC and Secondary Framework is part of other wider government policies stemming from the inter-professional approach to safe-guarding and educating children in The Children Act (DfES, 2004b) and *Every Child Matters* (DfES, 2005b). Repetition of the verb ‘refreshed’ throughout the training materials for subject leaders suggest that the

Task 4.3 TRANSITION BETWEEN YEAR 6 AND YEAR 7: DATA IN SCHOOLS

The implementation of the National Curriculum and the *Secondary Framework* aims to support the Year 6–7 transition through continuity of curriculum and pedagogy. The notion of giving Year 7 pupils a fresh start at secondary school is considered too slow and redundant in the face of incoming Key Stage 2 data to accurately pinpoint each pupil's starting point. However, with some schools receiving pupils from over fifty primary schools, the use of data may be variable. Find out what information your school receives from primary schools – data, specific information about pupils with SEN, examples of pupil work. What does the secondary school do with the information? Who has access to it? How does this data inform practice and grouping in Year 7?

new National Curriculum is just a light makeover of Curriculum 2000, which in some ways it is (QCA, 2008b). However, there is a greater emphasis in the new NC on the reading of whole texts, of the importance of the social, cultural and historical context in which it was produced and the build-up of pupils' own textual identity through personalised reading, with a greater focus on speaking and listening to support the learner. Writing has a newer emphasis on creative writing as well as putting together an argument, and the limitations of the previous writing 'triplets' have evaporated.

The Children's Plan gives greater freedoms for schools to innovate, with a key focus on personalisation, early intervention through three 'waves' of support so that pupils 'keep up' rather than 'catch up' and further training for specialist teaching assistants (DCSF, 2007a, section 3.68). The intention to replace the NC Tests with single level tests taken to confirm teacher assessment from the *Making Good Progress Pilot* still ties pupil levels of attainment to performance league tables (DCSF, 2007a). Some schools are indeed being flexible with the curriculum, integrating Year 7 into a primary model where one teacher takes most subjects or where Year 9 begin their English GCSEs a year early. These changes will mean that student teachers increasingly face variations between their school placements and will need to be flexible themselves, reorienting their views of what it means to teach English.

As has been discussed earlier, there has been criticism of certain aspects of English teaching over the last ten years, from English teachers and academics, but also, interestingly, from government itself. The separation of word, sentence and text level objectives in the *Framework* was originally designed 'to secure proper attention to the skills of spelling, vocabulary, sentence construction, grammar and style, which underpin excellence in Text level work' (DfES, 2001a, p.11). This separation of literacy skills has however resulted in an atomistic and formulaic

approach to reading and writing, often through the use of extracts to fit the four-part lesson plan, despite the statutory requirement in the NC for pupils to read whole texts (Westbrook, 2007; Soler and Openshaw, 2006; Johnson and Kress, 2003; Millard, 2003). The DCSF enfold the language of their critics in the deconstructing of their own exemplar schemes of work from 2001: 'The previous Framework, while powerfully making learning explicit, led in some situations to an atomized rather than an integrated approach to planning and teaching' (DCSF, 2007b, p.37).

The 'renewed' Secondary Framework (QCA, 2008a, p.13) is an attempt to address such criticism. The Framework now extends to KS4 and consists of four key modes: Speaking and Listening, Reading, Writing, and Language. Word and sentence level no longer exist separately but are integrated into the four key modes. There are substrands for each of these, designed to stretch both horizontally in terms of difficulty for greater progression and vertically across the five years from Year 7 to Year 11, with 40 objectives to cover for each Year and an extension column – 240 objectives in all. It is designed so that teachers can pick and choose different objectives to suit different abilities of pupils in the class and to plan across a longer period of time. In this sense, it is greater in the number of criteria than the NC. Puzzlingly, considering the great changes to how reading and comprehension are viewed in the Rose Review (QCA, 2007a), Reading has only two strands while Writing has three.

The Speaking and Listening strands are familiar from Curriculum 2000, and Writing fits into what could be put into convenient shorthand as planning and genre, creation and secretarial skills. Language is simply spoken English, changes, contexts and use of terminology. Reading is separated into 'the skills of reading [such as skimming, scanning, researching] from the interpretation and understanding of the skills, techniques and devices writers use' (QCA, 2008b, p. 39), presumably reflecting the new primary view of reading and with no crude divide between fiction and non-fiction texts. The strands reflect a simplified version of the new NC but without the accompanying notes and guidelines indicating breadth of coverage, for example.

The Framework overtly aims to 'provide a basis for target setting' (DCSF, 2007a, p. 36), with 'the aim to raise the number of pupils progressing two levels within Key Stage 3, and then to grade B at GCSE' (ibid., p.44). As such, the new Framework and APP are presented as being 'complementary tools' although at the time of writing before the electronic Planning Tool is live on the QCA website, it is hard to see quite how they match up (QCA, 2007a, p. 20). The planning cycle presented in the subject leader guidelines suggests that Framework objectives as taught through planned schemes of work and lessons will be reviewed and assessed by a 'round of APP' assessments following every scheme (ibid., p. 50). This will narrow down the focus to ensure that pupils 'whose progress towards their end of key stage target is unsatisfactory' meet their targets (DCSF, 2007a, 4.7). Theoretically keeping APP and the Assessment Focuses provides

Table 4.1 Secondary Strategy Framework learning objectives

Main mode	Strand	Strand	Strand	Strand
Speaking and listening	1. Listening and responding (and two substrands)	2. Speaking and presenting (and two substrands)	3. Group discussion and interaction (two substrands)	4. Drama, role-play and performance (two substrands)
Reading	5. Reading for meaning: understanding and responding to print, electronic and multi-modal texts (three substrands)	6. Understanding the author's craft (three substrands)		
Writing	7. Composition: generating ideas, planning and drafting (two substrands)	8. Composition: shaping and constructing language for expression and effect (six substrands)	9. Conventions: drawing on conventions and structure	
Language	10. Exploring and analysing language (two substrands)			

progression and continuity with most English departments' assessment of their pupils. However, the attempt to overlay the renewed Framework with existing Assessment Focuses (AFs) results in a confusing double numbering system in the substrands – ‘Reading for meaning: 5.3 Reading and engaging with a wide and varied range of texts *Reading AF6 and AF7*’ (QCA, 2007a, p. 75, original emphasis). Thus there are four sets of external criteria that teachers have to refer to that are not quite the same as one another and provide different lenses through which to plan and assess English: the NC, Secondary Framework objectives, AFs and National Curriculum Levels of attainment.

The Framework objectives, however, are to be ‘the principal reference point for planning full curriculum coverage of a subject’ rather than the NC (QCA, 2008b, p. 71). Should teachers use the electronic planning tool then the Secondary Framework will again become the de facto curriculum rather than the statutory NC, providing an easy set of skills-based objectives overlaid with APP, AFs and Functional English, a self-sufficient eco-system of objectives linked to testing outside the broader and more liberal curriculum.

These caveats notwithstanding, there is a new and welcome focus in the National Strategy on medium-term planning in which creativity and innovation is encouraged and as reflected in the NC. This may give teachers the opportunity to plan a variety of lessons where learning accumulates over time rather than a myopic focus on objectives and short-term lesson plans.

Implications for practice

Previous exemplar schemes of work produced by the NLS are now critiqued by the DCSF itself for having too many objectives, vague teaching focuses and too little information on how to differentiate and personalise (QCA, 2008a, p. 24). You should therefore begin your medium-term plans by with reference to the Key Processes and Range and Content in the NC, bearing in mind the more holistic approach suggested there embedded within the Four C's of 'Competence, Creativity, Cultural Understanding and Critical Understanding', together with the creative potential of cross-curricular links. Objectives from the Secondary Framework can pinpoint a specific focus following this broader beginning. Within this model, then, it should be possible to plan a broad-brush overview, while using a flexible lesson structure according to the needs of the objectives and pupils. At the time of writing, there is little guidance on the specifics of short-term planning giving English teachers the opportunity to colonise this space and reengage with a variety of pedagogic structures that match their classes and content matter.

Bernstein's (1990) proffered 'solution' in terms of pedagogic practices is for a relaxation of the framing, pacing and sequencing rules of the classroom. Choice of texts can give the space both for critical literacy and a move away from the teacher towards context-free independence, applying new knowledge to new situations, moving towards what should be the end result of scaffolding (Bernstein, 1990, p.75). As such, as English teachers you can at times slow down the pace at which you teach, using a simple approach to introduce the lesson or recap a text from a previous lesson, and for the rest of the lesson one where pupils and teachers collectively read a whole story or four chapters together. Rather than interrupting the learning through many small activities you can expertly support comprehension through questions and direct comments on the text, well-tuned to how pupils are constructing and interpreting the text in their heads and letting the flow of the narrative takes its course. Or where pupils continue writing a story based upon a text, filling a whole hour and a whole blank notebook with writing, brief partnered discussion with teacher monitoring of individuals in a quiet, focused manner far away from the fast-paced hectic lessons of seven years ago.

Such a pedagogic approach lends itself towards a more aesthetic reading of literature as art with writing as a natural corollary rather than the efferent one in which non-fiction appears to dominate (Rosenblatt, 1978; Marshall, 2006). The NC holds up this approach, requiring wide and sustained reading of whole texts, with a greater emphasis than before on contemporary texts written for adolescents

and the building up of personal reading preferences. There is also ample room for the reading, enjoyment and study of the newer multimodal ‘literacies’ created through combinations of text, image and sounds of computer games, the World Wide Web and moving images of film, TV and DVDs (Meek, 1988; Group, 1996). Children and teenagers are now multiliterate ‘screenagers’ (Mackay, 2002) immersed in a ‘mediasphere’ (Beach and O’Brien, 2005). There may be a greater chance for home reading and viewing cultures to better dovetail with school versions of what it means to be literate.

Planning is the focus of Task 4.4

Task 4.4 **PLANNING TWO DIFFERENT KINDS OF LESSONS**

Plan the start of a lesson around writing, whether fiction or non-fiction, which is initially teacher led and involves direct teaching, or instruction around a particular genre.

Next, plan a later lesson that includes longer periods of actual writing, but in which pupils have the opportunity to share and assess their work to deepen their learning.

How will you work with a teaching assistant here?

Consider how lesson structures can best support pupil learning here.

SUMMARY AND KEY POINTS

The National Literacy Strategy has made a massive impact upon English pedagogic practices over the last ten years, normalising practice with the four-part lesson plan, external objectives and testing giving teachers both the ‘what’ and the ‘how’ of teaching for the first time. This has resulted in some contradictory practices reinterpretations of the NLS to better fit actual classrooms, texts and pupils.

The new National Curriculum and Secondary Framework potentially offer more freedom for English teachers to move towards a more creative, cross-curricular understanding of texts and away from what has often been an atomistic teaching of literacy skills. Within this, multimodal, visual texts reliant on new technologies will be as central as traditional, print-based narratives and non-fiction texts such as newspapers, with the transformation of one textual form into another a staple of English departments.

However, the SNS remains within the embrace of an education policy that is tied to raising standards through external measurement of pupils and teachers and it is this constraint that will continue to influence English teaching for the foreseeable future.

FURTHER READING



Cox, B (ed.) (1998) *Literacy Is Not Enough: Essays on the Importance of Reading*, Manchester: Manchester University Press.

This collection of essays from a wide variety of academics, broadcasters and English teachers produced quickly in critical response to the NLS remains a refreshingly upbeat read and is worth revisiting ten years on at a similar transition point in English education.

Harrison, C. (2002) *Key Stage 3 Roots and Research*, London: Department for Education and Skills.

This publication investigates the research behind the NLS, concluding that in general the evidence base for it is sound, but giving salient warnings about its implementation, for example, about the need for weaker pupils to be given full access to the richness of the curriculum rather than an abridged version.



Soler, J. and Openshaw, R. (2006). *Literacy Crises and Reading Policies: Children Still Can't Read!* London: Routledge.

For those interested in the politics behind the NLS and SNS and the imperative felt by successive governments that they were doing something to raise literacy standards, this book is a comprehensive account of the years from the late 1980s to 2005. It compares how England dealt with the teaching of literacy to a similar wide-scale initiative in New Zealand but one more focused on localised, indigenous forms of literacy.

ACKNOWLEDGEMENTS

Many thanks to those English teachers who have been so willing to work with me, share their thoughts and give permission for me to reflect these in this chapter.



SPEAKING AND LISTENING

Gabrielle Cliff Hodges

INTRODUCTION

Within the English curriculum the importance of reading and writing has always been uncontested, whereas the importance of speaking and listening has only recently been fully acknowledged. Before the 1960s oral work was very likely to consist of teacher-led question-and-answer sessions or formal activities such as reading aloud, debates and prepared short talks. However, during the 1960s the influence of educators such as Andrew Wilkinson (cited in Howe, 1992, p. 6) and a growing awareness of the work of psychologists such as Vygotsky led to more systematic studies of the role of classroom talk. New understandings about the relationship between language and learning emerged and led to significant changes in classroom practice. Speaking and listening were gradually afforded greater status and made a compulsory part of the assessment of English at General Certificate of Secondary Education (GCSE). Subsequently, 'Speaking and listening' became the first attainment target for English in the National Curriculum.

Vygotsky's theories are helpful to English teachers in a number of ways. First, he argues that children learn to think by talking with others, by engaging in a social process which enables them to 'grow into the intellectual life of those around them' (Vygotsky, 1978, p. 88). At a certain stage in the child's development, speech divides into two distinct kinds: 'communicative' speech to be used for communication with others, and 'egocentric' speech or speech for oneself which will eventually turn inward to become 'inner' speech with its own idiosyncrasies of grammar, for individual thinking. Inner speech has different rules from communicative speech: with inner speech, speaker and listener form the same consciousness so there is much that can be taken as read; with communicative speech the need is to be understood by another person so more must be made

explicit. Inner speech is not, therefore, a mirror image of communicative speech. It is essentially different because it is serving a different purpose. The distinctive natures of inner and outer speech and the power of the dynamic relationship between them to enable intellectual development are vital to an understanding of how children become effective learners and the part teachers have to play in that development.

In the late 1960s, with the aid of portable tape-recorders, researchers and teachers such as Douglas Barnes, James Britton and Harold Rosen were able to study much more systematically than ever before the kinds of spoken exchange that took place between teacher and pupil, and between pupil and pupil in ordinary classrooms (Barnes *et al.*, 1975). They analysed how and when learning seemed to be taking place and the part played by home dialects, spoken standard English, the task set, the formality of the context, and the authenticity of the problem to be solved. New understandings emerged about the role of exploratory talk in cognitive development, of how talk might be used to learn through speculating, hypothesising, arguing, negotiating and so on. These understandings, in turn, led to new classroom practices. Teachers began to organise their classrooms for group work, to plan activities which involved solving problems, discussing texts, debating controversial issues more informally than hitherto. Time was also spent teaching about talk, making explicit what pupils knew implicitly about how, for example, spoken language is affected by the context and purpose of the communication and by the audience to whom it is addressed; about why and when people alternate between speaking in standard English or their regional dialect. Whether pupils were learning through speaking and listening or learning about speaking and listening, silent classrooms were no longer prized once it was realised that talk might sometimes have a greater role to play in the development of learning than silence.

Gradually the move was towards recognising the centrality of speaking and listening, and investigating how it might be assessed. Many felt that it never could be effectively assessed. Knowing that they were being assessed would affect how pupils performed and distort the outcome. Nevertheless, surveys into the development of oracy conducted by the Assessment of Performance Unit (APU) in the 1980s pointed the way to the development of assessment criteria and to exploring what constituted progression in speaking and listening (Johnson, in Norman, 1992, p. 51).

For those new to English teaching, the important point to remember is that speaking and listening in classrooms has not always been viewed the way it is now. It is worth familiarising yourself with how its current position has been arrived at (Howe, 1992, pp. 3–7; Johnson, in Norman, 1992, pp. 50–60), what some of the debates have been, and what theories have informed them so that you can begin to develop a rationale of your own for teaching and assessing speaking and listening. You may remember vividly what counted as speaking and listening when you were at school and have strong feelings about it, but however recently you were at school yourself, things will have changed. As a learner you need to trace

for yourself the steps which will show you the moves from traditional patterns of speaking and listening in schools to new approaches adopted by many teachers nowadays informed by ideas such as exploratory talk (Mercer, 2000) and dialogic teaching (Alexander 2006). You have to make what is described in the Bullock Report as ‘a journey in thought’ (Department of Education and Science (DES), 1975, p. 141) about speaking and listening for yourself. This chapter is designed to help you map that journey.

It is worth bearing in mind, however, that although maps will take you a long way there may be value in sometimes deviating from marked routes. An account of where the origin of Virginia Woolf’s experimental work may have lain buried is recounted in her biography by Lyndall Gordon. Like her father, Virginia loved

to step aside from the high road . . . to trust to innumerable footpaths, ‘as thin as though trodden by rabbits’, which led over the hill and moor in all directions . . . she followed natural paths which ignored artificial boundaries. The padlocked gates and farm walls were deceptive barriers for, when she climbed over, the path would continue quite happily.

(Gordon, 1984, pp. 78–79)

Thus, in her novels, she was inclined to ignore the signposts of birth, marriage and death; instead she tended to focus on ‘those unlooked-for moments that shape our lives’. It may be the same with talk in classrooms: although there is much to be gained from thoughtful and reflective planning and organisation, sometimes the best talk occurs when and where it is least expected, precisely in those unlooked-for moments. Be ready to listen for them.

OBJECTIVES

By the end of this chapter you should:

- be aware of some of the factors which contribute to or inhibit effective, purposeful speaking and listening in English
- be aware of how teaching about the differences between spoken and written language and about different types of talk can assist pupils in their development as speakers and listeners
- understand how planning and the organisation of classrooms can contribute to pupils’ language, learning and cognition
- begin to understand how to assess pupils’ speaking and listening against given criteria and to link assessment with future planning.

■ Table 5.1 Observing speaking and listening	
Factors contributing to effective, purposeful talk	Factors inhibiting effective, purposeful talk

OBSERVING SPEAKING AND LISTENING

In order to enable pupils to develop their ability in speaking and listening it is useful to consider the range of talk which may occur within the boundaries of the classroom. In order to evaluate pupils’ speaking and listening (so that you can identify achievement and plan for progression) there has to be consideration of audience, context and purpose. It is also important to understand the role of the teacher in providing opportunities for all pupils to participate and achieve (Table 5.1).

Now complete Task 5.1

Task 5.1 IDENTIFYING HELPS AND HINDRANCES

In order to gain a clearer picture of the variety and value of talk in the classroom, find as many opportunities as you can to observe pupils speaking and listening. Draw up a table similar to Table 5.1 and use it to jot down your observations. Compare your findings with those of other student teachers observing in different contexts and curriculum areas.

At the start of any initial teacher education course you are likely to spend a great deal of time in classroom observation. One of the best ways to begin thinking in depth about speaking and listening is to make diversity of talk and the range of classroom opportunities for speaking and listening key targets of that observation.

Contexts

While you are observing you will become increasingly aware of the difference made by the contexts in which speaking and listening are taking place. Small group discussions or question-and-answer sessions in English classrooms will involve pupils differently from drama lessons in which pupils are planning for performance or roleplaying. In library lessons, pupils engaged in research will talk and listen differently to each other from how they will when working collaboratively on screen.

Range, audience and purpose

You will begin to note the opportunities pupils are given to:

- talk formally/informally
- talk in pairs/small groups/whole-class discussions
- use talk to explore and develop ideas at length
- use talk to express their feelings and opinions
- use talk to question and challenge what they hear
- use talk to negotiate
- use talk to instruct/listen to, and act on, instructions
- use talk to ask questions as well as answer them
- use talk to plan, explore and evaluate other activities
- talk to a specified audience
- talk for a specified purpose
- talk about speaking and listening
- plan and evaluate their talk
- discuss different types of talk being used in drama and role-play.

The role of the teacher

The role of the teacher in developing pupils' speaking and listening is central. In terms of planning, organising, differentiating and so on, there is much to consider. In addition, however, teachers need to be conscious of how their own use of language affects the language used by pupils in their classes. It is therefore valuable to spend time in lessons observing teachers' as well as pupils' use of language.

A frequently used technique in many lessons across the curriculum, for example, is for teachers to ask questions of their pupils as a way of eliciting information, recapping on prior learning or checking instructions have been understood. It is worth considering, however, which are the pupils in any one class who are most likely to answer the teacher's questions. How long are pupils given to think before the chance to answer is passed on to someone else? Research reveals that:

when questions are posed in everyday conversations, a response usually comes within less than a second of silence. This is also true of classroom questions. Teachers usually allow about a second for a reply and, if none is forthcoming, they take back the conversational floor. [But] where a longer silence was left – even one as short as three seconds – the quality and extent of pupils’ responses improved dramatically.

(Wood, in Norman, 1992, pp. 204–213)

Wood goes on to suggest that particular types of teacher talk create a classroom climate which affects how pupils themselves will talk. For example, where closed questions are common and are not followed up by the teacher with open-ended questions, pupils’ responses are often single words and underdeveloped. On the other hand, where teachers themselves speculate, surmise, listen and ask questions to which they do not already know the answers, pupils will often respond in kind, that is, hypothesise in response to hypothesising, speculate in response to speculating. As part of your observations you may wish to note how teachers develop pupils’ speaking and listening through the use of questioning and to evaluate your own success in using questions in lessons.

EXPLORING DIFFERENCES BETWEEN SPOKEN AND WRITTEN LANGUAGE

Speech is fundamentally different from writing. It has its own characteristic grammatical features and is greatly affected by the fact that it almost always takes place when speaker and listener are face to face. Despite this it is very easy to make quick and erroneous judgements about people based on the way in which they speak.

Examining your own knowledge and attitudes

As teachers it is vitally important that we understand clearly some of the differences between spoken and written language so that our judgements about pupils’ achievements are not the result of ignorance or misconception. As Katharine Perera points out in *Understanding Language*:

There are two important points to be made that concern the nature of speech on the one hand, and the nature of writing on the other. First, there is a fairly widely-held but mistaken view that speech is some kind of careless or sloppy version of writing. This view leads people to make judgements of speech that are inappropriate because they derive from the written standard . . .

Secondly, it is necessary to realize that written language is not merely a transcription of speech; so learning to read and write means not just learning to make and decode letter shapes but also acquiring new forms of language. Some difficulties in reading spring from the language itself rather than from the written code, because there are some grammatical constructions which are common in writing but which occur very rarely in speech.

(Perera, 1987, pp. 17–18)

Some characteristics of spoken language

Depending upon where, when, why and to whom they are talking, speakers will probably alter some or all of the following:

- their register (e.g. from formal to informal)
- their grammar (e.g. from clauses embedded in complex sentences to linked simple sentences peppered with gap-fillers, false starts and changes of direction)
- their dialect (e.g. from standard English to regional)
- their accent (e.g. from a regional accent to Received Pronunciation)
- the paralinguistic features of their speech (e.g. gesture, body language)
- the prosodic features of their speech (e.g. tone, speed, rhythm).

Many of us find that when we explore our views about spoken language we unearth prejudices and misconceptions such as those described by Katharine Perera above. However, the more we investigate language, the more we see how complex speaking and listening can be and how significant the apparently ordinary spoken contributions of pupils often are.

Transcribing spoken language

Taping and transcribing pupils' talk can be a very helpful way for you to enlarge your understanding about their achievements. Finding time to listen to, and transcribe, what you have recorded can be very difficult. However, it is important to do this from time to time, especially if you skim through what you have taped and only transcribe the key moments that are likely to be worth looking at in more detail. The following example demonstrates what transcription can reveal (and see Table 5.2). Both of these transcripts record the words spoken by a pupil (D) in a piece of improvised drama. In the first transcript he is role-playing a villager being asked by an interviewer (I) about a play to be performed by the village drama group.

■ Table 5.2 Analysing a transcript	
Transcript	Tape
Accent	
Tone	
Pace	
Fluency	
Gender	

Transcript 1: the interview

- D:* Well, I’m Tom Evans, and I’m sort of the narrator in these plays. We’re sort of reenacting the story of another legend which was about the two monsters that supposedly are buried in the mine . . . they’re supposed to have thousands of years ago came and . . . well . . . arrived in Tallybont and murdered a few people . . . of the village and the people caught them, put them away, but they escaped again not long ago.
- I:* How did you find out about this story? How did you know it in the first place?
- D:* Well . . . I was down the mine and I was um hacking, hacking away um ready to push the cart away full of coal and um I sort of found this book. I don’t know why there was a book down there. It was a sort of diary.

An analysis of the way pupil D speaks in role here shows that he employs many of the features of spoken language. His speech includes examples of hesitations such as ‘um’ and ‘sort of’ which give him time to think what comes next. His words are mostly a series of clauses linked by ‘and’; for example, ‘and I was hacking’, ‘and I sort of found this book’, ‘and it sort of told’. This is what Gunther Kress calls ‘chaining’ and it is characteristic of spoken as distinct from written language (Kress, 1992, p. 31).

In the second transcript the pupil is the same villager, now performing in the play itself. The rest of the class, also in role as villagers, watch the play being acted out. The performance begins with the sound of drilling announcing that the characters are already down the mine. Pupil D then begins to speak as Tom Evans, the narrator of the play’s events. While he narrates, the rest of his group mime the story. Putting down an imaginary drill, Pupil D then picks up a fairly large, fat dictionary, the group’s only prop. His opening words explain what this dictionary

is: it is an old diary, the book which was found down the mine. Turning the pages of this ‘diary’ he then proceeds to ‘read’ from it.

Task 5.2 asks you to write a transcript.

Transcript 2: the performance

D: The story which I am about to tell is one which I do not believe myself. Recently, in the village, it is said that two monsters suddenly came out of the cave and started murdering and killing the people of Tallybont. Several were killed. They were finally caught after a lot of effort. While they were trying to come out of the cave they were grabbed and seized by the people. They took them and put them in a cast iron coffin. The coffin was set in a hill and covered up. This is all I can say. A hundred years ago when the mine was opened for the first time it is said they did not like having a mine built on top of their grave and so they came out of the coffin to take revenge . . . there was a murder down the mine and it is not known if it was the monster but it could’ve been. The victim was found screaming and shouting, ‘Terror! Terror! It’s coming!’ He died of shock in hospital. They think it was the monsters that did it but that’s only a legend.

The language of this second transcript is ‘written’ language, even though it has never been scripted. There is not a single example of hesitancy, unlike the many which featured in the earlier, ‘spoken’ version. Furthermore, the syntax shows all the signs of a ‘hierarchical’, embedded structuring which Kress says is distinctive of written language. Here we have relative clauses (‘which I am about to tell’), adverbial phrases (‘in the village’), use of the passive voice (‘it is said’) and so on.

These many distinctive features of Pupil D’s language, illuminated in the transcribing, suggest a highly sophisticated, internalised sense of the difference between spoken and written language. Because spoken language is ephemeral unless captured on tape or video, the achievements of many pupils are bound to pass us by. But two things can help to prevent us from underestimating what pupils can do: the first is to develop our own knowledge about language so that we may recognise more clearly what pupils’ spoken language tells us about their learning and understanding; the second is to spend time, now and then, analysing transcripts to remind ourselves of the complexities of what we are teaching and assessing.

Making transcripts with pupils

Transcribing recorded speech is an activity which can be adapted readily for use in the classroom, with any age group, as long as there is sufficient recording equipment available to make it practicable. You may, however, wish to try out

the task first with a small group of three or four pupils. Your planning will need to take account of the time allotted between lessons for you (or the pupils) to transcribe the recordings.

Task 5.2 MAKING A TRANSCRIPT

If you have not had the opportunity to do so before (e.g. as part of your own schooling or university course), try making a transcript of a short piece of spoken language. The purpose of the task is to encourage you to focus your attention on some of the characteristic features of spoken language texts.

- Using a tape recorder, record someone, possibly another student teacher, talking about the school they used to go to. When you transcribe the tape you might end up with something like the following:

Um I went to a quite a big private school and big red brick building with lots of very good facilities and swimming pool um and little well quite a big theatre as well where we put on quite a lot of shows and um I really liked doing English I had a really excellent English teacher who sort of inspired me um lots of poetry we did and also nineteenth century novels which I particularly enjoyed um what I liked about the school was that everyone was you could enjoy the work without feeling that you were um being boring in fact it had a very academic purpose to it um you weren't meant to it wasn't there weren't ideas about being cool um by not working or pretending that in fact for lots of people it the school was quite difficult there was a lot of pressure to do well to er produce things not just academic but also creatively um creative writing or drama um also suited me because sport was not at all emphasised um you could in fact it was quite looked down on if you enjoyed um playing sport against other teams um so in that respect it's quite unlike other private schools with the sort of play up and play the game ethos

- Ask other people to read your transcript. Before the tape is played to them, jot down under the heading 'Transcript', in a chart similar to the one given in Table 5.2, what they predict about the speaker and how their words might sound.
- Play the tape. In the column headed 'Tape', jot down notes about what is actually heard.

(In this case the speaker is a young woman who sounds fluent and assured. The varied intonation and steady pacing of the spoken language mean that the whole hangs together and sounds more coherent than it appears when transcribed. The speaker does not have a regional accent, but certain features commonly associated with social class are prominent.)

EXPLORING VARIETY IN SPOKEN LANGUAGE

Having established, for yourself and with your pupils, some of the differences between spoken and written language, you may now wish to focus on variety in spoken language.

Formality and informality

An interesting area to investigate with pupils is how the context, audience and purpose for speaking and listening affect the formality or informality of the language used. A light-hearted piece of improvised role-play such as the following can result in a serious consideration of language registers.

Before moving on complete Task 5.3.

Task 5.3 TRANSCRIBING ANECDOTES AND STORIES

The purpose of this task is to provide you with an activity, suitable for a Year 8 or Year 9 group, which you can use to discover how much pupils know or can learn explicitly about some of the characteristic features of spoken language texts.

- Equip yourself with suitable recording equipment.
- Set the recording equipment running and ask each pupil in turn to recount a short anecdote about a topic such as the following:
 - How I got my scar
 - A time when I was really scared
 - My earliest memory
 - The most exciting time of my life
- Transcribe the anecdotes and make enough copies for pupils to have one each.
- Ask pupils to do some oral redrafting of their stories, shaping them as a practised storyteller might, drawing on some of the techniques of traditional storytelling. (You might wish to refer to storytellers such as Kevin Crossley-Holland or Hugh Lupton who discuss different aspects of their craft in *Tales, Tellers and Texts* (Cliff Hodges *et al.*, 2000).) When they are ready to do so, pupils retell their stories, perhaps being recorded this time using a digital video camera so that facial gestures and body language can be discussed afterwards.
- Ask pupils to redraft their anecdotes using a deliberately literary style.
- Discuss with pupils some of the differences between their original anecdotes and their more crafted storytelling. They might, for example, notice differences between beginnings: impromptu anecdotes often begin with initiators such as ‘right’ or ‘well’ whereas a prepared story is more likely to start with a formulaic phrase such as ‘A long time ago’ or even possibly ‘Once upon a time’.

TEACHERS IN DETENTION

By our Education Correspondent

THERE WERE RED FACES all round last night when two local teachers found themselves locked in school until the early hours of Saturday morning.

Working late

They had been working late in the workshops in the centre of the school campus. They did not realise that they had been locked in until they tried to get out at 9.30 p.m. last night.

999 call

But the most embarrassing moment was yet to come. The school caretaker, Mr Arnold Jones, was woken up in the middle of the night when he heard a noise of banging and clattering.

‘I thought it was vandals, so I dialled 999,’ he said today. ‘I can tell you, the police were not well pleased to be called out at two o’clock in the morning.’

Explanations

The teachers involved refused to comment – but they will certainly have some explaining to do on Monday! ■

■ **Figure 5.1** ‘Teachers in Detention’

Pupils (perhaps in Year 7 or Year 8) read an article entitled ‘Teachers in Detention’ (Figure 5.1) and improvise a series of different conversations afterwards:

- In pairs, the two teachers talk to each other when they first realise what has happened.
- In threes, the two teachers explain/apologise tactfully to the head on Monday morning.
- In fours, the teachers recount their experiences to two colleagues in the staffroom on Monday morning.
- In fours, one of the teachers explains to pupils in their form group on Monday morning (following the incident and the newspaper report) what has happened.

It is interesting to ask pupils to predict which of the four scenarios will result in the most formal or informal register and why. For example, will the conversation

between the head and the two teachers be more formal than the one which takes place in the form group? Afterwards pupils can discover whether their predictions were accurate and what factors contributed to the various registers being used.

Accent and dialect

Several of the activities described above may lead to discussions about accent and dialect and the use of standard English. For example, pupils may discuss whether some of the roles in ‘Teachers in detention’ are more likely than others to involve use of regional dialect words rather than their standard English equivalents. In these circumstances it is important to be absolutely clear yourself about the concepts and knowledge involved, about what the differences are, for example, between accent and dialect or between Received Pronunciation and standard English. Use of linguistic terminology, rather than labels from folk linguistics such as ‘posh’ or ‘common’, can help to move the discussion away from the stereotypical and towards a more precise knowledge and understanding of how spoken language works and is used.

PLANNING AND ORGANISING CLASSROOMS FOR SPEAKING AND LISTENING

Your observation of speaking and listening will have demonstrated to you how much talk goes on all the time in schools and how rich and varied it is. A good deal of what you have observed, however, will have been carefully planned for, with classrooms organised and tasks chosen to enhance opportunities for speaking and listening. Pupils need plenty of occasions to talk and listen informally and incidentally. They also need the chance to talk and listen in more formal and challenging contexts.

An important paragraph in the Bullock Report makes clear what the teacher’s role must be:

The teacher’s role should be one of planned intervention, and his purposes and the means of fulfilling them must be clear in his mind. Important among these purposes should be the intention to increase the complexity of the child’s thinking, so that he does not rest on the mere expression of opinion but uses language in an exploratory way.

(DES, 1975, p. 145)

The next section of this chapter looks at some examples of how planning and organising classrooms for talk can develop pupils’ language, learning and cognition and increase the complexity of their thinking.

Planning structured group work

What follows is a description of an activity which might be undertaken by a mixed ability Year 9 or Year 10 group who are studying Shakespeare's *Henry V*.

The class has reached Act IV, Scene vii, the point in the play when Henry is handed the two lists of those who have died in the Battle of Agincourt. The first is the list of the slaughtered French; the second gives the number of the English dead. The two parts, the king and the herald, are first read aloud by volunteers – King: Herald: King:

King: Now, herald, are the dead numb' red?	
Herald: Here is the number of the slaught' red French . . .	
King: This note doth tell me of ten thousand French	1
That in the field lie slain; of princes, in this number, And nobles bearing banners, there lie dead One hundred twenty-six; added to these, Of knights, esquires, and gallant gentlemen,	5
Eight thousand and four hundred; of the which Five hundred were but yesterday dubb' d knights. So that, in these ten thousand they have lost, There are but sixteen hundred mercenaries; The rest are princes, barons, lords, knights, squires,	10
And gentlemen of blood and quality. The names of those their nobles that lie dead: Charles Delabreth, High Constable of France; Jacques of Chatillon, Admiral of France; The master of the cross-bows, Lord Rambures;	15
Great Master of France, the brave Sir Guichard Dolphin: John Duke of Alencon; Antony Duke of Brabant, The brother to the Duke of Burgundy; And Edward Duke of Bar. Of lusty earls, Grandpre and Roussi, Fauconbridge and Foix,	20
Beaumont and Marle, Vaudemont and Lestrake. Here was a royal fellowship of death! Where is the number of our English dead? [Herald presents another paper] Edward the Duke of York, the Earl of Suffolk, Sir Richard Kikely, Davy Gam, Esquire;	25

None else of name; and of all other men
 But five and twenty
 O God, thy arm was here!

(Henry V, Act IV, Scene vii)

Even for adults the speech is difficult to read aloud with feeling straight away. For pupils it is likely to prove even more so. The activity which follows is designed to encourage closer study of the language with a view to being able to reread the speech, speaking the words with greater intensity and emotion. The activity is structured to create maximum opportunities for purposeful talk which will involve everybody and extend their thinking and understanding.

- 1 The class of thirty pupils is divided into six groups of five. In the groups pupils are labelled A, B, C, D and E. The groups are told that they are members of different stonemasons' workshops in France at the time when the play is set. They have been given the possibility of a contract to create stone memorials to the French dead after the Battle of Agincourt. The list has arrived at their workshop just as it is in the King's speech up to line 22. Their task is to put in a bid for the contract. Every group member should keep their own record of the results of their discussions.
- 2 Groups should work their way through the list in the King's speech to establish the facts (e.g. about who has died, their names (if known), what their rank or position was).
- 3 Groups should then consider what type(s) of memorial might be appropriate: should there be just one or should there be several different ones? Why? Where should the memorials be erected?
- 4 One member of the group (A) should sketch out what their memorial might look like. The rest of the group should consider what should be carved on it and discuss why. They should instruct A in how they want the memorial to look.
- 5 During these discussions you should move from group to group asking one pupil in each group (B) for an interim explanation of the group's findings, suggestions, decisions.
- 6 Once all the groups have completed this first stage, an envoy (C) is sent from each group to the next group to try out their group's ideas on another audience. The remainder of each group listens to the ideas of the envoy and notes any similarities with, or differences from, their own.
- 7 Envoys return to their own groups where one person (D) fills them in on what they have missed while they have been away. The group's ideas are adjusted as necessary in the light of anything that has been learned from the envoys.
- 8 Each group then sends a representative (E) to the front of the class with the sketch of their memorial to summarise briefly to the rest of the class what

their ideas are, using the sketch as a visual aid to support their talk. Class members may wish to question or comment on their plans.

- 9 Finally a decision can be made (perhaps by a representative group from each workshop, e.g. all the As) as to which stonemasons' workshop should receive the contract and why.
- 10 Then, of course, the speech can be put back into its context within *Henry V* to be reread or dramatised in the light of understandings which the activity, if successful, will have generated.

One criticism sometimes levelled at this kind of work is that it may take pupils rather a long way from the context of the original speech. You can decide for yourself what you think by going back to the stated learning objectives for the activity, namely: 'to encourage closer study of the language with a view to being able to reread the speech, speaking the words with greater intensity and emotion'; and 'to create maximum opportunities for purposeful talk which will involve everybody and extend their thinking and understanding'.

When the speech is finally reread and the study of the play itself is resumed, consider what difference the work might have made to the pupils' understanding of the significance of this deceptively awkward speech. A group of student teachers who tried out the activity for themselves found that it led them quickly into discussions about vocabulary (mercenaries, dubb'd), rank (barons, lords, knights), attitudes to warfare (volunteers, paid soldiers), word forms and functions (use of adjectives – gallant, brave, lusty), punctuation (commas to signal words or phrases in apposition; semicolons to separate the individuals listed). That they were in role as stonemasons bidding for a contract led also to thinking about ordinary people's attitudes to remembering those who die in battle and how those attitudes might be swayed by financial considerations. The student teachers differed in their views about whether the activity impeded or enhanced the emotive qualities of the speech. But they were not in doubt about the extent to which it promoted valuable focused discussion.

Task 5.4 (see facing page) asks you to analyse the teacher's and the pupils' roles in this activity.

SPEAKING AND LISTENING AND INFORMATION AND COMMUNICATIONS TECHNOLOGY (ICT)

Observation of speaking and listening undertaken when pupils are working collaboratively using ICT will have shown you how extensive and varied their talk can be. Tasks 5.5 and 5.6 are two tasks that you may wish to try for yourself before exploring them with pupils.

These two tasks, like most of the activities described in this chapter, show how different elements of the English curriculum may be integrated: poetry,

Task 5.4 ANALYSIS OF TEACHER'S AND PUPILS' ROLES

The purpose of this task is to analyse the roles of pupils and teacher in the Henry V activity. If you are able to try out or adapt the task for yourself before analysing it, so much the better.

- 1 Draw two columns on a sheet of paper, labelling one 'Teacher' and the other 'Pupils'. Work your way through each section of the activity making brief but precise notes about what the teacher and the pupils are doing in terms of speaking and listening.
- 2 Discuss with other student teachers some or all of the following issues:
 - a Involvement.
From your experience of reading or working your way through the activity, and from the notes you have made, assess what proportion of the class have been actively involved in purposeful speaking and listening.
 - b Differentiation.
Are there noticeable differences between the speaking and listening tasks performed by A, B, C, D and E? If so, can you rank them in order of difficulty? Could the structure of the groups and labelling of group members be prepared by the teacher in advance so as to differentiate between the pupils in the class?
 - c Equal opportunities.
How is the activity organised to try to pre-empt any individuals taking an unduly dominant role and to give space to those who are inclined to hold back? Is the subject matter likely to diminish girls' motivation to participate fully? Is the subject matter accessible to all pupils whatever their cultural background, or might the teacher need to provide some support materials, e.g. illustrations of the forms which memorials can take in a variety of cultural contexts?
 - d Envoys.
Using envoys is one of a range of ways of organising group work which can successfully promote speaking and listening in the classroom. Can you analyse why it is usually successful? Find out from teachers with whom you are working what some other commonly used methods for grouping and regrouping pupils are and note the differences between them.

Task 5.5 **COLLABORATIVE POETRY WRITING**

The purpose is to discover the extent to which the collaborative use of ICT relies on and encourages particular kinds of speaking and listening.

Find two other people to work with you. Two of you collaborate, writing a poem on screen; the third person observes the speaking and listening that takes place between the two writers. The first task involves poetry writing and using ICT to draft and edit, moving text around on the screen, deleting and inserting as necessary.

A What the writers do

- 1 Using a picture as a stimulus, list on screen, one beneath the other, five things which you can see in the picture.
- 2 Add a verb and an adjective to each line of the list.
- 3 Underneath, type a list which consists of:
 - colours you can see
 - textures
 - sounds you might hear
 - similes or metaphors which the picture suggests.

Your screen might now look like this:

- 1 woman
table
chair
doors
wallpaper
- 2 old woman looking sad
table set out for tea
straight-backed chair standing in the background
wooden doors painted orange
old-fashioned patterned wallpaper peeling off the walls
- 3 ■ orange brown rust yellow
■ smooth rough scratchy glossy
■ woman breathing, clink of tea cups, muffled murmuring,
wind outside
■ single button like a buttercup; hair like unspun cotton; little
jug like a fairy's mirror; scarf knotted like a tulip
- 4 Now that initial ideas have been gathered, reassemble them by inserting, deleting, cutting and pasting, so that they form a poem of at least four lines in length. Each line should have a specified number of syllables to add consistency.
- 5 When you are happy with the poem, read it aloud or print it out.

Here is how two student teachers, working from a reproduction of Mrs Mounter by Harold Gilman (1917) which hangs in the Walker Art Gallery in Liverpool, turned their notes into a poem.

Mrs Mounter

Dejected lonely. Hair like unspun cotton,
 Sits rough and pink by table set out for tea,
 Woman's old breathing and muffled murmuring,
 The clink of tea cups and turquoise wind outside.

Yet an ethereal mirror before her,
 Dazzles with images of a buttercup
 Of smooth surfaces ripe as a young woman,
 Of rich, full, scarlet tulips ready to burst.

Dejected lonely. Sits in contemplation,
 Her scratchy thoughts scouring her mind clean away
 To happier times of orange and olive.
 Straight backed and hopeless but her life not yet dead.

B What the observer does

Make a note of all the different kinds of speaking and listening you observe while the poem is being written. Here is a list that you could photocopy and use as a checklist, adding to it as well, where necessary:

- listening to instructions
- interpreting instructions
- giving instructions
- seeking clarification
- questioning, e.g. meanings of words
- disagreeing
- negotiating a consensus
- discussing, e.g. layout, word choices, spelling, punctuation
- reading aloud
- explaining
- thinking aloud
- dictating
- asking direct questions
- answering questions
- commenting on sounds of poetic words
- modifying others' suggestions
- talking oneself into understanding
- rephrasing ideas
- hypothesising.

Task 5.6 **EDITING A NEWSPAPER ARTICLE**

The second ICT task involves editing a newspaper article, locating particularly emotive words and changing them so as to alter the bias of the piece in some way. Work in pairs with an observer in order to assess the effectiveness of the activity in encouraging speaking and listening.

You will need a short newspaper article which has been retyped and copied into two columns so that the two versions can be viewed side by side on screen.

- 1 Read through the article to see what it is about and whether it is biased in any particular direction.
- 2 Read through the article again to identify any emotive words which are contributing to the bias of the piece.
- 3 Highlight each emotive word, as it occurs, in the version in the right-hand column and discuss a replacement for it which will help to bias the article in a different direction.

Fen tiger spotted at scene days before

SWAN KILLED IN SAVAGE ATTACK

By Suzanna Chambers

ANIMAL welfare experts were investigating today after the headless body of a full-grown swan was discovered.

The grisly find at a park and ride site used by hundreds of commuters each day heightened local fears that the bird may have been the victim of the Fen Tiger.

The swan had been dragged from the lake, probably last night, and mauled to death by a large animal.

It was found lying by the side of a lake in the Madingley Road park and ride early this morning.

Derek Neville, a car park attendant at the site, said: 'I saw it this morning and I thought it was a white paper bag. There were feathers everywhere and its head had been bitten off.' ■

language study, writing, ICT, speaking and listening, media studies. There will be occasions when, as a teacher, you put speaking and listening under the spotlight, to teach specifically about an aspect of oral work which you want your pupils to develop. Much of the time, however, the richest and most fruitful speaking and listening will occur when the complexity of the activity demands it and when classrooms and resources are organised so as to maximise pupils' opportunities for purposeful talk.

PROGRESSION AND ASSESSMENT IN SPEAKING AND LISTENING

You have now been introduced to a number of classroom ideas for encouraging speaking and listening. However, it is also necessary to think about how pupils make, and can be helped to make, progress in oral work. There are several issues that need to be considered simultaneously:

- How will the task set engage pupils in speaking and listening and make appropriate demands of them?
- To what extent will the learning objectives for the lesson be focused on learning through talk or learning about talk?
- How will pupils' oral records influence the setting up of the task and the pupils' involvement?
- Are there any aspects of speaking and listening within the task which need teaching (e.g. the difference between asking each other open and closed questions when trying to elicit information; explanations of concepts such as register or dialect)?
- How will pupils' contributions be recorded? Will they be taped or summarised by the pupil and commented on by the teacher on a speaking and listening record sheet (Figure 5.2)?
- What criteria will you use to assess their involvement?
- Are pupils aware of the criteria by which they will be assessed?

As these questions suggest, progression involves a cycle of planning, teaching, task setting, pupil activity, recording, assessing against criteria, pupil review, teacher reflection and evaluation. You will need to find out how speaking and listening is recorded across the age range in your department and to familiarise yourself with whatever systems are in place for ensuring continuity of pupil records from year to year.

When you are preparing to teach a lesson or unit of work which involves speaking and listening activities and assessment, you will need to look back at pupils' oral records in order to plan for progression and continuity. It is worth discovering early on what technology is available to enable audio-visual recording of speaking and listening, and how to use it.

ACTIVITY 1 Debate about animal rights – pupils in role – 2 October

You worked hard to put a strong case from the floor. You listened to others' points of view but you seldom challenged any of the points raised even though they conflicted with those you had made earlier. You chose to be in role as a character rather like yourself – you were convincing in role, but you didn't really have to adjust your language to any significant degree, as you would have done if you had been role-playing someone very different.

Target: To sustain an argument in a debate or discussion, rather than just to present it. To role-play a character who holds different views to your own and who is likely to speak rather formally in a debate or discussion.

ACTIVITY 2 Talk on karate – 12 December

Your talk was clearly delivered. It engaged the attention of your listeners, especially when you used video clips to illustrate a point. You responded well to questions asked afterwards. For example, when you were asked what people think about girls doing karate you gave two points of view, making both clear but indicating which one you supported ('Some people think . . . but others, including myself, think . . .').

Target:

ACTIVITY 3 Small group discussion about short story – 15 March

You didn't make many comments. You rather relied on others to lead the way. You made a good point, however, when you were asked directly what you thought about the way the writer built up the suspense, namely that he used lots of questions rather than stating facts. Was there a reason why you didn't contribute this observation voluntarily, earlier in the discussion?

Target:

ACTIVITY 4 Directing the banquet scene in Macbeth – 25 June

You listened carefully to views offered by others in your group. You were able to see quite quickly which to accept and which to reject. You obviously had strong ideas of your own, too, and managed to communicate them to the relevant actors effectively. You gave reasons for your suggestions, e.g. 'Lady Macbeth should smile wickedly because the audience must see the murderous thoughts she's having'. Giving a reason like that lends weight to your point and helps to convince those who are listening to you. Well done!

Target:

-
- 1 Look at the GCSE criteria for speaking and listening and try to establish which level description best suits this pupil at the end of Year 10.
 - 2 Drawing on any speaking and listening activities you think would be appropriate and referring to the speaking and listening criteria, set targets for this pupil for activities 2, 3 and 4 which will help her to aim for a higher grade at the end of Year 11.

■ **Figure 5.2** Speaking and listening record sheet

Task 5.7 focuses on setting targets.

Task 5.7 **SETTING TARGETS**

This task is designed to help you develop your ability to plan for progression in speaking and listening, taking into account a pupil's prior learning and achievements across a range of oral activities and making use of given criteria. Look at the following speaking and listening record sheet for a pupil in Year 10 (Figure 5.2). The teacher has commented on the pupil's performance in four different activities. A target has been set after Activity 1, but not after the other three activities.

SUMMARY AND KEY POINTS

Pupils need opportunities to speak and listen in a wide variety of contexts and for a wide range of purposes, in order to increase the complexity of their thinking, to develop their powers of communication and to provide examples of language in use through which to develop their explicit knowledge about speaking and listening.

As a teacher you will need to learn when and how to intervene in pupils' discussions to help them to move on, and when just to listen to what they have to say unprompted. When considering pupils' progression it is necessary to analyse and reflect on their oral work and to plan subsequent teaching accordingly. Activities often need to be carefully organised and classrooms deliberately arranged to maximise the chance of all pupils being able to participate to the best of their ability. Pupils' achievements need to be communicated to them both in general terms and in relation to specific assessment criteria.

You also need to be able to recognise and make explicit to pupils their achievements. This can be done by teaching about spoken language and how it differs from written language, as well as by assessment, recording and reporting.

FURTHER READING

M
W

Alexander, R. (2006) *Towards Dialogic Teaching: Rethinking Classroom Talk* (3rd edn), York: Dialogos.

A thought-provoking argument for dialogic teaching in which communication between students and teachers is searching and reciprocal.

M
W

DES (1975) *A Language for Life*, London: HMSO.

Commonly referred to as the Bullock Report, this is an important work for anyone wanting to explore ideas raised in this chapter in greater depth. Chapters 4 and 10, on language and learning and oral work respectively, are well worth reading.

Digital video clips produced by groups such as the examination boards, QCA, the DCSF or Teachers TV offer examples of pupils of various ages and abilities engaged in a range of speaking and listening activities. Time spent with other student teachers and with more experienced teachers, analysing pupils' contributions and trying to assess them against given criteria, can be a very valuable way to familiarise yourself with the process of assessing oral work.

M
W

Mercer, N. (2000) *Words and Minds: How We Use Language to Think Together*, London: Routledge.

A fascinating book for anyone interested in exploring further the relationship between thought and language in everyday settings, such as the home, the workplace and the school. It includes analysis of different kinds of classroom language, for example exploratory talk.

ACKNOWLEDGEMENTS

The author would like to thank the many colleagues and students with whom the ideas in this chapter have been developed over the years.



READING

Caroline Daly

INTRODUCTION

When we teach pupils to read, we enter an area of seemingly awesome responsibility for we are teaching individuals something which affects so many aspects of personal and social development, and which plays a special role in language development. Through reading we are able to interpret, comprehend and respond critically to the ideas of others. We learn about the particular ways in which text helps to formulate and express those ideas; we reflect upon the relationship between our own experiences, and those we discover in what we read. Pupils' experience of reading impacts upon their participation in wider learning; it has implications for: personal enrichment; economic viability and employment prospects; social relationships; leisure activities and cultural identity. Reading in the social and cultural context is bound up closely with concepts of citizenship, civilisation and national identity. Technologies make this an even more complex activity, as readers now engage with digital texts in a wide variety of contexts that change more rapidly than ever before.

There is much at stake for pupils at any stage in their development as readers. Views on what constitutes reading, and what counts as literature worth studying in school, are deeply polarised. It is important to consider the range of views on what reading is *for*, and the differing emphases that affect your aims and decisions about methods and texts. Consider the following statements:

How do we ensure there is a common core to produce citizens? The book must be at the heart of our culture. We must preserve the distinctive culture of this country.

(Nick Tate, in School Curriculum and Assessment Authority (SCAA), 1996)

Children [should be helped] towards a critical understanding of the world and cultural environment in which they live. Children should know about the processes by which meanings are conveyed, and about the ways in which print and other media carry values.

(Department of Education and Science (DES) and Welsh Office (WO), 1989, para. 2.25)

Now that there are more readers than at any time in the past, more books to choose from and new literacies, we must accept that differences among readers and among texts are normal. There is no going back to a single text, a single way of reading, a single way of defining 'good readers'.

(Meek, 1991, p. 36)

Effective literacy is the key to raising standards across all subjects, and equipping pupils with the skills and knowledge they need for life beyond school.

(*Key Stage 3 National Strategy*, 2001, p. 9)

Students' 'authority' as consumers and producers of literate texts within an ever-expanding digital universe may need to become part of the teacher's pedagogical horizon and understanding of emergent literacies.

(Nahachewsky, 2007, p. 364)

What cultural assumptions underlie these five statements? What issues are raised here, to do with the role of reading in contemporary society? What special significance is ascribed to the study of books? What are the implications for the part played by English teachers in cultural development?

The first statement was delivered by Nick Tate at the conference on 'Information Technology, Communications and the Future Curriculum' (SCAA, 1997). It reveals some of the factors that lie at the heart of the debate about reading, literacy and the selection of appropriate reading material for schools, as they prepare pupils to be readers in the twenty-first century. This statement makes explicit the connections between the books which carry authorised value in our society, and the forging of national identity. Such texts form 'the canon', the collection of literature from the English literary heritage, which has characterised literature courses in schools and universities since the institution of English as an academic subject. Authors include Chaucer, Shakespeare, Austen, Milton, Pope and Dickens. The centrality of these texts indicates a close connection between 'reading' and 'literature study' as part of a cultural process aimed at national cohesion. It implies a shared value system into which pupils may be inducted, and a reading of texts that can be agreed upon as containing values within a common cultural heritage (see Chapter 2 'Battles for English').

By contrast, the cultural analysis view, which is acknowledged in *English for Ages 5 to 16* (Cox Report 2) (DES and WO, 1989), identifies the need to teach pupils to be critically aware as readers. This view asks questions of the cultural heritage model for reading, and seeks to empower pupils by teaching them to examine texts as being culturally produced. It emphasises the way in which readers are positioned in relationship to authorised literature, and helps them to understand that relationship.

Contemporary society makes demands on its members to acquire an ever-widening repertoire of communication skills. The statements by Meek and Nahachewsky reveal how our understanding of what it is to ‘read’ has become increasingly diverse. To have studied the entire works of Shakespeare may, in one sense, be an indication of being ‘well-read’, but this concept of literacy is not likely to prove helpful to someone who needs to ‘browse’ pages of electronic text in order to find information. The increasing complexity of what it means to be a reader is illustrated in Chapter 9’s treatment of teaching media and information technology in English. Reading as literacy today requires pupils to experience texts that variously represent the world through written, digitised and visual language which the reader can interpret. Consideration of contemporary literacies helps us to understand the need for diversity in our choice of texts and ways of reading with pupils. In addition, the National Literacy Strategy (NLS), 1998, and the National Strategy for Key Stage 3 (English), 2001, have contributed to a particular skills-based concept of literacy, in which reading is part of a ‘tool-kit’ which equips school leavers for participation in national life.

Most recently, the impact of social software and Web 2.0 technologies, such as blogs and mobile devices for accessing and exchanging information over the Internet, means that many pupils are highly experienced in relatively new ways of reading for leisure, information and social networking. It is normal for many young people to expect to move rapidly between different types of texts, motivated by real purposes for reading. Such recent changes are, of course, part of a long history of adaptation and change in reading practices. Peter Benton (1996) pointed out that we can think of literature study as one particular aspect of reading: other aspects feature non-literary, digital and printed information texts, media and multimodal texts, all of which form a reading culture in which many of our pupils are already highly experienced. This reading culture forms the rich basis from which to develop our objectives for teaching texts within the contemporary classroom:

Teachers will be at a disadvantage in understanding their students’ responses to reading and to literature unless they have at least some understanding of, and interest in, the reading and viewing culture that adolescents are busily constructing and reconstructing in their everyday lives. Official texts are read in the context of a multitude of unofficial texts both literary and visual. There is no reason to believe that such unofficial texts are any less important in

shaping students' imaginative capacity and view of the world than those promulgated by the formal demands of the curriculum . . . Texts offered from on high without an understanding of students' own reading and viewing background are likely to be rejected.

(Benton, 1996, pp. 77–78)

OBJECTIVES

By the end of this chapter you should be able to:

- understand the significance of 'making meaning' for pupils' engagement with texts
- plan for pupils to experience a broad range of texts, both literary and non-literary
- develop activities which build on pupil difference, to teach reading in the mixed-ability classroom
- consider ways of creating a reading environment in your classroom
- consider ways of assessing progress in the reader.

READING IN THE NATIONAL CURRICULUM

It is worth looking carefully at the way that reading is presented within the general introduction to 'The importance of English' in the National Curriculum for English at Key Stages 3 and 4 (QCA, 2007b). Below, the introduction is broken down into component parts that reveal three key points that underpin reading in the National Curriculum, followed by the three questions (Task 6.1), which are related to each of these points.

- 1 Literature in English is rich and influential. It reflects the experiences of people from many countries and times and contributes to our sense of cultural identity.
- 2 Pupils learn to become enthusiastic and critical readers of stories, poetry and drama as well as non-fiction and media texts, gaining access to the pleasure and world of knowledge that reading offers.
- 3 Looking at the patterns, structures, origins and conventions of English helps pupils understand how language works. Using this understanding, pupils can choose and adapt what they say and write in different situations, as well as appreciate and interpret the choices made by other writers and speakers.

(see Chapter 3 for the structure of the National Curriculum into concepts, processes, range, etc.). It is largely texts from the English national heritage that form the foundation for reading development at KS3 and KS4. At KS4, the ‘Curriculum opportunities’ extend the range of reading experiences pupils have, based on the same core content as KS3, to include, for example, ‘cross-curricular links’ and meeting writers and readers. All these opportunities outlined for KS4 are entirely applicable to pupils at KS3 and many would be of benefit to younger pupils. The requirements for ‘range’ include stories, poetry and drama from different historical times, including contemporary writers, texts from the English literary heritage, texts from different cultures and traditions and at least one (whole) play by Shakespeare.

It is here that you need to consider what kinds of professional judgements you are being asked to make about your pupils’ needs in relation to learning about texts (including ‘reading for meaning’ and understanding ‘the author’s craft’). The required ‘Range and content’ begins with a brief explanatory note on the requirement for texts to be ‘high quality’. But what does ‘high quality’ mean? Literary theory from the past fifty years would suggest that none of us is well placed to make such a judgement.

What is difficult for a new English teacher, having studied within contemporary approaches to textual interpretation, is to work with the notion that the meaning of a text – and a judgement about its ‘quality’ – can stand as an objective fact. You need to recognise the relationship between an individual’s interpretation, and the social and historical context in which the reader exists and is therefore able to think. The experience of reading is not created by a sublime connection between a reader and the text: ‘Most of us recognise that no reading is innocent or without presuppositions . . . all . . . responses are deeply imbricated with the kind of social and historical individuals we are’ (Eagleton, 1983, p. 89).

So what does it mean to decide what makes a ‘high quality’ text? How does ‘high quality’ relate to choosing a text from ‘different cultures and traditions’? The National Curriculum suggests that teachers ‘look for authors who are so familiar with a particular culture or country that they represent it sensitively and with understanding’. What do you see as being the problem here? In your own reading, how is the concept of ‘sensitive representation’ applied to a work like *Brick Lane* by Monica Ali, for example? Sensitive according to whom? The notion that a writer can ‘represent’ a culture emphasises the author and the culture ‘represented’ as ‘outside’ the main experience of the pupils in the class and within society more broadly.

‘Quality’ is no less problematic in terms of choosing books considered to be ‘interesting and engaging’ according to the National Curriculum for a diverse range of pupils. There are many books which have been written in an attempt to appeal to teenage themes, and which can make a fairly bleak reading experience based on the problematic concept of ‘relevance’. This ‘genre’ can be seen as tailor-made to engage socially disadvantaged pupils through a graphic representation of their everyday existence. In fact, there is a complex relationship between

adolescents and the portrayal of ‘their’ world, as portrayed within some ‘teen fiction’. Isobel Urquhart explains how some pupils resist the adoption by adults of ‘their’ worlds into school literature aimed at being ‘relevant’:

Popular culture for the working class children I spoke to was popular partly because it *wasn't* about school, it *did* contradict school values, and it wasn't *work* . . . the boys I met were beginning to see their own identity and values as bound up with the inversion of whatever the school approved of.

(Urquhart, 1996, p. 156)

In summary, assumptions about quality, relevance and what a text will mean to a group of young readers will often let you down. The place to start thinking about what to read with your pupils is by finding out as much as you can about what they like to read, discussing their reading histories, and by looking at your own history and enthusiasms as a reader (see Task 6.3 on page 112).

A teacher wishing to develop a broad experience, and to promote the individual pleasure of reading, needs to undertake a careful and critical reading of the National Curriculum document. It *can* offer a relatively flexible invitation to choose texts without constraining teachers to rigidly assigned literary periods or genres. You will need to acknowledge the diversity of pupils’ experiences and preferred texts; you will need to manage the transition from reading at KS2, which is less prescriptive of reading material, to meeting the requirements at secondary school which lead ultimately to class preparation of ‘set’ examination texts and core practice questions; you will aim to develop confident personal and critical readings of texts, while inducting pupils into the literary discourse of examinations, with its assumptions that some readings are more acceptable than others. You need to reconcile the broad range of demands made by these versions of reading, in how you organise your schemes of work.

THE NATIONAL STRATEGY FOR KEY STAGE 3

The National Strategy for Key Stage 3 includes a *Framework for teaching English: Years 7, 8 and 9* (Department for Education and Skills (DfES), 2001a). The Strategy is non-statutory, and attempts to build on the work of the National Literacy Strategy (1998) in the primary phase, by focusing on the teaching of literacy at word, sentence and text level (see Chapter 7). At KS3, the non-statutory strategy has attempted to ‘map’ its recommendations on to the statutory Orders for the English National Curriculum. A critical difference between the two is that the National Curriculum does not prescribe pedagogy – it sets out what must be taught, but leaves the teacher to make professional decisions about methods, which can be informed by further knowledge about individual pupils, cultural contexts and learning as a highly complex process. The non-statutory Framework

prescribes teaching methods, and offers to provide ‘full coverage’ of the English Order at KS3. Literacy objectives at ‘text level’ are set for reading, and they form a strand for planning throughout Years 7, 8 and 9 of the Framework.

Before moving on, undertake Task 6.2.

Task 6.2 **IMPLEMENTING THE FRAMEWORK?**

Discuss with your mentor the English department’s policy on implementing or rejecting the Framework.

Then either:

- a If you are in a school following the Framework, watch a lesson in which an English teacher is focusing on ‘literacy’ teaching at text level. Discuss beforehand what the literacy objectives for the lesson are, and ask the teacher how they have planned the lesson. You might talk about the three-part lesson, ‘guided reading’, the deployment of classroom assistants or provision for pupils who are still working at level 3 of the National Curriculum.
- b If you are in a school that is not following the Framework, watch a lesson in which an English teacher is focusing on teaching language use and effect through literature. Discuss beforehand what the learning objectives for the lesson are, and ask the teacher how they have planned the lesson.

Watch the lesson and focus on how the pupils respond to the methods used, in particular how the methods appear to meet their individual needs. Make a list of findings and share them with another student whose school has adopted a contrasting policy.

MAKING MEANINGS OUT OF TEXTS

It is easy to lose sight of the readers in the midst of debate concerning appropriate school literature, manageable assessment procedures, the National Framework and differing classroom methods. This chapter is based upon the centrality of the reader in the reading process, and highlights issues of difference in the cultural and social histories that pupils bring to their reading. If we are building upon a popular reading and media culture in which pupils are already immersed, we need to consider how we present *choice of texts*, *range* and *relevance* in ways that encourage *variety*, *breadth* and *critical reading skills* to be developed upon new ground. The diversity of texts encountered outside the English classroom contributes to the continuum of pupils’ reading histories: popular fiction, television programmes, digital film, computer games, newspapers and magazines, comics and hobby books. Pupils

Task 6.3 **CONSTRUCTING A READING AUTOBIOGRAPHY**

A reading autobiography charts out your history of reading, and attempts to include your most influential experiences with printed texts, which includes non-fiction. It is useful to divide texts between authorised ones studied at school (and in higher education in your case), and unauthorised reading, chosen entirely for your own pleasure or needs. The autobiography indicates texts which have had a powerful impact on you as a reader, either positively or through their rejection. It can go back as far as you can remember, to comics and nursery favourites. The important thing is to highlight those moments in your personal reading history which made an impact on your choices and preferences about reading.

A simple format for it is suggested below:

Age 11

Authorised texts

A Midsummer Night's Dream – we acted it out, abridged version, but I still didn't understand it.

Unauthorised texts

Serial read of Enid Blyton – couldn't put it down.
Read the entire Mystery series, and *Malory Towers*

Age 13

Authorised texts

Tale of Two Cities – teacher read it out to us with a grim look on her face – she obviously would rather have read something else as well. Took all year.

Unauthorised texts

Don't remember reading anything else that year.

When you have completed your reading autobiography, compare it with another student teacher's. It is very unlikely that you will have a common appreciation of 'the best' literature, and in non-fiction it is probably even harder to find a common text or genre that was powerful for both of you. Differences between you both in terms of age, gender, ethnicity and schooling might make even broader diversity in your reading experiences and responses to texts. Discuss what made those highlighted texts successful or not, and examine the balance between school-taught texts and 'unauthorised' reading choices.

Discuss how you could account for your differing reading histories and what impact your findings make on how you might make decisions about choosing texts in school.

follows to becoming experienced with text. A good place to start is a conscious examination of your own reading history, found in Task 6.3. Constructing a reading autobiography is also well worth doing with pupils at any stage, including at the beginning of post-16 studies, where the preferences and experiences among those who have chosen to continue studying literature can be quite eye-opening.

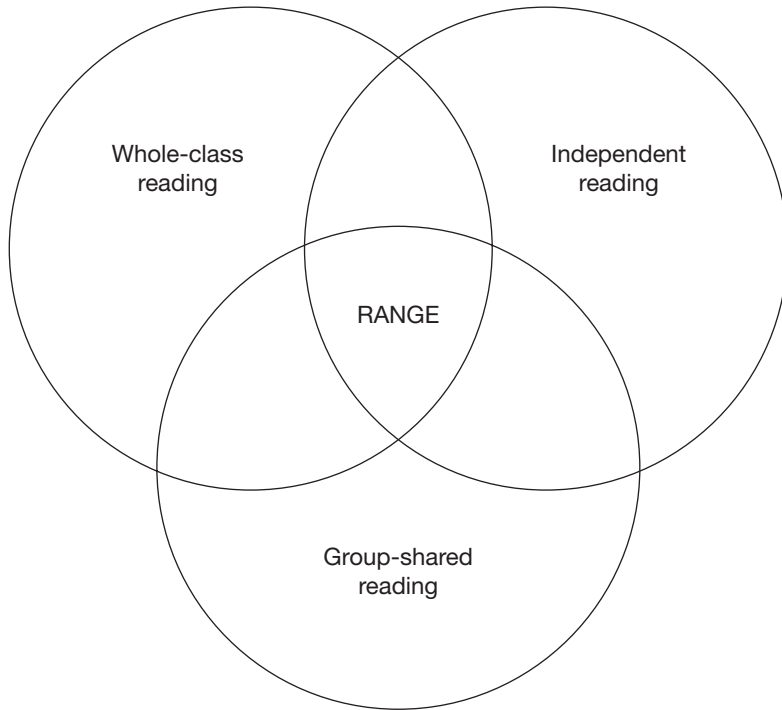
READING STRATEGIES: INDIVIDUAL, GROUP, WHOLE CLASS

Demands made upon readers today, both in and out of school, are huge, varied and growing. If you aim for pupils to read traditional and contemporary material, including electronic and media texts, and to develop individual preferences as well as an awareness of shared cultural ones, then pupils benefit from learning a variety of ways to read, and from understanding that texts are treated differently for different purposes. Different ways of reading may be incorporated into schemes of work to satisfy the varied demands of pupil difference and curriculum requirements. Not all pupils in the same class will read the same amount of the same types of books: schemes of work throughout a key stage should ensure that the requirements of the National Curriculum can be met, and beyond that, that pupils are able to develop different reading patterns. ‘Wide range’ is achieved through a combination of class and group shared texts, and individual reading. Within ‘range’, in addition to the National Curriculum suggestions, you can include popular fiction, comics, picture books, books by pupil-authors, books which ensure that an overall balance is achieved in the representation of cultural diversity and gender. Your sources for texts will vary, as will some of the tasks, according to the way you group pupils for reading. The importance of *grouping* pupils for differentiated reading activities cannot be overstated:

it is surely important to ensure that teaching and resources do match the learning needs of pupils . . . Since group reading is very seldom used in many classrooms, and individual reading often lacks the focus needed to produce a fully differentiated diet, it is usually through work based on the class reader that reading is being most consciously developed. Thus overall differentiation in the diet is often inadequate.

(Daw, 1995, p. 15)

Consider how your learning objectives are best matched by the differing models for grouping pupils for reading offered in Figure 6.1 and Table 6.1. The rest of this chapter examines teaching based on these three approaches: *independent reading*, *group-shared reading* and *whole-class reading*. It considers how you can plan for your pupils in their individual development as readers, and what strategies might best achieve your aims.



■ **Figure 6.1** The range of reading in the secondary classroom

Of course, no grouping of pupils has to exclude the treatment of particular texts. You might decide that a small number of pupils would benefit from a shared reading of a further Louis Sachar novel, having studied *Holes* as a class, and there will clearly be overlaps in how texts are approached. The important point is that pupils are introduced to texts in a way that offers structured guidance to meet their individual needs and pleasures as readers.

Individual reading

Pressure to prepare classes for common examination texts can make it seem a luxury to allow pupils the time to read their own choice of books in English lessons, especially to allow sufficient time for real engagement. This is allied with concerns about how you know what is being learned – evidence of progression in individual reading can appear elusive at secondary school. Some schools operate a short fixed reading period at the start of English lessons, which has the benefit of guaranteeing time for private reading, but which also emphasises it as something fairly dispensable when the lesson proper begins, and can lead to it being used chiefly as

Table 6.1 Sources for texts

Independent reading	Group-shared reading	Whole-class reading
School library	Book box/class library	Thematic schemes of work
Pupils' own books from home	Small class sets by author	GCSE set texts for exams
Peer-swapped texts	Small class sets by theme/genre	KS3 SAT texts
Book box/class library	Play scripts	National Curriculum list of authors
Local library	Library project team	Literature by visiting writers
School book club	Computer-generated/on-screen texts	Theatre in Education texts

a tool to achieve quiet; individual reading needs to be accommodated elsewhere as a sustained activity which is not fragmentary.

Private reading is crucial to meeting the different needs of pupils, through access to appropriate reading material and tasks tailored to the individual. All pupils need to be guided in their individual reading. Pupils with reading difficulties need to spend time with a text of their choice to be able to *complete* it, and they sometimes receive additional support for reading with a classroom assistant or specialist teacher. It is important, however, that they spend time reading with the rest of the class during sustained reading time, if they are to identify themselves as part of a community of readers, and to learn that confident readers also experience preferences and difficulties with texts which do not work for them. The organisation of space for all pupils to find a quiet spot to read, and to read sometimes with a teacher, is an important factor in planning for differentiated reading activities. How many of us gain much from reading in an upright position on a hard wooden chair for a ten-minute period? Finding appropriate time and space to read is crucial. Try to observe a teacher using the library with a class as a *space* to read and respond to books.

In your school, find out about the different strategies used for monitoring and assessing individual reading. These can range from those which stress reading as a private activity, to those which form a bridge with the shared reading activities going on in the class, and so allow for pupils to develop experience of active interrogation of texts with their peers, and ways of responding to literature. The range might include:

- Keeping a personal reading diary or blog, with some common criteria to be considered but mostly emphasising the particular significance which a text has for the reader. For pupils with English as an Additional Language (EAL), the diary or blog offers scope for reading in a first language to be recorded, and for pupils to develop reflective reading of those texts. First language reading is crucial to developing confidence in the transferability of critical reading skills between texts.
- Private reading as a basis for written work, or recorded oral response: this means that as a teacher you need to recognise that you frequently *do not know as much* as the pupil about the text being used. It confers real power on the readers to *make their own meaning* within a guided context. Your job is to engage in a dialogue about the text, which helps them to reflect upon its meaning, in a way that can be communicated to a broader audience. They begin to develop awareness that texts can have shared significance for some people, and, through a negotiated task, can consider their reading as something which might interest others. Responses might include: using ICT to design a book jacket for the text; keeping a blog, including recommendations; selecting a key passage for reading and audio recording and explaining the selection made; designing the advertising materials which would accompany the ‘film of the book’.
- Pupils also need to share individual reading in a way that looks at common criteria, to establish a foundation of common discourse to which they have access. An example of this is the group preparation of a ‘book programme’, literary magazine or e-zine, in which pupils bring together their individual reading, and present it in a format which builds on their familiarity with the language conventions of media presentation. In this way, pupils use their language experience of media texts to couch their exploration of the critical discourse about texts they have chosen to read.

Now complete Task 6.4 (see facing page).

Group-shared reading

This method of reading is suitable for small groups of pupils reading a core text, author or genre, and working on a task, either as a group or individually: pupils show that they have taken account of the responses and views of others in their reading of the text.

Group reading is demanding in terms of class organisation and sufficient resources. It is, however, a critical bridge between individual reading and class set texts, between pupils exercising their own purely personal criteria for responding to a text, and learning about the prevailing literary discourses of examinations, and how to be critical readers. It allows for guided choice, for the teacher to ensure range, while supporting the autonomy in readers. It is a way of

Task 6.4 WHAT MAKES A SUPPORTIVE READING ENVIRONMENT?

Make a detailed observation of an English classroom in your school. Analyse how the following factors send messages about reading to pupils. Consider especially how these factors influence the reading environment for pupils with Special Educational Needs and with English as an additional language:

- book displays and class libraries. What types of books count as reading? Literary, non-literary, information, hobby books, picture books, books written in languages other than English, comics?
- what provision is there for 'quick reads' which can give a sense of achievement to slower readers?
- what access is there to material written and printed by pupils, both in English and in the languages of multilingual pupils?
- wall displays. Do pupils read the walls? Is pupils' work presented so that it can be read by others? Are the displays interactive, requiring a response to what is read?
- book boxes. If they exist, what is their intended audience? Again, consider the range of material they contain which counts as 'reading'.
- information about school book clubs, sponsored or national reading events, the school library, local library?
- how is space and furniture organised inside/outside the classroom to accommodate individual and group reading?
- how is gender and cultural diversity represented in the books and other materials displayed?
- is information material available in the local community languages?
- how easy is access to information technology texts?
- what types of books are on the teacher's desk – is the teacher seen as a reader too?

Discuss with another student teacher, your mentor or tutor what you think the environment says about what it means to be a reader in that classroom.

keeping a personal dialogue going, and maintaining an individual reading position, while pupils move towards examinations which increasingly prescribe what to read and how to respond.

Group reading is an important way of addressing difference, and requires both the class and support teachers to give guidance and allocate appropriate targets for reading. In the multilingual classroom, shared language groups can read in a first language to develop critical reading skills. Pupils at different stages of reading fluency in English can be directed to texts that they are ready to try. Group reading might include the following examples, according to age and reading experience:

- further texts by an author already introduced as a class reader
- genre (e.g. mystery/horror), with different groups reading novels by Stephen King, nineteenth-century short horror stories, Neil Gaiman's *Coraline*, Mary Shelley's *Frankenstein*, the *Darren Shan* trilogies, selected stories from *M is for Magic* by Neil Gaiman; the serial read *Wicked* by Paul Jennings and Maurice Gleitzman
- a study of texts as preparation for a class reader, John Steinbeck's *Of Mice and Men*, to include a library project loan on the Great Depression, atlases of North America, Harper Lee's *To Kill a Mocking Bird* and Mildred Taylor's *Roll of Thunder: Hear my Cry*.

Reading and gender

Since the early 1990s there has been a considerable revival of interest in gender differences in reading across the key stages, sparked initially by the Ofsted report, *Boys and English*, which expressed concern that 'In all year groups girls read more fiction than boys' (Department for Education (DFE), 1993, p. 3). The reluctance of some adolescent boys to read fiction may be seen as part of a broader pattern of underachievement in English, relative to the continuing higher performance of girls in tests and examinations. Gender differences in attitudes towards reading are complex, and stereotypical categorising of 'boys' and 'girls' reading is to be resisted, as advised by Elaine Millard: 'For many pupils, boys and girls alike . . . their current reading cannot be described as personal choice in any true sense, but as a chore imposed on them by others, mainly their English teachers' (1997, p. 97). Some generalisable features, however, may be summarised as follows:

- Boys and girls can perceive the act of reading itself as a gendered form of behaviour. Much of the reading undertaken in classrooms is performed as a quiet, still, passive, compliant and constrained physical process. This conforms to stereotypical 'feminine' behaviour, at a time when adolescents are increasingly conscious of sexual identities.

- Reluctant male readers frequently express a pragmatic perception of what English is *for*. They see it as equipping them with basic literacy skills to get a job – and therefore dismiss the reading of fiction, in particular, as irrelevant to the real world as they see it. It is not seen to be empowering.
- Female pupils find compensatory power in the lives of heroines in teenage romance novels, at a time when they are becoming more aware of gender differences in the economic power roles in society.
- Male pupils are often not interested in the main texts which count as reading material, i.e. ‘literature’, in many classrooms. Their expressed reading preferences are infrequently met beyond occasional private reading opportunities. Factual information books, hobby books, graphic novels and comics are rarely given a high-profile whole-class focus.
- A main emphasis on character study, personal response and empathy as approaches to literature is alienating to many boys, while preferred by girls. Boys in general have expressed greater interest in events and plot development, and analytical ways of writing about literature.

In the light of the points made here, you need to consider the following questions:

- 1 How can your planning aim to motivate both boys and girls to develop wider reading habits?
- 2 How, in particular, can you plan to prevent boys from effectively opting out of reading from age 12 onward?
- 3 Are boys *and* girls encouraged actively to interrogate texts, to change them, rewrite them, talk about them, dramatise them, compare them to their world as they see it?
- 4 How will you treat the gendered reading of horror fiction and teenage romance?

It is important to explore gender preferences in texts with pupils. As individuals with a reading history, they can learn about why some genres are so important to them at that stage in their lives – to reflect upon their own changing self-perceptions during adolescence. Single-sex group reading is very supportive of this, and of the fact that these texts are often experienced as serial reads. Space should be given for gender preferences to be validated in the classroom. This is not to legitimate a narrow reading experience, but to acknowledge that serial reading is a real need for many pupils, and should be seen as part of a continuum that counts as reading. Pupils need to be able to reflect upon it as part of their reading history in a *conscious* way. Gender groupings can help pupils to explore texts of particular interest to them, and offer opportunities for a critical re-examination of gendered attitudes to reading. Through shared group reading, pupils are particularly enabled to examine their own reading position. Between themselves, they can ask questions

about how their attitudes towards reading and their responses to texts have been formed by their experiences. Encourage the broadest definition of what it is to be a reader: this means evaluating the *range* of texts which feature in the curriculum, and the *variety* of methods by which pupils can respond to them.

Now try Task 6.5.

Task 6.5 **LEARNING ABOUT READING POSITIONS**

Learning to be a critical reader means learning about what it means to read. If pupils are to engage *consciously* with a text, they need to be taught about how it positions them as a reader. They need to learn how the text was culturally produced, to treat it as a product of a particular person's experience of culture and history, to demystify its origins and thus its meanings. They need to understand what has influenced their own development as a reader.

Read the first five chapters of *Face* (Zephaniah, 1999). Ask yourself the following questions. What is your own experience of:

- the inner-city setting for the story
- its cultural context
- the main character types
- non-standard dialects?

What difference does it make to read this story:

- as a speaker of a non-standard dialect
- as a reader from a particular generation – a grandparent, parent, teenager
- as male or female
- as a person living in the East End of London, or another inner-city area?

How do you think these factors influence your own response to this story, and your desire to continue reading the novel? Now, consider how these factors might affect a pupil's reading of the text, and a reading of *all* literature. By understanding their own reading position, pupils bring a personal voice to their reading of texts.

Whole-class readers

The predominant experience of reading for most pupils in secondary schools is that of a single text, chosen by the teacher or an examination board, which is read with the whole class, usually, therefore, at a common pace, with core aspects of the text focused upon for detailed study and the preparation of examination-type assignments. Whole-class readers, however, are used to achieve specific aims beyond examination preparation. They can:

- provide a common experience which has a part to play in the emotional, social and cultural development of pupils growing up in society. Issues such as racism and the experiences of child refugees are explored in novels like Beverley Naidoo's *The Other Side of Truth*: gender roles and parenting are scrutinised in Anne Fine's *Flour Babies*.
- provide a foundation for an integrated approach to the English curriculum, in which language study is embedded in the exploration of language in use: literary texts provide the *contexts* for meaning, in which pupils can explore their responses to written language.
- be used as a focus for critical reading, in which pupils explore the cultural factors which have influenced a text's construction, and begin to understand that all texts exist within particular social and historical contexts – it is interesting to discuss with pupils *how* their set examination texts came to acquire that privileged status.

Core texts have been used frequently to structure an English curriculum around a theme. Prior to the centralised curriculum development which followed the Education Reform Act (1988), many departments claimed 'we teach English through literature', and this approach is still popular: a common core is established for the class through the teacher's selection of a text, from which springs language study, literary approaches and creative writing. The text is central here to curriculum planning, and is used to embody the concept of a fully integrated approach to English teaching. For example, a scheme of work based on Steinbeck's *Of Mice and Men* might include: a study of accent and dialect in spoken language; a diary written by George; a dramatisation of one scene; an alternative chapter ending and a tracking of events to examine the unities of place and time in the plot development of the novel. Today, a different concept of *core* language experience often underpins the planning of schemes of work: a film text, drama experience or a study based on language in use could all be used as the foundation for units of English work. More recently, within the KS3 Framework, curriculum planning is centred around literacy objectives, sometimes resulting in reduced opportunities for the study of complete works of literature. It is important for you to consider the benefits of sharing a complete text or 'class reader' as one among several core curriculum experiences, all of which will draw on differing areas of pupil expertise and culture.

Reading with the class: some pitfalls

In your observations of pupils reading a class text you will probably note a range of methods used in different classrooms, which might include: reading undertaken in silence; reading targeted amounts or different sections of text; following the teacher's reading; reading 'around the class', where pupils take turns to read aloud from the set book, and reading some sections of the text for homework.

Task 6.6 considers the choice of class readers. Undertake the task in school.

Task 6.6 **CHOOSING TEXTS**

You may be free to select a class reader or you may have to read a text which forms part of a departmental scheme: either way, you need to consider how you 'prepare the ground' for a class reading of a text. Teachers' criteria for choosing texts may be quite different from that of pupils! When you are selecting, meet with your tutor or the Head of English to discuss your/their reasons for the choice. Include in your discussion whether the text is:

- a focus for the KS3 Framework objectives
- part of a departmental scheme of work
- a complete set in the book cupboard
- one which works well with a particular theme
- personally enjoyed by the teacher
- recommended by pupils
- recommended by colleagues
- a text that the teacher feels will fulfil the needs of a particular class
- set for an examination.

Will these reasons, and any others, be made explicit to the pupils? They need to understand the circumstances surrounding any text which is chosen for class study, so that a careful appraisal can be made of the status this confers on the text, when they come to make critical responses to it themselves. Some teachers are able to offer pupils the opportunity of choosing class readers, where stock is available: giving a choice depends on your *aims*, which determine whether your scheme of work ties the text very closely to a thematic approach, or is to do with developing experience of text, which can be achieved through a variety of literature.

Now do Task 6.7 (see facing page).

Many pupils love to read out loud to the class, some with an enthusiasm that is not always matched by competence. The dynamic of the text is quickly lost by just a few minutes of inexperienced, hesitant reading which frustrates more able readers. Listeners with English as an Additional Language, and less experienced readers, gain little by listening to poor reading. It lacks the necessary pace and inflexion which aids comprehension. For some pupils, being asked to read aloud is the chief dread of any school day, and holds up an uncompromising public confirmation of what they cannot yet do well. You need to consider the needs of all those who do not volunteer to read, because they lack confidence, or because

to hear good models for reading on a whole class basis, from the teacher, and from pupils who have a mutual agreement with the teacher about reading aloud sometimes. Much individual progress can be made in group readings of the class text, both in reading competence and in understandings of the text. All pupils can have an opportunity to read aloud within their group and to prepare their reading, with support from a teacher if necessary. You will, however, still need to consider whether it is appropriate for every pupil to take part.

The next task pursues the principle that a variety of approaches is important in order to provide sufficiently diverse opportunities for the range of pupils within a class; in addition, it is important to select an approach which matches the learning objectives of the lesson. The following are examples of ways of reading a core text, having divided pupils into groups:

- reading the dialogue in the roles of speakers and narrator
- taking the dialogue only, and turning it into a script
- choosing a section which lends itself to dubbing with sound-effects and background music
- dividing into narrative sequences, and preparing an individual reading of each one by group members
- making an abridged reading and performing/recording it
- selecting passages for choral reading.

You might add to this list of possibilities.

Now, find a short story and undertake Task 6.8.

Task 6.8 **CLASS READERS: VARYING THE APPROACH**

Find a short story or a chapter from a class reader; decide on your lesson aims and select which of these approaches would be most suitable. Try it out with a group of pupils. Following the readings, discuss with the pupils how they decided to treat the text in order to read it. What have they learned about the way it is written, about the plot, the characters, the style?

SUPPORTING PROGRESSION: READING THE UNFAMILIAR

The ‘unfamiliar’ might be a new author, a pre-twentieth-century literary text for some pupils, an information text that is packed with specialist terms and which is intended for a particular audience, or a text which is culturally excluding for some

pupils: consider the challenges offered by Dickens's *A Christmas Carol* to pupils not of Western European Christian origin. What is the significance of 'Bah! Humbug!' in this context? Such a text has become increasingly popular at KS3, since it meets the requirements to study literature from different historical times (in a *short* novel), covers an author from the approved list of 'pre-twentieth-century writers' and suits the desires of many English departments to do seasonal work in the latter part of the autumn term. Whatever the reasons for a text being particularly challenging, active interrogation of it by pupils can develop *progression* in a way that helps them to bring their own language into play. Progression is achieved when pupils can develop language by: practising it upon texts; hypothesising about meanings; guessing and estimating the intended effects by comparisons with what is already known from other narrative experience; and transposing what they already know to their reading of new or altered versions of it.

Strategies that interrogate texts actively can take many forms; these have been well documented in summary form in *The English Curriculum: Reading 1 Comprehension*. It includes the following statement in its rationale:

by providing specific, problem-based but open-ended points of entry to peer-group discussion round a text these activities may dispel the inertia that tends to descend on many of us when under instruction in a classroom.

(Simons and Plackett, 1990, p. 82)

This acknowledges the contribution made by the work of Lunzer and Gardner (1979) in their reading research project out of which arose the development of DARTs (Directed Activities Related to Texts) (see also Capel, Leask and Turner (2009), Unit 5.2). There are many well-tried strategies you can use to match the learning aims that you set for your pupils.

These activities would be particularly valuable for pupils to undertake using word processors (see Chapter 9). The example lesson outline in Figure 6.2 shows how some of these strategies can help to achieve learning aims. The lesson uses the extract as an introduction to the text.

Non-literary texts

Pupils have access to a proliferation of texts which qualify as 'non-literary'. The range is enormous, and is growing constantly: pupils have daily access to materials which make varied reading demands, including newspapers, magazines, leaflets, brochures, instructions, advertisements, timetables, food packaging, not to mention the whole spectrum of electronic and audio-visual texts, including webpages, blogs, chat messages and email.

Such texts pose particular challenges for pupils. Their power lies in their relationship with the 'real' world, being so explicitly a product of it, and having direct bearings upon it. Teaching pupils to read information and social communication

LESSON OUTLINE

Main aims for scheme of work on *A Christmas Carol*:

To broaden the reading experience of pupils, to include literature from different historical times; to develop approaches to 'reading for meaning' in texts containing unfamiliar language.

Learning objectives:

- 1 To develop strategies to explore for meaning the extract which introduces Scrooge.
- 2 To learn about this character through reflecting on the language used, both by the author and the pupils.

National Curriculum:

2 2 Reading

Pupils should be able to:

- b infer and deduce meanings, recognising the writer's intentions;
- f recognise and discuss different interpretations of texts, justifying their own views on what they read . . . and supporting them with evidence.

Pupils should be able to understand and comment on:

- 1 how writers' uses of language and rhetorical, grammatical and literary features influence the reader.

Resources:

Extract in cloze form; text: *A Christmas Carol*

Inclusion/support:

- 1 Pair work as a learning strategy – sharing ideas and vocabulary
- 2 Supplementary sheet with suggestions for cloze procedure to choose from.
- 3 Glossary for the original text.

Timing	Teacher activity	Pupil activity
5 mins	<ul style="list-style-type: none"> register and settle 	
5 mins	<ul style="list-style-type: none"> explain the aims and objectives to pupils ask pupils to work in pairs introduce the reading activity: pupils to read the cloze extract; discuss to complete it 	<ul style="list-style-type: none"> pupils ask for any clarification
15 mins	<ul style="list-style-type: none"> supporting pairs and monitoring guide individual pupils on use of supplementary support 	<ul style="list-style-type: none"> pair work on the text prepare to feedback suggestions to class
5 mins	<ul style="list-style-type: none"> respond to small sample of pupil suggestions for cloze exercise – monitor understanding focus on the impact of language choices 	<ul style="list-style-type: none"> two or three pairs feedback contribute to discussion about language choices
2–5 mins	<ul style="list-style-type: none"> explain next task: pairs are to discuss their language choices, and write a brief statement about their understanding of Scrooge at this point 	
10 mins	<ul style="list-style-type: none"> support pair work and monitor 	<ul style="list-style-type: none"> pupils discuss and write the statement in pairs
5 mins	<ul style="list-style-type: none"> distribute the original text ask pairs to read it out loud to each other set the task: pairs are to discuss how Dickens presents Scrooge and write a brief statement 	
15 mins	<ul style="list-style-type: none"> monitor understanding of pupils' pairwork, use to feed into plenary review 	<ul style="list-style-type: none"> pupils read the piece compare Dickens's language choices with theirs
5 mins	<ul style="list-style-type: none"> lead whole-class review of what has been learned – draw on two or three statements 	<ul style="list-style-type: none"> discuss the language and write a brief statement about how Dickens presents Scrooge
(70 mins)	<ul style="list-style-type: none"> close lesson 	

Figure 6.2 Lesson outline: exploring text

Task 6.9 **USING DARTS**

For this task, DARTs activities are considered as a way of reading the following extract from *A Christmas Carol*, in which we learn about its central character, Scrooge:

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

(Dickens, 1985, p. 46)

Cloze procedure involves deleting key words prior to pupils' reading. Decide which words or parts of words you would delete to help pupils to explore Scrooge's character, using their own understanding of what a mean person might be like. Would you focus on adjectives, colour, temperature, getting the pupils to complete the similes? Ask them to reflect on how they made their choices.

Underlining/highlighting the text helps pupils to identify the ways in which ideas are structured, and to pool ideas which have a common significance for them; for example the words/phrases which seem to be critical of Scrooge or the ones which identify the story with a particular season. What you would ask them to highlight would obviously be relevant to the learning objectives. Try asking pupils to highlight words about which they would like to find out more; get them to try out predictions for meanings in their pairs/groups, before using a dictionary or asking you.

Prediction allows pupils to use their knowledge of other narratives to estimate some of the possible situations and outcomes for this character.

Dividing up the text to explore how meaning develops. Here, appreciating the punctuation is a key to coping with the long sentences. Ask groups to highlight all the punctuation, or use it to cut up the extract, maintaining the sequence. They then use this as a basis for a choral reading. Afterwards, they are ready to talk about the significance of reading punctuation for meaning and emphasis, in texts where the complexity of the language may be new to them.

texts critically involves an evaluation of the sources of the facts and ideas that they contain. As with the study of literature, pupils need to learn about the *context* of the text's production, and how the author's intentions inform the selection of language and form.

Strategies for reading these texts can be particularly helpful in developing pupils' critical awareness of language. Many of the texts are short, serving a pragmatic or social function as well as contributing to a cultural consciousness of the society in which we live. Reading these texts involves learning how to:

- scan
- sift the relevant from the irrelevant
- alter text through deletion and substitution
- collate textual evidence
- summarise
- produce alternative text in different media
- evaluate
- account for findings.

Information technology has an important role in developing critical reading skills. Access to ICT means that pupils can see themselves increasingly as producers of authoritative-looking text: using the language and conventions of presentation for themselves is a way of exploring its authority. Meaning may be viewed as something which is subject to the composer of the text: when more than one person is involved in that composing, the pair or group discussion shows what different possibilities for meaning exist within each decision about language and form.

ASSESSMENT

The assessment of reading is as complex as what we mean by reading itself. For assessment to have a purposeful role in the learning process, you need to consider two main factors:

- 1 How do you *know* what has been learned?
- 2 How can you *describe* what has been learned, so that you and your pupils can see the pattern of progression in a way that is motivating, and helps to set new aims for reading?

How do you know what has been learned?

You need to have assessment objectives in mind when planning your scheme of work around reading. Ask yourself which assessment objectives you are aiming at with your pupils. The following are some examples:

- developing fluency in reading aloud
- developing reading for pleasure, based on heightened awareness of what texts can offer
- developing pupils' comprehension of texts
- developing skills for reading for information
- increasing confidence in tackling unfamiliar texts
- developing a new strand of reading (e.g. graphic novels, pre-twentieth-century literature)
- development of critical reading skills – 'decoding'
- developing proficiency in literary discourse.

All of the above are part of an overriding objective, which is the development of reading for meaning.

Consider how you can gauge progression in your chosen area. The most simple and manageable form of reading assessment is also the most reductive: the comprehension test. It has been resurrected within recent examination reform, and provides a singular perspective on what a pupil has understood in his or her (usually solitary) reading of disembodied text. It has little to do with the assessment objectives listed above, which view *meaning* as negotiated continually through language experience in the social environment of the classroom. You need to consider what appropriate means are available for you to obtain a record of pupils' progression, and to assess it. It might take the form of:

- oral responses to what has been read, either recorded or presented to the class
- dramatisation based on a text
- visual/graphic accounts of the text
- written responses, where pupils have been made aware of the *reading* objectives embedded in the task
- pupils' personal reading, journals or blogs.

Describing the learning

The following criteria for planning and assessing what pupils can do are not hierarchical. They evolve through the integration of speaking, listening and writing with reading. They indicate areas of development that correspond at different times to the range of texts and different ways of reading, as seen in Figure 6.1 above. Learning here is described in a way which is *formative*. The criteria can form the basis of an ongoing profile of progression in reading, in which both pupils and teacher can map out the reading experiences of a class throughout a year or particular schemes of work (Unit 6.1 in Capel, Leask and Turner (2009) looks at assessment for learning).

- *Making individual meaning*: keeping a blog; using a reading diary; constructing a reading autobiography; identifying and explaining preferences;

identifying emotional responses to events; explaining responses to characters; empathising; identifying a reading position; imaginative and creative manipulation of texts (e.g. adding a chapter or changing an ending); interrogating ‘fact’ in non-literary text; rewriting texts in different genres; linking personal preferences to wider texts made available by the teacher; learning to examine the cultural context of texts; examining assumptions about gender and race; understanding the individual’s relationship with a canonised text.

- *Broadening reading experience*: confirming preferences for types of texts; serial reading; exploring particular genres; exploring an author; rereading texts; developing meaning through peer discussion; communicating responses to others in oral/written/visual forms; finding that a text’s significance is social and cultural as well as individual; learning about the responses of others; learning that texts have a cultural role; learning about writing conventions such as plot, structure, character development.
- *Approaching the unfamiliar*: understanding how some texts become canonised; learning about relationships between texts (‘intertextuality’); exploring recurring themes within canonised literature; comparing media and literary texts; using drama improvisation to develop a personal perspective on a text; using DARTs; developing pupils’ own questions about written material; learning about literary discourse; exploring new texts through familiar genre and language.

SUMMARY AND KEY POINTS

This chapter has focused on teaching reading as a classroom activity, while acknowledging that you are engaging in a wider cultural process. What happens with reading in school has implications for the society beyond, and vice versa. Society is obviously complex and continually changing, and you need to respond to that in establishing a rationale for teaching texts. Mary Hilton has described the teaching of reading in a way that celebrates the relatedness and interdependence of new and traditional texts in contemporary society:

Through new forms of story *and* through understanding the workings of traditional narrative desire, we get children hooked on books. Through books *and* media texts, through the new and the popular *and* the ancient and traditional, their worlds of cultural possibility are enlarged and enriched. They learn, ideally, to move from one text to the other with intellectual grace and ease.

(Hilton, 1996, p. 191)

Such a view emphasises how this chapter and Chapter 9 need to be read together: together, they examine the spectrum of experiences which constitute ‘reading’ in the contemporary classroom. The cultural diversity of your pupils

is your starting point in planning for broadening and deepening the reading experience.

The *pleasure* and *power* of reading is something that is easily lost or distorted, at a time when the teaching of texts is so dominated by the demands of national testing, and reading development has become synonymous with acquiring basic skills for the world of work. By planning for a range of texts, to be experienced through varied groupings and tasks, you can aim to develop readers who find many sources of *pleasure* and *power* in reading. Power comes with knowing about the different types of reading that are available, and how they are regarded in wider society. An independent, critical reading position is essential if pupils are to appraise the texts which are available today, both in the classroom and in the world beyond school.

FURTHER READING

McRae, J. and Vethamani, M.E. (1999) *Now Read On*, London: Routledge.

The book's subtitle, *A Course in Multicultural Reading*, indicates the multiple benefits of this very accessible volume for those whose experience of international literature and critical approaches is limited. It introduces a range of literature of varying genres, and models ways of reading which support your own subject knowledge development and detailed planning for teaching a broader range of texts.

M
W

Meek, M. (1991) *On Being Literate*, London: The Bodley Head.

Meek describes how teaching reading today is bound up with changes in contemporary society. She explains how a modern concept of literacy must embody full recognition of the texts which people actually need and use, and how children develop their reading across a broad spectrum of these texts.

M
W

Millard, E. (1997) *Differently Literate: Boys, Girls and the Schooling of Literacy*, London: Palmer Press.

This book offers a contemporary analysis of the literacy development of boys and girls in secondary schools. There is a particular focus on the relationship between gendered reading preferences outside school, and how these impact upon engagement with reading in school, and boys' and girls' progression as 'readers'.

Dean, G. (2000/2003) *Teaching Reading in Secondary Schools*, David Fulton Publishers.

This book argues that *real* reading is often neglected in most secondary schools, and suggests ways that pupils can be encouraged to read widely and for pleasure, and to engage with reading for meaning through both individual choice and working with whole class texts.

See also:



Pennac, D. (1994) *Reads Like a Novel*, London: Quartet.

Bloome, D. and Stierer, B. (1995) *Reading Words*, Sheffield: NATE.

WEBSITES

www.carnegiegreenaway.org.uk/shadowing. This is the website for the Carnegie and Greenaway Medal Shadowing project. The Carnegie Medal is an annual award made by children's librarians for outstanding literature written for older children and young people. The website publishes the shortlist, along with information about each book and the authors and illustrators. To take part in the Shadowing project, pupils debate the merits of the books and submit their views to the website. Each participating school has its own 'home' page where it can show how the pupils are going about their shadowing, and there is a page for pupils to share their views on the issues raised by books on the shortlist. It's a good way for you to find out about recent fiction written for young people, and what they think about it.

See <http://www.nate.org.uk/index.php?page=30> for Group Reading at KS3, NATE materials developed to support group and guided reading, around a variety of texts and themes.

Authors' websites are a useful way to extend interest in favourite writers and to support serial reading. For a broad collection of web pages devoted to particular authors, look at: www.kidsatrandomhouse.co.uk where you can find links to a number of popular authors of teenage and children's fiction.



WRITING

John Moss

INTRODUCTION

Some people may tell you that teaching writing is a simple business. They may tell you that when they were at school all pupils were given a title and did one piece of writing each week in their exercise books for their English teacher. They may add that the teacher corrected all the mistakes, which the pupils then wrote out three times. They may reassure themselves that this practice led to effective learning by pointing to all the evidence of hard work that accumulated in those exercise books. However, there are numerous false and dangerous assumptions in these apparently straightforward suggestions.

The assumptions include the ideas that: writing can be usefully isolated from the rest of the English curriculum; producing a large quantity of writing necessarily improves quality; finished pieces of writing can be produced with little preparation; the products of writing tasks are more important than the processes used to create them; school writing consists of exercises, and so presentation and layout can be standardised; the teacher is the audience for school writing; the teacher's main function in assessment is to check technical accuracy; pupils can improve their technical accuracy by mimicking correct forms introduced to them by teachers adopting this copy-editing role.

In this chapter, you are challenged to question all these assumptions by thinking about: the relationship between writing and other language processes; the developmental stages which many successful pieces of writing pass through; the ways in which writing makes use of the possibilities and conventions of different genres; the influence of a writer's perception of a real or imagined audience on all aspects of his or her writing, including technical accuracy. A central tenet of the chapter is that, when teaching writing, you need to support pupils *both* by providing time, opportunities and experiences which allow them to work through

a creative, interactive and evaluative process building on their initial ideas, *and* by making them aware of the possibilities of the different genres they may choose to adopt and adapt for particular purposes. In other words, to explore the world of writing, pupils need *both* a compass to orientate themselves, plan and follow routes, *and* a map which identifies possible writing destinations.

OBJECTIVES

By the end of this chapter you should understand the importance of the following to the effective teaching of writing:

- the relationships between writing, speaking and listening, and reading
- the contribution that writing can make to learning
- the social dynamics of writing in the classroom
- drafting and the development of pieces of writing
- writing models, and explorations of genre
- audiences for writing and publication
- the formative assessment and evaluation of writing
- the writer's or writers' experience of making meaning
- the possibility of developing technical skills through real writing tasks
- a critical interpretation of the definition of the writing curriculum in *The National Curriculum for England: English*.

WHAT YOU KNOW ABOUT LEARNING TO WRITE

Writing and language autobiographies

Margaret Meek, one of the most important writers on literacy, asks her readers to find out what they think they don't know about reading by searching their memories for significant moments in their reading autobiographies (Meek, 1988) (see Task 6.3 in Chapter 6). This activity can usefully be extended to cover other aspects of language development: it draws attention to truths about our own learning experience that we should allow to influence our search for good professional practice.

Here is an example of a story about writing from one teacher's language autobiography:

One of my earliest memories of infant school is of being taught to use the letters of the alphabet by drawing pictures of things that started with each letter in succession and then writing appropriate accompanying sentences.

After each piece of work, the teacher marked our books using a three-star marking scale. This practice has stayed in my mind because of the shock I had when I received only two stars for the letter 'v'. The teacher told me it was because the handwriting went downhill. The first discussion I remember ever having about writing was about this surface feature of my work. I corrected the error and continued to the end of the alphabet, having this new idea that 'writing in straight lines makes it perfect' literally rubber-stamped. The experience was not in any sense about learning that I was just beginning to explore the limitless possibilities for making meaning that those twenty-six letters make available to us.

Learning to Write

We had to write a sentence
 For each letter: *a, b, c, . . .*
 I did all right at first
 And got three stars for each
 Until we got to *v*.
 I drew a van, and wrote:
 'This is a van.'
 I only got two stars,
 And asked the teacher why
 She said; 'It slopes
 From left to right.'
 My writing's gone
 downhill since then.

Thirty years later I wrote this short poem about the incident, at a teachers' training day during which I had been asked to search my language autobiography for significant events. After ten minutes the course leader asked if anyone would like to read out a piece he or she had written. Since I had finished a draft of the poem I put my hand up. No one else did. The course leader ignored my hand and used the general response to demonstrate that it is dangerous to make pupils share personal writing with a large audience, especially when they have only had the opportunity to work briefly on a draft. This may be true, but for me, the meaning of the exercise was entirely different: it had enabled me to illustrate, from my own experience, why I think mechanical approaches to the teaching of writing can be dangerously arid. I wanted to share that perception with the other teachers present.

WRITING AND THE PROCESSES OF ENGLISH

One of the central orthodoxies of English teaching is that development in each of the processes of speaking and listening, reading and writing is best promoted by

work in which the processes are integrated. It is important to examine the implications of this idea for the teaching of writing.

Now complete Task 7.1.

Task 7.1 **YOUR HISTORY AS A WRITER**

This story points towards some of the issues about the teaching of writing which this chapter addresses. Search your own language autobiography for a significant moment and work out what questions your story, and/or the one quoted above, raise(s) about the teaching and learning of writing. Listen to the stories of some other student teachers. Brainstorm a list of issues to keep in mind while you read the rest of the chapter.

Note: Exploring your pupils' language biographies always pays dividends, and is especially valuable when you are getting to know them. It provides opportunities for you to learn about where they have come from in terms of their language development and previous English teaching experience. The information can be more useful for planning and target setting than the results of formal reading tests and assessment scores. Work of this kind also raises pupils' reflective awareness of their own language development and enables them to become more usefully self-evaluative. It can also provide you with a means of validating pupils' home language or languages in the classroom, whether they are multilingual or experts in a particular regional dialect.

Talking and reading before writing

The sequence in which the three core language processes are presented in *The National Curriculum for England: English* (QCA, 2007b) may be seen to suggest that speaking and listening and reading should precede writing. This impression is strengthened by the fact that the requirements for writing emphasise the products more than the process of writing. Of course, language development begins with oracy, and there are many human situations in which we choose to talk something through before writing about it. The content of material we read can also be important in stimulating writing, and reading provides models for writing, by suggesting forms, conventions and structures which we can choose to adopt, modify or challenge.

Much classroom practice exploits ways in which speaking, listening and reading can contribute to the development of writing. There are many opportunities for collaborative activities, such as small group brainstorming of ideas about a text, which pupils record to provide ideas for a later writing task. However, individual tasks can also make use of the primacy of speech to develop writing: one example

would be provided by a pupil tape-recording themselves telling a story they know, which they or a teacher later transcribes to form the first draft of a written version.

Writing before speaking or reading

While writing is, then, often dependent on the stimulation of speaking and listening or reading, it is important to note that there are also many situations in which writing can support effective speaking, listening and reading. Examples of writing which supports speaking include carefully planned activities such as the preparation of prompt cards to be used in delivering a formal speech or presentation, and much more spontaneous tasks, such as five-minute bursts of silent writing during which pupils are asked to record their first impressions of a text before a class discussion of it. Examples of writing contributing to the development of reading include writing in a particular genre to gain insights into the problems that constructing a particular kind of text presents, which may inform later critical analysis of similar texts.

Analysing talk and texts to support writing

Another important aspect of the relationship between writing and the other core language processes concerns the analysis of talk and texts to support writing. Analysis of the language of speech and of related reading material can help pupils to understand the special character of the language commonly used in writing. For example, pupils who are asked to compare a tape-recording of a person being interviewed about an event and the interviewee's written account of that event can be guided to notice organisational features of the writing which may be different from those of the spoken account.

Some of the questions which can be asked when reading any text draw attention to the decisions which writers frequently make, and which pupils need to make themselves when writing. Examples of such questions include: what do you think the writer's purpose was in producing this text? Who do you think the writer imagined reading the text? How has the writer organised the material that has been used in this text? What other texts like this can you think of – what kind of text has the writer chosen to make?

Writing in planning sequences

A fundamental planning issue that arises from these observations concerns the sequencing of activities in teaching. Teachers should be able to explain and justify the function and positioning of writing activities in the sequence of a lesson or scheme of work: often the emphasis is on using speaking, listening or reading to help develop achievement in writing, but writing should be used much more than *The National Curriculum for England: English* (QCA, 2007b) suggests to help

develop speaking and listening and reading skills. For example, whereas the section on ‘Curriculum Opportunities’ explicitly recognises that pupils should ‘use speaking and listening to develop their reading and writing’ (QCA, 2007b, p. 73), there is no equivalent statement about the developmental functions of writing.

Task 7.2 helps you to consider the use of writing to support talk and reading.

Task 7.2 **WRITING TO SUPPORT TALK AND READING**

Explore *The National Curriculum for England: English Programmes of Study for Speaking and Listening and Reading* for requirements which could be supported by writing activities. Generate a varied list of writing activities that you think would be particularly useful.

WRITING AND LEARNING

The National Curriculum for England: English (QCA, 2007b) pays much attention to the purposes of writing. It emphasises that pupils should be taught appropriate compositional techniques to learn how to write: to imagine, explore and entertain; to inform, explain and describe; to analyse and evaluate; and to present ideas and views. It pays less attention to the use of writing for *thinking and learning*. The distinction is between writing that sets out to convey the results of learning to an audience and writing through which learning takes place.

The distinction is not, of course, watertight: drafting processes, for example, may enable writers to work out what they think about something and then communicate this to an audience. However, some forms of writing are more concerned with processes of learning than with communication, and their development is much more important than the brief references to them in *The National Curriculum for England: English* suggest. There are a number of ways of defining categories of writing to learn. One useful division is between retrospective writing, which has the primary purpose of recording and making sense of experience or material, and prospective writing, which is concerned largely with reorganising and reordering that experience or material for new purposes.

Retrospective writing includes diary and journal writing. In work of this kind, pupils can be given complete freedom over what they select to include, or their attention can be focused in particular directions. A diary could be used to net whatever strikes a writer as memorable or significant, say on a school trip. A reading journal could filter out predetermined categories of information, such as reflections on the characters in a novel. Retrospective writing can be as coherent as a series of reflections on a photograph, written in continuous prose, or as fragmented and architectural as a set of marginal notes and marks on a page of poetry.

It can be as personal as a private diary, written with the self as the only intended audience, or as public as notes on the writer's first impressions of a television documentary, written as a contribution to a planned group or class discussion. It can be as unstructured as a commonplace book in which memorable quotations are collected in random order, or as structured as a set of notes on the techniques of newspaper advertising written under headings and gradually compiled from looking at examples.

Prospective writing includes a wide range of ways of planning writing. Some of this may be quite disorganised, such as brainstormed lists of ideas and questions, and some may show rudimentary elements of structure, such as schematic plans, columnar or grid-based maps of ideas and spider diagrams, and expressive fragments like those which may become either poems or the opening paragraphs of stories in later drafts.

Writing, thinking and learning

In general, learners often make use of thinking processes such as: reflecting on what is known; connecting what has been understood and what is new; analysing and selecting material and ideas which are relevant to a purpose. Consequently, schemes of work which make use of cycles of related retrospective and prospective writing activities are likely to make powerful contributions to learning. The sequence may start in either mode, but teachers should be conscious of the implications of decisions they make about this. For example, a group working on producing a class newspaper could start by brainstorming ideas and outlining the proposed structure of their paper, or they could start by reviewing the contents of a number of different published papers. There are advantages and disadvantages in both methods. The teacher should know why one method is chosen, or why the class is given a choice.

This discussion has suggested that the writing activities through which learning takes place can vary in the extent to which they are structured and selective. For example, while many teachers believe that writing journals makes a particularly useful contribution to learning, they may have very different expectations of the pupils using them. Moreover, some teachers see a journal (for retrospective writing) as something quite different from planning or drafting a book (for prospective writing), but others would expect pupils to carry out both kinds of work in one place.

Some pupil questions which teachers need to be able to answer, and justify their answers, when introducing writing tasks and different kinds of writing include:

- What will I be learning by doing this writing?
- What is the precise nature of the writing I am being expected to produce?
- Who will be reading it?

- How is this writing connected to other work I have done or will be doing?
- How much freedom do I have to adapt what I am being asked to do to according to my own priorities and preferences?

Any particular kind of writing raises its own questions. For example, teachers promoting the use of writing journals need to decide, sometimes with their pupils:

- Who will have access to the material in the journal (e.g. only the pupil, the pupil and teacher, pupils in the class, parents)?
- To what extent is the journal a place for personal responses to ideas, experiences and material which may not be transformable into ‘publishable’ writing?
- If the journal is to be a resource for later work, how much guidance (e.g. in the form of prompt questions) should pupils have about selecting appropriate material so that their writing is relevant, but so that they are not strait-jacketed by the teacher’s expectations and perceptions of the task?

Task 7.3 WRITING AND LEARNING ACROSS THE CURRICULUM

Consider what opportunities pupils in your placement school are given to use writing for learning across the curriculum by shadowing a group of pupils for a day and listing the range of writing activities they are asked to engage in. How much of the writing is primarily to aid learning, and how much of it is primarily to show the results of learning?

THE SOCIAL DYNAMICS OF WRITING IN THE CLASSROOM

School writing can sometimes appear a very isolated human activity in which one person, the pupil, independently produces a text, fed by information from one source, the teacher. This work may then be read by the same teacher, not for the purpose of any kind of communication, but for the assessment of this isolated performance. However, important functions of writing in culture and society are clearly dependent on matters such as the relationship between any piece of writing and what other writers have said or are saying, and the relationship between the writing and the range of actual and potential readers of it. Becoming a writer is partly about learning to see your writing as a contribution to various forms of social and cultural dialogue. It may be argued that pupils are only empowered as writers when they come to recognise their right to participate in this dialogue. To engage

meaningfully in writing to meet the compositional expectations of *The National Curriculum for England: English*, pupils need a growing awareness of the reality of the social and cultural functions of writing. Some of the teaching which can contribute to the development of this awareness concerns genre and audience, which are discussed later in this chapter, but you also need to make use of the microcosm of culture and society that exists as the pupil's world, and to see the social dynamics of the classroom itself as a particularly powerful resource. There are at least four functions which individuals and groups available to pupils inside and outside the classroom can perform in developing an awareness of the social dynamics of writing processes, namely: adviser or information source; co-writer; critical reader, consultant, editor or publisher; and audience. Many of these roles develop the integration of speaking and listening, reading and writing, since they stimulate talk about writing and the reading of writing at numerous different stages before, during and after its composition.

Some of the most interesting teaching of writing takes place when individuals and groups to which pupils have access are placed in specific roles of this kind. For example, younger children (in other classes, feeder primary schools, or siblings) are often used as real audiences for story writing, but this kind of work is enhanced further when these children are also allowed to act as consultants earlier in the process, providing the writers with information about matters such as their likes and dislikes in stories they know.

Some examples of methods that make use of the social dynamics of the classroom to develop writing are as follows. Pupils can provide information sources for each other by conducting and responding to interviews and questionnaires, and by reporting on expert knowledge that they already have (e.g. about a hobby), or have researched for a particular purpose. Pupils telling stories that they know to each other can be a particularly powerful resource.

Pairing pupils with writing partners can provide them with temporary or more permanent writing consultants, trusted colleagues who read their work at different stages and comment on it. Some pupils may need guidance on appropriate responses to the work of others until they have experience in this role, but it is possible to support them by devising prompt sheets with appropriate questions which might be asked. With experience, pupils can become expert at prompting their peers to think about their writing in many different ways, addressing issues such as: the meaning and authenticity of the work (they can be particularly good at talking about what is convincing); the kind of text the writer is producing (especially if they are able to compare it with other texts they like in the same genre); the way in which the writing is organised and whether or not its surface features such as spelling and layout enhance its power of communication.

Experience of collaborative writing can enable pupils to learn that contributions to various cultural and social discussions are sometimes more powerful when constructed by groups. In principle, it is easy to see that one of the potential advantages of collaborative writing is that a number of minds working together

are able to keep a whole range of considerations about the writing more constantly in view. A disadvantage may be that the increase in the number of possibilities considered leads to an impasse of indecision and total loss of momentum. Strategies which support collaboration include the allocation of different tasks to individuals in a group. For example, pupils working on a class magazine may write different sections and then act as the editors of other contributors' work. Group story writing may benefit from individual pupils writing first drafts of different chapters after a structure for the whole story has been negotiated. Pupils undertaking word processing in pairs or groups may function more effectively if they vary the roles of composer and secretary, one controlling content and the other concentrating on accurate recording of ideas on the screen.

It is very easy to overuse silence in work on writing. While it is important for you to create opportunities in which sustained concentration on writing tasks can be developed, it is often appropriate to earmark short periods for intensive silent work which are supported by times in which various forms of consultation with the teacher and other pupils can take place.

Before you continue reading the chapter, undertake Task 7.4.

Task 7.4 THE SOCIAL DYNAMICS OF WRITING IN PRACTICE

Devise a sequence of lessons to develop writing in which you make use of the social dynamics of the classroom to place pupils in one or more of the roles of adviser or information source; co-writer; critical reader, consultant, editor or publisher; and audience.

Drafting and the development of pieces of writing

The National Curriculum for England: English confirms the importance of the processes which contribute to the development of pieces of writing: 'Pupils should be able to: . . . use planning, drafting, editing, proofreading and self-evaluation to shape and craft their writing' (QCA, 2007b, p, 67) although, curiously, this point is the seventeenth in the list concerning composition.

Notably, earlier Key Stage 3 National Curriculum Orders (1989) gave a much more detailed account of the developmental processes which are envisaged:

- drafting (getting ideas down on paper or computer screen, regardless of form, organisation or expression)
- redrafting (shaping and structuring the raw material – either on paper or on screen – to take account of purpose, audience and form)

- rereading and revising (making alterations that will help the reader (e.g. getting rid of ambiguity, vagueness, incoherence or irrelevance))
- proof-reading (checking for errors (e.g. omitted or repeated words, mistakes in spelling or punctuation)).

This model of the stages of the development of a piece of writing, even when it is presented in the very abbreviated manner of *The National Curriculum for England: English*, has some merit since it makes explicit the complexity of the processes which pupils often need to use to produce good writing. It also identifies separate activities that teachers can plan for pupils to experience. However, it does not fully represent all the possibilities. For example, earlier in this chapter it was noted that the prospective writing that marks the beginning of the reordering of material or experience, and often precedes attempts to write in a particular genre, can take many forms. Experimental fragments of a text as well as planning diagrams of the overall structure of a piece may both appear in a 'first draft'. In fact, the different processes defined in the 1989 Orders may take place in repeated cycles or other patterns, rather than in a linear sequence, and teachers must be careful not to frustrate pupils by insisting that the development of pieces always follows the same sequence.

Moreover, whereas *The National Curriculum for England: English* indicates that the functions of drafting are to enable pupils 'to shape and craft their writing for maximum effect' (QCA, 2007b, p. 67), in fact, writers sometimes choose to draft and redraft in a much more experimental way, for example, to decide which genre it is most appropriate to use to make a particular kind of communication effective. This is acknowledged in the statement that pupils should have opportunities to 'play with language and explore different ways of discovering and shaping their own meanings' (QCA, 2007b, p.75). Classroom teaching may be used to encourage pupils to think flexibly about their own use of different genres by creating tasks in which they learn to translate material which they or others have written in one genre to another. Drafting processes provide many opportunities for other pupils and teachers to contribute to the development of an individual pupil's work. The role of writing partners and writing groups has already been discussed, but you can, of course, also intervene productively in the writing process. In particular, various methods of conferencing are used by many teachers. One method which emphasises pupil ownership of the work while allowing for teacher input involves pupils in making appointments to see the teacher individually during writing sessions, and coming to the meeting with questions about the writing. It is possible to draw up lists of sample questions to prompt pupils engaging in this kind of dialogue. Whatever method is used, intervening in the writing process through conferencing enables you to examine the decisions which pupils are making as they write, and what they understand about what will help their readers. This is invaluable knowledge for the planning of further work and individual target setting.

It is important to note that General Certificate of Secondary Education (GCSE) Examination Boards have precise regulations about teachers' involvement in the development of writing that is to be submitted as coursework for examination. Normally, teachers are allowed to comment in ways that might influence redrafting, but they are absolutely forbidden to act as revisers or proof-readers. Pupils find it helpful if teachers explain the limitations on them, particularly if the regulations cause them to modify their role and behaviour.

The National Curriculum for England: English notes that pupils need 'to write legibly, with fluency and, when required, speed' (QCA, 2007b, p. 67). This hints at the important point that the extent to which it is appropriate to use drafting processes varies with the task. There are numerous situations in which adult writers have to work at speed which can be simulated in the classroom in ways which pupils find challenging and exciting. Some examples include preparing a press release or writing a radio news bulletin to a tight deadline.

Standard Assessment Tests (SATs) and GCSE examination papers provide all pupils with particular kinds of compulsory writing situations in which writing at speed and with no time for drafting is obviously necessary. Many teachers believe that the current emphasis on written examination papers at the end of Key Stage assessment forces them to spend an inappropriate proportion of teaching time on this kind of writing. Pupils are sometimes confused by the messages this kind of work gives about writing as a human activity, since they appear to conflict with the lessons they learn through their experiences of collaboration, drafting, choosing genres and writing for particular audiences. This sense of conflict can be reduced if other kinds of speed writing are explored as suggested above, and if examination writing is regarded as a genre which has its own conventions that need to be learned. It is also important to have the confidence to teach according to the belief that the development of pupils' understanding of texts and of the writing skills which they are required to demonstrate is best supported by a rich experience of a wide range of reading and writing experiences, rather than by excessive practice on past papers, sample papers, or in other activities which simulate the examination or test.

Now consider the drafting process in Task 7.5.

**Task 7.5 MAKING DRAFTING PROCESSES EXPLICIT
IN THE CLASSROOM**

Devise a writing task for a group of pupils you are teaching which gives them good opportunities to make use of the processes of drafting, redrafting, revising and proof-reading. Design a classroom wall poster that includes a flow chart showing these processes and which defines them in language that is accessible and appropriate for your class.

GENRE

Teaching a range of writing genres

Many books on the teaching of writing emphasise the importance of giving pupils experience of writing in a wide range of genres. Some of the reasons for this are that: each genre is likely to develop different aspects of a pupil's linguistic competence; work in each genre is likely to enable each pupil to demonstrate particular achievements and development needs; working on a variety of genres helps teachers to address a broad range of the aims of the English curriculum. It may also be argued that participation in the various discourses which take place in society is dependent on being able to recognise and manipulate the conventions of particular genres, especially those which are favoured by certain power groups.

The National Curriculum for England: English identifies a number of textual forms or genres which it is suggested that pupils at Key Stages 3 and 4 should learn to write. It is important to note that some of these genres can be subdivided. For instance, subgenres such as ghost stories, science fiction, romance stories and detective fiction could be included under 'stories'; you need to decide at what level you are going to explore the conventions and characteristics of genres or subgenres with your pupils.

A teacher or department's view of English is likely to influence which genres are prioritised in the school curriculum: for example, adherents of the 'cultural heritage' view may give creative writing genres such as stories and poetry more space than those who, with an 'adult-needs' view of English, emphasise the writing of formal letters and reports. Similarly, a department's view of how writing development occurs may influence which genres are taught most to different year groups: for instance, many pupils are given more opportunities to write stories in Key Stage 3 than in Key Stage 4.

Now complete Task 7.6.

TASK 7.6 GENRE IN THE SCHOOL CURRICULUM

Examine the Key Stage 3 and 4 Schemes of Work at your placement school. Which genres are given most curriculum space, when and why?

How do GCSE requirements influence decisions about which genres are emphasised in Years 9–11?

Compare your findings with those of another student teacher in a different placement school.

Genre and voice

The National Curriculum for England: English presents the relationships between reading and writing in a rather fragmented way. It is important that the section on ‘The author’s craft’ is understood as a bridge between reading and writing, and that, therefore, the study of ‘how writers structure and organise different texts’ and ‘how writers present ideas and issues to have an impact on the reader’ (QCA, 2007b, p. 66) is understood as including exposure to and the study of models for writing.

The tension between exploiting what other writers have learned about genre and developing a personal voice is highly significant in the development of writing. The conventions of a particular genre can be a frustrating strait-jacket which limits pupils’ opportunities for self-expression, or, if these conventions are unknown or ignored, the writing may be formless and lacking in structure. Many teachers have, at one time or another, set newspaper writing tasks, for example, and have been disappointed by what they have received. Some of the work will have consisted largely of fragmentary, shallow and irrelevant examples of different sections of a paper (‘the stars’ and football results figuring frequently), and some will have paid lip-service to genre, having perhaps a headline and a page divided into two columns, although the content could equally well have been submitted as a short story. However, with appropriate preparation and support, such as the careful analysis of ‘models’ and access to desktop publishing packages, teachers find that many pupils are capable of writing newspapers with witty headlines and subheadings; catchy lead paragraphs introducing articles which are economically written to a word limit and deadline; appropriately cropped and captioned photographs; the consciously chosen style of a broadsheet or tabloid. Pupils can learn to do this even if new information is deliberately introduced by the teacher to mimic the conditions in which professional journalists work, making revision necessary during the writing process. In other words, pupils need to understand what kinds of things can be included in particular genres, and to develop a sense of how other writers produce texts in those genres.

In general, writing is often particularly successful when the writer has sufficient control of the conventions of a particular genre to be able to use them with some individuality or originality. It follows that immersion in the conventions of genres of the kind described above needs to be balanced in the writing curriculum by opportunities for pupils: to explore ideas for writing without preconceptions about which genre(s) they are going to adopt; to select the genre which they consider it is most appropriate to use to develop and express a particular set of ideas, and to be free to change their minds about this. Some tasks can be designed which emphasise these choices: for example, pupils engaged in autobiographical writing can be invited to choose which genres to use to tell their stories. Some possibilities which pupils exploit successfully include diary entries, interviews with a relative or friend, school reports, poems and magazine-style ‘focus’ articles. Writing with this kind of attitude to genre can give pupils new

insights into their own thinking, by liberating material from the assumptions that are associated with its expression in a particular textual form. Writing activities in which pupils are given opportunities to take material from a text and re-present it in another form can also be liberating in this way. To sum up, the development of a writer's voice is partly about developing confidence in manipulating genre.

The manipulation of genre

It is important to recognise that writers can be manipulated by being forced to use particular genres, and that they can be empowered by being allowed to manipulate genre.

There are culturally significant ways in which working in particular genres can contribute to the empowerment or disempowerment of pupils. For example, the traditional discursive essay is a specialised genre in which writers are expected to debate issues in an open and balanced way. Since the essay, to some extent, suppresses the expression of committed opinion and has a limited, academic audience, it does not appear to be a particularly empowering form. On the other hand, learning how to write a campaign leaflet, which in theory can be distributed to a wide audience, with the specific purpose of presenting the case for an opinion in such a way that others may be influenced to adopt it, gives a writer power in much more obvious ways. One irony, of course, is that access to further educational opportunities is more likely to be achieved through proficiency in writing essays than campaign leaflets.

Now complete Task 7.7 (see facing page).

There are a number of ways in which teaching can empower pupils by enabling them to work flexibly with genres. Teaching some pupils to use difficult genres for their own purposes may be a long-term goal. Writing soap-box-style opinion pieces can be a staging post towards the production of a discursive essay. Work on descriptive writing or dialogue can anticipate their incorporation in story writing. On the other hand, some pupils can be stretched by being allowed to use the possibilities of more than one genre in a single task: for example, in writing pieces which, like a considerable number of twentieth-century texts, make use of the conventions of several different genres. The increased opportunity for experimentation that word processing offers provides a valuable resource for manipulating and experimenting with genre.

Pupils also need opportunities to find an individual voice by making use of the conventions of genres in different ways. For example, whereas some writers of discursive essays make extensive use of illustrations that are, in effect, short narratives of their own experience, others make more use of generalisations supported by information gleaned from reference sources. Both approaches may result in convincing argument. When asked to write a science fiction story, some pupils may concentrate on parodying the conventions of the genre, while others may demonstrate its capacity to explore human problems in unexpected ways.

Task 7.7 **PLANNING TO EXPLORE GENRE**

Plan a sequence of lessons for a class you teach on school placement, in which a primary aim is to enable pupils to use the conventions of particular genre/s to express their own ideas.

Some of the planning questions which the successful teaching of genre writing often needs to address include the following:

- how familiar are pupils with the conventions of the genre(s) the lesson(s) give them opportunities to adopt?
- what examples/models can be used to reinforce pupil familiarity with the genre(s)?
- how/when will the introduction of these examples/models in the sequence of activities in the lesson(s) best support the pupils' own explorations of the genre(s)?
- how much choice can pupils be given in finding genre(s) which are appropriate for the expression of their ideas?

Some practical activities which could be incorporated in planning include:

- whole-class, group and individual reading of texts (see Chapter 6) which provide interesting genre models (including some which challenge conventions) followed by discussion identifying similarities and differences between texts
- teacher exposition of the stages involved in the production of a text in a particular genre (this is especially useful if this is shown to be a messy process including drawing diagrams, false starts, the rejection of material, checking spelling, gaps in composition, rather than a dauntingly smooth linear process)
- prediction exercises and other DARTs (Directed Activities Related to Texts; see Unit 5.2 in Capel, Leask and Turner, 2009) which draw attention to the generic characteristics of a text
- pupil brainstorming and compilation of lists of the conventions of particular genres.

Task 7.8 **THE VALUE OF WRITING IN DIFFERENT GENRES**

A Year 10 pupil's last pieces of written work in English were a campaign leaflet calling for a lowering of the school leaving age and a postmodern narrative containing elements such as a screenplay and a series of letters to a newspaper. With a partner, role-play a discussion between the pupil's teacher and a parent, who is concerned about the appropriateness of this work as preparation for A level. Discuss the arguments used in your conversation with other student teachers.

The manipulation of genre is a high order skill, so it is important that writing tasks and the methods that are used to assess them create opportunities for pupils to demonstrate and develop this skill and to reward their successes.

Now complete Task 7.8 (see previous page).

AUDIENCE AND PUBLICATION

The National Curriculum for England: English indicates that pupils should ‘write for contexts and audiences beyond the classroom’ at Key Stage 3 and ‘write in real contexts, for a range of audience’ at Key Stage 4 (QCA, 2007b, pp. 75, 99). There is substantial evidence that writing for real audiences improves the quality of writing that pupils produce. It encourages them to employ the drafting processes described above, to engage in consultation with other writers and potential readers, and to take care over features of presentation including technical accuracy. It also prompts them to develop their ideas beyond the point where the writing represents a message to themselves (which does not need to be developed further because ‘they know what they meant’), or a message to the teacher (which does not need to be developed because the teacher already knows ‘the answer’). Writing for real audiences gives pupils real writing purposes and enables them to discover the real power which writers can access.

The discussion of writing and learning in the chapter identifies a number of types of retrospective writing which pupils can be encouraged to use to make sense of material and experience for themselves, and possibly for future use in writing for an audience in a particular genre. The ‘specific readers’ available to pupils can usefully be divided into audiences inside and outside the school.

Audiences within the school

The audiences within the school provide one of the most valuable resources available to you in teaching writing. It is important that when planning to use pupils as real audiences you think about ways in which the expertise of the pupils doing the writing can be ensured: it is often a writer’s sense that he or she, either individually or as a collaborator, has something to say which the reader could not have said and wants to know which gives him or her a sense of purpose and power. Many creative genres, such as poetry, stories, plays and film scripts, clearly allow writers to make unique imaginative statements. However, other genres which communicate information, such as guides, journalistic pieces and prepared oral presentations, can make use of expert knowledge held by writers, and audiences may be found for these within the class or among other groups of pupils in the school.

It is also important to note that there are many modes of publication available in schools, including reading aloud, booklets, wall displays and posters, audio-

and videotaped presentations, and web pages. Moreover, it is frequently possible to make publication interactive, not only by creating opportunities for other pupils to respond by writing reviews and replies, but also by encouraging writers to produce material that incorporates decision-making roles for the audience, so that the writers have to anticipate choices and plan routes through the material accordingly. Examples of such interactive writing might range from a short play for assembly which is rehearsed with two different endings so the audience can choose one, to a web page with hyperlinks which allow readers to pursue their own lines of enquiry in reading it.

The value of using pupils as real audiences for writing about reading also needs to be emphasised. Some examples of writing of this kind include: anthologies of poetry and collections of material on a topic with introductions from the editors; classroom displays and presentations on books which have been read as group readers; and files of reviews of books with recommendations, found in the library. Pupils working towards GCSE can produce materials on particular aspects of texts to be used as revision aids by other groups within the class.

Audiences beyond the school

Pupils in other schools are often used as audiences for letter exchanges, but the results are often richer when writing in other genres is included so that there is a purposeful exchange of creative endeavour, the results of research, or ideas for and about reading.

Specific groups of adults such as parents and relatives, visitors to the school, figures in the local community, and authors of stories or other texts read by the class can also provide audiences for writing across a range of genres. Using parents as audiences provides an opportunity to develop their understanding of the English curriculum. For example, using them as sources of information on dialect or language change can be followed by the production of booklets containing work which demonstrates the variety of language(s) used by members of any single class of pupils. Published writers and other adults who recognise the value of young people learning to see themselves as writers, and as contributors to various social and cultural debates, are often prepared to respond to writing sent to them, although it is useful to check their willingness to do this in advance.

Promoting writing for real audiences is one of the most important means by which teachers can encourage pupils to pay attention to technical and presentational matters such as spelling, punctuation, vocabulary, language register, syntax, paragraphing, discourse structure, layout, and handwriting or choice of font. Having real readers helps pupils to think about the needs of those readers if communication is to be effective. It reinforces one of the learning points that emerges from learning to write in a range of genres: writers make choices at all levels of textual construction.

Now do Task 7.9 (see next page).

Task 7.9 WRITING FOR A REAL AUDIENCE

Devise, teach and evaluate a sequence of lessons in which pupils write for a real audience outside the school. Consider ways of incorporating the audience, or a sample of it, in the writing process at an earlier stage.

Effective teaching styles for teaching writing

The National Literacy Strategy (NLS) *Framework for Teaching English: Years 7, 8 and 9* recommends to teachers the following range of ‘effective teaching styles’ for teaching writing:

- direction: to ensure pupils know what they are doing, and why
- demonstration: to show pupils how effective readers and writers work
- modelling: to explain the rules and conventions of language and texts
- scaffolding: to support pupils’ early efforts and build security and confidence
- explanation: to clarify and exemplify the best ways of working
- questioning: to probe, draw out or extend pupils’ thinking
- exploration: to encourage critical thinking and generalisation
- investigation: to encourage enquiry and self-help
- discussion: to shape and challenge developing ideas
- reflection and evaluation: to help pupils to learn from experience, successes and mistakes.

(DfES, 2001a, p.16)

Two of the most commonly used teaching techniques for supporting pupils’ writing development are ‘modelling’ and providing the ‘scaffolding’ of writing frames (see also Units 5.1 and 5.2 in Capel, Leask and Turner, 2009). The value of both techniques is that, when used well, they make explicit how the relationships between productive writing processes and the requirements of particular genres are worked through by successful writers in the course of their work.

Effective modelling means more than *explaining* the rules and conventions of language or texts, or simply presenting pupils with what may be quite intimidating examples of successful work by others. The most effective modelling practice involves the teacher showing pupils, *by doing it in front of them*, how he or she would undertake a writing task or a particular part of it, such as annotating a text, brainstorming ideas, developing a set of topic vocabulary, organising ideas into a table or diagram, selecting and discarding material, sequencing points, finding examples or illustrations from a text, or writing an opening paragraph.

Interactive whole class teaching using an overhead projector (OHP) with partially prepared material that can be added to during the lesson provides a successful basis for this kind of modelling. Pupils can be invited to contribute to the development process the teacher is working through, and to annotate their own copies of the material the teacher is using. They may then be invited to carry out a similar task as the basis for their own pieces of writing or to carry out the next stage of the writing process using the material that has been developed. Good practice is likely to involve lots of opportunities for pupil questioning of the teacher, short bursts of pupil activity in which pupils experiment with the techniques which are being modelled, and evaluation, including evaluation of the teacher's work by pupils, as well as, say, peer evaluation using writing partners: the most effective evaluation will also feed forward into revision of the writing.

Writing frames are templates for writing that provide pupils with systematic guidance on the structure of a writing task. In a sense, two extreme approaches to teaching writing could be regarded as providing writing frames. The cliché instruction to write a story with a beginning, a middle and an end does at least indicate that the story should have three parts, even if it does not help pupils to understand what any of those parts should contain. At the other extreme, a cloze passage exercise, in which pupils are required to insert a selection of missing words into an otherwise complete text, provides such a detailed structure for writing that some teachers would contest whether this kind of work could be called 'writing' at all.

Between these extremes, writing frames consist more typically of visual guidance on the construction of each paragraph or section of a piece of writing, which includes all or part of a topic sentence and bullet points identifying items which pupils should include, and which may be defined quite specifically or more generally. One benefit of this technique is that the teacher has infinite scope to adjust the level of detail provided to meet the learning needs of individual pupils or groups. It is, however, vital that, while writing frames self-evidently provide 'direction' and 'scaffolding' in the terms described above, you should use them with pupils in ways which also include questioning, exploration, investigation, discussion, and reflection and evaluation. Very often, the writing process that is being supported should be planned collaboratively by you and the pupils together through discussion and critically evaluated. Some questions that should be considered at an appropriate level by the pupils concerned include: what is the purpose and audience of the piece of writing? What can we learn from this about how to organise it? What kinds of material is it appropriate to include? How will these things help the writing to achieve its objectives of communicating something to a particular audience? What is hard to understand that an illustration or example will help to explain? What order shall we put things in to make them clear? It is also important not to forget that the term 'scaffolding' is linked with the Vygotskian concept of the zone of proximal development (see Unit 5.1 in Capel, Leask and

Turner, 2009): ‘writing frames’ should be used to help pupils to attain the next stage of development on the road to independent writing, and not as a means to allow them to write with less thought at a level at which they are already comfortable.

FORMATIVE ASSESSMENT AND EVALUATION

The National Curriculum for England: English indicates the importance of ‘self-evaluation’ as part of the compositional process (QCA, 2007b, pp. 67, 90). A number of earlier sections in this chapter have suggested that writers thrive on processes through which they reflect on the development of their writing and share thoughts about it with others, especially, in the school context, teachers and their peer group. The practice in the teaching of writing commended in this chapter creates many opportunities for various types of responses to be given to ideas for writing, drafts of writing at different stages in its composition and finished writing.

Both self-evaluation and peer evaluation can be guided by prompt questions established by the teacher, or in negotiation, which draw attention to matters such as the total impression a piece of writing is intended to make on readers, and the effect it actually has; specific strengths in relation to matters such as its use of genre, its selection of content, its appropriateness for its audience and its technical accuracy; general points which the writer could address in redrafting or revising the text; specific changes which the reader thinks are particularly important. It is always useful if you can intervene in peer evaluation processes and respond to self-evaluations before the pupil takes action, both to provide further advice and to monitor the responses that are being made to writing. Pupils’ comments can be highly informative about their own writing development; however, sometimes their responses may need to be counteracted when their suggestions are unhelpful.

Self-evaluation is especially valuable when pupils produce particularly sensitive or personal writing, or when they use genres such as poetry, in which they may invest a great deal of emotion but have difficulty with technical matters. Writers who are asked to discuss what they were trying to achieve and to consider how successful they have been, and to indicate the source of their ideas, can provide you with very important guidance as to what kind of response is appropriate. The self-evaluation forms a kind of objectification of the personal, and you need to pay attention not only to the quality of the work, but also to the extent to which the pupils are able to distance themselves from the content, in deciding how to respond.

Teacher assessment of writing should also draw attention to the issues indicated for peer and self-evaluation. Many teachers begin their responses to writing with comments that indicate their reaction to the way in which the piece

has made meanings, and may include emotional as well as analytical responses. Many teachers combine these kinds of comments with some form of recognition of the individuality of the writer, at the very least by addressing him or her by name. Positive achievements should always be identified and you should then target a limited and manageable number of areas for further development, if this is appropriate. Sometimes it may not be, because of the content of the piece, or because a pupil needs a simple affirmation for a range of reasons, or because you choose to respond entirely in relation to the human communication which has taken place.

If areas for development are identified, the advice should be as specific as possible, and it should be clear what opportunity the pupil has to make use of it in the near future. In other words, the advice is effective when it becomes a form of precise target-setting. General advice, such as ‘Watch spelling!’ and more specific advice that does not create such an opportunity, such as ‘You could have extended the description in the first paragraph’ is of little use. Technical and presentational errors should be addressed sensitively, in a way that supports learning. One approach is to select a limited number of patterns of errors, such as a repeated failure to paragraph, or patterns of spelling errors, and to provide information that helps the pupil to learn.

Teachers can fall into tired, repetitive habits of wording, so that every comment always starts ‘I enjoyed this, because . . .’ followed by the inevitable ‘but . . .’. This can be avoided if the teachers’ comments form part of an ongoing, open dialogue with pupils about writing. If this is attempted, it is important that the opportunity for pupil response is real. It is no use writing ‘See me’ on work unless you create the time to do this. If you ask questions in comments, you should acknowledge answers that pupils write later. Some teachers like to carry on this dialogue in writing journals or planning books rather than on or underneath individual writing tasks.

Assessment strategies of the kind described above can be very time-consuming, and you need to ensure that they do not miss opportunities to improve your communication with pupils that involve them in writing less. For example,

Task 7.10 **EXPLORING DRAFTING AND ASSESSMENT THROUGH YOUR OWN WRITING**

Produce a piece of writing which meets the specifications of a task you set for one of your classes. Use this writing in a number of ways. Keep the different drafts of your writing and show them to your pupils on an interactive whiteboard or an OHP. Evaluate the impact of this technique on the writings your pupils produce. Ask four different student teachers to write comments on your piece of work, and consider which responses are most helpful to you as a writer and why.

one very valuable marking technique is to read enough examples of pupils' work to predict issues that will arise in the work of the majority of pupils. There is little use in repeating these points in thirty places when making a general note of them can allow you to use them as whole-class teaching points. You can then spend more time responding to the individual achievements of pupils in the written comments you make.

At this point, it is time for you to undertake some writing yourself as part of Task 7.10 (see previous page).

SUMMARY AND KEY POINTS

It has been suggested in this chapter that you should take into account the following points when planning sequences of work which involve writing:

- the relationships between writing, speaking and listening, and reading can be formulated in many different productive ways in teaching
- writing can make important contributions to learning, both when it is used retrospectively to respond to experience and material, and when it is used prospectively to plan, reorganise and develop material and ideas
- the social dynamics of writing in the classroom reflect the social functions of writing in society and must be addressed if pupils are to understand what writing is for
- pupils benefit from teaching which offers them scope for *both* the drafting and development of pieces of writing *and* the exploration and manipulation of genre
- writing becomes more purposeful when pupils perceive real audiences and opportunities for publication, and when they see that they have opportunities to make their own meanings
- pupils pay more attention to the presentation and technical accuracy of purposeful writing
- the formative assessment and evaluation of writing should take the form of a developmental dialogue between teacher and pupils and among groups of pupils
- the teaching of writing should be informed by a critical interpretation of the definition of the writing curriculum in *The National Curriculum for England: English*.

FURTHER READING

***Everybody Writes*: www.everybodywrites.org.uk.**

This website provides information about writing projects run by Booktrust and the National Literacy Trust. The projects focus on writing for real audiences and other strategies for taking writing beyond the classroom.

Haynes, A. (2007) *100 Ideas for Teaching Writing*, London: Continuum.

This book is strongly focused on providing teachers across the curriculum with practical support for using a process-based approach to teaching writing.

Evans, P. (2002) *How to Teach Non-fiction Writing at Key Stage 3 (Writers Workshop)*, London: Fulton

Macrae, N. (2002) *How to Teach Fiction Writing at Key Stage 3 (Writers Workshop)*, London: Fulton.

This pair of books provides practical introductions to teaching non-fiction and fiction writing. The former focuses on introducing genre, and the latter on approaches to writing that make use of analysis and modelling.



TEACHING LANGUAGE AND GRAMMAR

Anne Turvey

1. No child should be expected to cast off the language and culture of the home as he crosses the school threshold, nor to live and act as though school and home represent two totally separate and different cultures which have to be kept firmly apart.

A Language for Life (the Bullock Report) (Department for Education and Science (DES), 1975, 20.5)

2. English is my first language; it is my father's second language. Although he speaks relatively fluently now, he has a strong accent and his English is peppered with grammatical mistakes. What does it mean to use your 'own' language? What does it mean to 'own' a language? I speak a different English to my father than I do to my English friends. I speak a different Farsi to my Anglo-Iranian contemporaries than I do to my family. There are differences within the languages that I speak as well as differences between them. It takes time to see these differences as strengths and not as weaknesses, to see them as sources of pleasure and not of pain, and to think of them as links to communities rather than as alienating factors from community.

Student teacher of English, 2001

3. Verbal hygiene comes into being whenever people reflect on language in a critical (in the sense of 'evaluative') way. The potential for it is latent in every communicative act, and the impulse behind it pervades our habits of thought and behaviour. I have never met anyone who did not subscribe, in one way or another, to the belief that language can be 'right' or 'wrong', 'good' or 'bad', more or less 'effective' or 'appropriate'. Of course, there is massive disagreement about what values to espouse, and how to define them. Yet however people may pick and choose, it is rare to find anyone rejecting altogether the idea that there is some legitimate authority in language. We are all of us closet prescriptivists – or, as I prefer to put it, verbal hygienists.

Deborah Cameron, 1995, p. 9

INTRODUCTION

As a teacher, you will need a properly complicated model of language and language development. You need to see the roots and purposes of language as irreducibly social and inescapably individual: individual in that your representation of the world is different from mine; social in that my representation is the result of countless social interactions where my language is shaped and shared and re-shaped. The way language is used is always and everywhere affected by questions of time, family, culture, education, friendship, history, power. It therefore matters very much how language enters people's lives and what factors influence its development. Education and schooling are just one part of a complex set of relationships that shapes our language and our views about language.

Some student teachers have anxieties about what they do not know (or think they do not know) about language. Others, for reasons of education, employment or personal interest, feel more confident, particularly in what they know about the structures and formal patterns of language – namely, the grammar of language. But, as Deborah Cameron suggests, all have views about language and probably about its place in the English curriculum. Many student teachers ask questions about the linguistic and grammatical knowledge an English teacher needs in order to support pupils' learning and wonder which parts of this knowledge (and how much of it) should be presented to the pupils themselves. It is likely that all student teachers wonder if it is possible to make such knowledge both useful and interesting to pupils.

OBJECTIVES

By the end of this chapter, you will:

- understand your own attitudes to language and grammar
- be conversant with the knowledge you and your pupils have about language and grammar and ways to build on this knowledge
- understand the role of knowledge about language and the place of grammar teaching in the English classroom.

Before you read any further, do Task 8.1 (see next page).

Task 8.1 A LANGUAGE AUTOBIOGRAPHY

The purpose of this task is to help you to reflect on your own development as a language user so that you can come to a better understanding of pupils' development with, through and in language.

- a Read the extract from a PGCE student's language autobiography and answer the questions that follow it.

In Mauritius where I come from, English is the 'official language', the language of the civil service and bureaucracy. It is the language that gets you through examinations but not through school, where instruction is mediated through French and sometimes, less officially, through Creole.

Because English is far removed from everyday life, it has no bearing on activities such as getting up, enjoying yourself, the seaside, the market, rotis, chapatis, fast motorcycles racing down the street on Saturday nights, our mass colourful festivals. English can convey the facts about what happens but it does not raise the sights and smells of life as Creole does.

And yet when a Mauritian child goes to school from home, she has to learn to speak French, forget the use of Creole or Bhogpun (a dialect of Hindi, spoken by Indo-Mauritians in rural areas) and learn to speak French and English, with all the subsequent effects of what dropping the home language means. A barrier is created between home and school.

I am sure that many of the students in London schools feel a similar barrier when they come to school. I am also sure that any consideration of teaching and learning in school must be based on an understanding of language and culture. I would want all my fellow PGCE students to consider this question at the beginning of our course: what does English mean to you, and do you think that it means the same thing to everyone you will teach?

Seeing my own position and the way I am in part defined by my relation to English has helped me to think about the multiple and challenging identities of my students. I hope that I can help my students to use writing in such a powerful way.

(Student teacher of English, 1993)

- What do you think the writer means when she says she is 'defined in part by my relation to English'?
- How would you describe the writer's 'relation to English'?
- In what ways can language create a barrier between home and school?
- Do you think the issues the writer raises are relevant in your school?

b Plan and write your own language autobiography. This could include the following:

- the story behind your name/your nickname
- family sayings
- the language of home
- the language of school
- the language of the playground
- your memories of learning to read and write
- having an accent
- speaking a dialect
- times when you have felt self-conscious, ashamed, proud or defiant about the way you speak
- speaking/reading/writing more than one language.

c Make a list of the language groups to which you belong. (You might prefer to represent this as a set of circles – possibly interlocking – or as a spidergram or other visual representation.)

- What identifies the membership of these groups? Is it: age; shared history; specialist vocabulary; degree of formal/standard language; a special coded language that excludes some; degree of slang; a second or third 'language' – none of these; something else?
- Can you choose the language groups to which you belong?
- Is membership fixed for life?

GRAMMAR: IMPLICIT AND EXPLICIT KNOWLEDGE ABOUT LANGUAGE

Make a sentence from the following words:

tea, Jamie, biscuits, his, for, likes, chocolate

Without too much thought, there are a number of possible sentences you might have produced:

- 1 Jamie likes chocolate biscuits for his tea.
- 2 Jamie, for his tea, likes chocolate biscuits.
- 3 For his tea, Jamie likes chocolate biscuits.
- 4 For tea, Jamie likes his chocolate biscuits.

What do you know that enabled you to make a sentence(s)? Can you describe the structure of the sentence(s) you made?

To answer these questions you draw on your knowledge of the world – a world where ‘tea’ refers to a beverage but also to a particular mealtime, where chocolate biscuits are eaten, and so on. As well as this cultural knowledge, you draw on your knowledge of how language works to make meaning. You knew instinctively if a sentence you generated ‘worked’ by asking yourself the question, ‘does it make sense?’ and you knew just as confidently if it did not ‘sound right’. If you decided that the word ‘Jamie’ might be the first word of a sentence, you then began looking for ways to say something *about* Jamie and you were probably trying out possibilities in your head to do this. You worked on a hunch that this might involve the word ‘likes’ so you put that next and then there were various ways to continue the story of Jamie. ‘Likes what?’ you might have asked yourself, because in the system of English grammar it would be unusual not to have this question answered: you cannot just *like* in English; you have to like *something*. Or to put it another way: ‘to like’ is a transitive verb in English because it needs an object. So the concept of ‘person doing something’ led you to look for the object of the liking – the chocolate biscuits – and then you had to decide what to do with the phrase ‘for his tea’. Well, you could move it around and as a result achieve different effects.

As this brief description should make clear, you know quite complex things about words and how they can be put together in different ways to convey meaning. Your pupils know these things too.

The second question above – *Can you describe the structure of the sentence(s) you made?* – might have given you pause for thought, some of you more than others, depending on your confidence in handling those terms and specialist vocabulary used to discuss language, sometimes called a ‘metalinguage’. Before considering the question of a metalinguage and its place in describing language, you now have the opportunity to explore what such a description might look like in a way that should make sense to everyone.

Each of the sentences above has a slightly different ‘meaning’ that linguists say is ‘realised in the grammar’. For example, if you chose to start the sentence with ‘Jamie’ as in sentence (1), you have started with what is sometimes referred to as the ‘subject’ of the sentence. You are drawing attention to *Jamie*, as opposed to any of the other people in the world whose actions or feelings or states of mind might be commented on. You are also preparing your listener/reader to find out something *about Jamie*, which turns out to be something Jamie *does* – he ‘likes’. (It is possible to categorise the kind of verb here – likes – as a ‘mental state’ as opposed to an ‘action’.) If, on the other hand, you began the sentence with the phrase ‘For his tea’ as in (3), you are emphasising *the time when* Jamie likes chocolate biscuits – for tea but maybe not for breakfast, lunch or dinner, although in the real world this proposition is debatable given the natural attraction between people and chocolate biscuits. When the sentence begins with that phrase about

time, 'For his tea' (sometimes called an adverbial, because it tells us *when* an action was done), there is a different effect from a sentence beginning with 'Jamie'. The adverbial mobilises a different set of expectations, knowledge and speculation – about a world where someone likes to eat chocolate biscuits at a particular time of day called 'tea'. He may of course like to eat them at other times of the day and he may like to eat other things with them; but that cannot be settled yet. Sentence (4) has the same basic structure as (3) which in grammatical terms is described as: adverbial–subject–verb–direct object. But there's an interesting shift in (4): the word 'his' has left its place by 'tea', where it did not really suggest 'possession' as in 'his book' or 'his pen', and attached itself to the chocolate biscuits where it does suggest some kind of ownership, thus opening up a new set of possibilities about Jamie's world where more than one kind of chocolate biscuit exists – his, not anyone else's – and where it matters whose chocolate biscuits you eat for tea.

In producing the different sentences, you demonstrated that you have understood *the concept of a sentence* and how the different components of it work together. It was not necessary to know what the different components were called in order to manipulate them in sophisticated ways. On the other hand, when it came to describing the structure of the different sentences, as opposed to producing them, some of you will have felt confident in using terms and phrases, those *labels for the concepts* that are meaningful only in so far as the concepts they describe are understood. If you did use the metalanguage, you probably referred to such things as 'subjects and objects', 'clauses and phrases', 'nouns and verbs', 'adverbials and possessives'. This is one kind of knowledge about language that you will have met and it is the one that often intimidates the uninitiated. But it is only part of the picture and not, necessarily, the place to begin a discussion of grammar. It is, perhaps, more helpful to consider what you did in order to form the sentences and examine what it shows that you already know about meaning and the ways language conveys meaning.

Now it is time for a game in Task 8.2 (see next page).

The 'grammar game' (Task 8.2) helps you to think about the place of grammar in communication, spoken as well as written. The activity was devised by Michael Swan and I draw here on his commentary in his book *Grammar* (Swan, 2005). In playing the game, you will probably have discovered that your language would benefit from having:

- 1 a way to indicate how one element in the language is linked to another: what goes with what. You say to a member of your community the three words: tiger–big–hill. The context is likely to suggest the meaning but it is not absolutely clear if there is a big tiger on the hill or a tiger on the big hill. It might not matter that much in some situations, but what about: tiger–dead–man?

Task 8.2 **CAVE WORDS: A GRAMMAR GAME**

The purpose of this task is to encourage discussion about what grammar is and what it is for. One way to approach this is to imagine language without it. The following activity can be adapted to suit any number of people, including pupils.

You and your community have a language consisting of only the words below:

big	tiger	tree
go	rabbit	water
fire	hill	dead
burn	home	run
kill	axe	woman

In groups of three or four devise a scenario and hold a conversation using only these words. After rehearsal, present your improvisation to the rest of the larger group.

- What were you able to communicate in your language?
- What was hard to communicate?
- What other resources did you draw on?
- What kinds of words are included in your vocabulary and what are not?
- What decisions were made about word order? Where did these decisions come from?

- 2 a way to indicate roles and relationships in the language: who does what to whom and where and when? If you say tiger–woman–kill, all sorts of things are not as clear as you would like them to be.
- 3 a way to ask questions and give commands as well as make statements. Are the following pairs of words statements, questions or commands: tiger–dead; woman–home; fire–hot?

There are a number of ways in which you could give your language what it lacks. For (1), one way to show what goes with what would be to invent a rule that says you put the word for a quality immediately before or immediately after the word for the thing that has the quality: ‘big tiger’; ‘rabbit small’.

To distinguish the ‘doer’ from the ‘done to’ (2), you could invent a rule about word order. Alternatively, you could add something to a word to show its function. So, add an ‘a’ to a word – ‘tiger’ – and it means the word is the ‘agent’ or ‘doer’; add ‘ob’ and it means the word is the ‘object’ or ‘done to’: ‘Tigera kill womanob’ versus ‘Womana kill tigerob’. Problem solved?

For (3) you could rely on tone of voice. Or you could invent some ‘little words’ that always go at the beginning if you’re asking a question and not if you’re making a statement. ‘Dap man kill tiger?’ is the question; ‘man kill tiger’ is the statement.

Working out such strategies for making meanings that are more complex than a simple one-to-one correspondence between a word and an object and its accompanying characteristics –tiger, big – or between a word and an event, situation or state of affairs in the world – kill, dead – has involved you in devising a *grammar* for your language. Michael Swan describes grammar as ‘essentially a limited set of devices for expressing certain kinds of necessary meaning that cannot be conveyed by referential vocabulary alone’ (2005, p. 7). He has called grammar the ‘glue’ that holds the pieces together in meaningful ways. If you accept that this is what grammar is and what it is for – making meaning in language – then you should be confident that you already know a lot about grammar and how it works.

GRAMMAR: MAKING USE OF A SHARED METALANGUAGE

When you produced the ‘Jamie’ sentences, you were able to construct a sentence because you have a great deal of knowledge, both implicit and explicit, about the way grammar works in English to make meaning:

- You recognise the forms of words and how we alter them to do specific jobs.
- You recognise classes of words (and phrases) and how they usually function.
- You identify word order from your knowledge of different possible sentence structures.

Where things can get tricky is when you encounter the word ‘grammar’. One of the things that causes a problem is that grammar is used to mean different things and it is not always made clear which meaning is being used. Grammar can mean the capacities and knowledge in your and your pupils’ heads. You saw with the Jamie exercise that whether or not you are confident in using terminology, you understand the concept of a sentence and its constituent parts. In addition you found that you can actually talk about what you are able to do to form sentences. In your teaching, might it not be helpful and interesting to have a way of talking with your pupils about how language works and what we know about it – that is, to have a shared metalanguage? Grammar is sometimes taken to mean ‘sentence grammar’ and so refers to a specific way of talking about how words within a sentence are combined to make meaning. Finally, grammar can refer to a course of explicit instruction in the structural aspects of language and so some of you feel you ‘missed out’ because you were not ‘taught grammar’.

So grammar can mean:

- 1 capacities and knowledge in people's heads
- 2 a metalanguage
- 3 a level in the language called sentence grammar
- 4 a course of instruction.

The danger in starting with (4) and not taking account of (1)–(3) is that we end up with lists of terms or injunctions to teach 'the function of the pronoun' or 'complex and compound sentences'. The process of finding things out about language *with pupils* is truncated or completely pushed aside in a focus on observing rules.

What is needed is coherent knowledge deployed to make sense of language in use. Below, you will put some of this knowledge to work with one kind of 'text in the world' – a joke – that often depends for its effect on grammatical ambiguities. In order to engage in this exercise, you need to be aware of some helpful metalanguage:

- 1 Phonology – the sounds that make up the language
- 2 Morphology – the way words themselves are structured and can change their form to express differences in meaning
- 3 Lexis – the individual words of the language and the way they can fulfil different functions
- 4 Syntax – the way the words are structured into phrases, clauses and sentences.

Now, a joke:

Question: How do you make a cat drink?

Answer: That's easy. Put it in a liquidiser.

The joke depends on the phrase 'make a cat drink', which can have two meanings, each of which is realised in the grammar in different ways.

Meaning one: How can you persuade or force a cat to drink?

This depends on two things: (1) the lexical range of meanings around the word 'make' in English: it can mean 'to force' as well as 'to produce' and it is pronounced and spelled exactly the same for both meanings; (2) the way a word can belong to different 'classes' depending on the job it does in a sentence. If 'make' means 'to force' as it does here, then 'a cat' (a *noun phrase* made up of a determiner 'a' – sometimes called the indefinite article – and the noun 'cat') is the 'object' of the verb, 'to make', and the word 'drink' is another verb, in a shortened form of the infinitive 'to drink'.

Meaning two: How do you make a beverage called ‘a cat drink’?

Again, the different meanings of the word ‘make’ are exploited. Here too, word class is key. Now the determiner, ‘a’, introduces the slightly more complex *noun phrase*, ‘a cat drink’, where ‘drink’ is now a noun and the word ‘cat’, which still looks like a noun, occupies an *adjectival slot* before the noun ‘drink’. Words can shift class/shift function and this can have a profound effect on the meaning.

In English there is nothing about the structure of each sentence (the syntax) to indicate the different meanings; nor is there anything about the words themselves (the morphology) where ‘cat’ with an adjectival function might have had a different form, a different ‘inflection’ – ‘cat-e’ or ‘cat-o’ maybe – from the one it has with a noun function. This is to say, it might have had to ‘agree with the noun’ as adjectives do in some languages. In other languages, syntax and morphology work differently and one might speculate about the success of the ‘cat drink’ joke in other languages. How would it work?

Now it is time for you to consider jokes in Task 8.3.

Task 8.3 JOKES: IT’S THE WAY YOU TELL ’EM OR IT ALL DEPENDS ON THE GRAMMAR?

The purpose of this task is to see if you can put grammatical description to work in analysing one kind of ‘text in the world’: the joke. You might consider the opportunities for doing this kind of language work with pupils. Most people like jokes!

- a Try to analyse the following jokes, using the categories introduced earlier: phonology, morphology, lexis and syntax.
- b What else, apart from grammatical categories, do the jokes depend on for their effects?
- c Collect examples of your own and analyse them in relation to (a) and (b).

Be Alert! Your country needs lerts.

What’s black and white and red all over? / A newspaper.

Why did the lettuce blush? / He saw the salad dressing.

Have you got a light, Mac? / No, but I’ve got a dark brown (or dark, brown) overcoat.

Do you believe in clubs for children? / Only if kindness fails.

“The batsman’s Holding, the bowler’s Willey”. [Brian Johnston, cricket commentator in a radio broadcast of a test match – Holding and Willey were international cricketers.]

EXPLORING USE AND THEORISING STRUCTURE

When you made the Jamie sentences and when you analysed jokes you drew on both explicit and implicit knowledge. Some further points about your knowledge:

- Your knowledge has different layers.
- You are drawing on word knowledge and sentence knowledge.
- You ‘map’ the different layers of your knowledge together.

The chapter will now consider in more depth what is meant by the ‘different layers of your knowledge’ about language and how it works. Table 8.1 is based on Katharine Perera’s work (1984) with children and her investigations into what they know about and can do with language. This model offers one way you might investigate – with each other and with pupils – how the different layers of language work together when we meet a text. One of the strengths of the model is that it encourages you to think about what you already know about *language in the world*, while suggesting areas of knowledge about the formal options in the language, the subjects of grammatical and linguistic description, that you may be less confident about.

■ **Table 8.1** Layers of understanding about language

	Layers		Areas of study
Spoken or written text	Culture	About cultural settings and institutions, social relations, beliefs and expectations, conventions, power	Language in society
	Discourse	About varieties of language, style, genres, types of text, audiences, purposes	Analysis of discourse
	Textual	About strategies for organising whole texts, sequencing, paragraphing, coherence and cohesion	
	Wording	About wordings within texts, vocabulary choices, sentences and word order, sentence structure, clauses, phrases, word classes	Grammar
	Words	About word formation and structure, origins of words, spelling, sounds and letters	Morphology, Phonology, Graphology
	Substance	About sounds and scripts and codes and media – the physical realisation of language	

Jokes are one kind of ‘text in the world’; another is the speech. The example that follows is well known and often quoted: the speech delivered by Earl Spencer at the funeral service for his sister, Diana, Princess of Wales in September 1997.

First, try to watch/listen to a recording of the speech on YouTube: <http://www.youtube.com/watch?v=7VUy-wBwBvw>.

You might begin by watching it with no sound and then listening to it with no picture, or vice versa. Do either or both of these, if you can, before you look at a printed version of the speech. Then look at Table 8.1 and consider this question: what understanding of ‘culture’ are you drawing on to make sense of the speech, even before you look at the text? Such understanding is fundamental to an interpretation of this text ‘in the world’ and it is something worth making explicit in discussion *with your pupils*. What are the cultural understandings you and your pupils share? What do your pupils share with each other, and where are the differences and tensions? Together you are able to answer this question – about culture and language in culture – in considerable depth and detail.

The discussion with pupils could go along these lines: what do you know about that time in September 1997 and about the day of the funeral itself? How old were you? Where were you? Did anyone you know watch the service on television? What was your/their mood as you watched it? Start with the person giving the speech: a brother, but one who is positioned in complicated and controversial ways in relation to his sister who is the subject of the speech, to other members of his immediate family and to ‘the Royal Family’. What does that phrase ‘Royal Family’ mean to you? Does the camera take in these other family members? What might you expect a brother to say about his sister in such a speech? Think of the setting – Westminster Abbey – and all that this conveys about institutional power, as well as about a certain kind of public religious practice. As Spencer takes his place to give the speech, can you ‘read’ the various symbols within the camera frame? Where does he stand and what is the effect of that? A eulogy is a particular kind of spoken text and we bring to it certain expectations. Does Spencer’s speech fit what you know of a eulogy? The occasion is very formal and very public: how was this established at the time? When you listen to Spencer’s words, are you conscious of any variation in pitch, pace, tone and emotion? Does his delivery seem in keeping or at odds with the setting? At the end of the speech there was a gradual build-up of applause, something that was seen as both surprising and shocking at the time. Why was this? Would the effect be the same in other ‘religious buildings’ that you can think of?

Below is a transcript of the video at the beginning of Spencer’s speech:

I stand before you today, the representative of a family in grief, in a country in mourning, before a world in shock.

We are all united, not only in our desire to pay our respects to Diana, but rather in our need to do so.

For such was her extraordinary appeal that the tens of millions of people taking part in this service all over the world, via television and radio, who never actually met her, feel that they, too, lost someone close to them in the early hours of Sunday morning. It is a more remarkable tribute to Diana than I can ever hope to offer her today.

Diana was the very essence of compassion, of duty, of style, of beauty. All over the world she was a symbol of selfless humanity, a standard-bearer for the rights of the truly downtrodden, a very British girl who transcended nationality. Someone with a natural nobility who was classless and who proved in the last year that she needed no royal title to continue to generate her particular brand of magic.

Today is our chance to say thank you for the way you brightened our lives, even though God granted you but half a life. We will all feel cheated always that you were taken from us so young, and yet we must learn to be grateful that you came along at all.

Only now you are gone do we truly appreciate what we are now without, and we want you to know that life without you is very, very difficult.

We have all despaired at our loss over the past week, and only the strength of the message you gave us through your years of giving has afforded us the strength to move forward.

There is a temptation to rush to canonise your memory. There is no need to do so. You stand tall enough as a human being of unique qualities not to need to be seen as a saint.

Indeed, to sanctify your memory would be to miss out on the very core of your being, your wonderfully mischievous sense of humour, with a laugh that bent you double. Your joy for life transmitted wherever you took your smile and the sparkle in those unforgettable eyes. Your boundless energy, which you could barely contain.

But your greatest gift was your intuition, and it was a gift you used wisely. This is what underpinned all your other wonderful attributes, and if we look to analyse what it was about you that had such a wide appeal, we find it in your instinctive feel for what was really important in all our lives. Without your God-given sensitivity we would be immersed in greater ignorance at the anguish of Aids and HIV sufferers, the plight of the homeless, the isolation of lepers, the random destruction of landmines.

Diana explained to me once that it was her innermost feelings of suffering that made it possible for her to connect with her constituency of the rejected.

Now undertake Task 8.4 (see facing page).

In your analysis, as you work down to the level of *grammar* and its subsections, you will want to make links with grammatical resources in the language that are available to the speaker/writer. For example, why does Spencer shift

Task 8.4 **EARL SPENCER'S SPEECH**

Consider the extract from Earl Spencer's speech. Use the layers in Perera's diagram (Table 8.1) to analyse this extract. Not everything you might want to say about the speech will map simply on to a layer. Are there things you would want to draw attention to with your pupils that do not seem to 'fit' the diagram? In both the *textual* and the *wording* sections of Perera's diagram, you could have considered the 'figures of speech' Spencer uses, to hold the speech together and to make an impact through:

- sound (alliteration, onomatopoeia, assonance, rhythm, rhyme)
- meaning (metaphor, personification, simile, hyperbole)

Consider how these contribute to the shifting tone of the speech. How do they invoke emotions of admiration, affection, despair, anger?

pronouns in the course of the speech? Another way to ask this question about the grammatical aspects of any text is: why did the speaker/writer choose to use the language *that way* and what is the effect on the listener/reader of the choice?

You are an experienced reader of texts and you should build on the understanding that this has given you of how texts are constructed to achieve certain effects. Your pupils have this kind of knowledge as well and you should start with this: find out what they know about texts, as you did with 'culture', and build on that. The learning you are aiming at in your work with pupils would develop in two ways: at one end learning about *use and the creativity of selection*, and at the other about *options in the structure of the language* on which such use depends: '*exploring use and theorising structure*'.

Grammar works as a layer in the understanding that all pupils and teachers bring to language and it is interesting to think about where this knowledge comes from and how it can be acquired. You should see your teaching of grammar as part of your interest in and teaching of any aspect of language study, and as a continuous conversation with pupils – about use and structure. Such a conversation requires sets of understandings in the teacher's head and an awareness of the potential for interesting pupils in these issues. It also requires a willingness to develop your own knowledge and understanding of language that includes knowledge and understanding of grammar and its purposes.

In doing the kind of language work that underpins the analysis of Earl Spencer's speech, you are working with pupils' implicit knowledge, as has been suggested; but you are also looking for ways to connect the implicit with the explicit. For example, an examination of Spencer's opening sentence could lead to a discussion about that triplet of packed noun phrases – 'the representative of a family in grief, in a country in mourning before a world in shock' – within the

one sentence and why Aristotle's 'rule of three' is such an effective rhetorical device. You might want to look at further examples of the openings of speeches and discuss what choices others have made in their attempts to grab attention, set a tone, sway an audience (MacArthur, 1996). You might also want to encourage the pupils to try out for themselves particular language features in writing texts of their own. This sequence of teaching combines 'exploring use' within a writer's text and 'theorising structure' in arriving at a picture of the options available in the language. These complementary principles – exploring use and theorising structure – should guide your work with pupils. From this perspective, 'use' includes the range of texts encountered and produced in classrooms and those

Task 8.5 **ANALYSING SYNTAX**

Consider these openings from poems by two poets. The first is by Emily Dickinson, the second by WH Auden:

Because I could not stop for Death,
He kindly stopped for me.

About suffering they were never wrong,
The Old Masters:

- Discuss the different ways each poet could have written the opening sentence.
- What is the effect of the different sentence structures?
- Why is there a colon at the end of the Auden opening?
- Did you draw on grammatical terminology to answer these questions?
- Does it add to your response to the poems if you can?
- Would you want pupils to be able to do this?

Terry Eagleton is quoted below on what he calls 'Auden's syntactical sidling':

The poem begins in casual style, as though we have just dropped in on someone's after-dinner conversation; yet there is a certain understated drama about this opening as well. It sidles obliquely into its theme rather than starting with a fanfare: the first line and a half reverse the noun, verb and predicate, so that 'The Old Masters were never wrong about suffering', which would be far too bald a proposition, becomes the more angled, syntactically interesting 'About suffering they were never wrong, / The Old Masters'.

(Eagleton, 2007, pp. 3–4)

Do you think the kind of knowledge Eagleton draws on here has a place in writing about poetry or literary texts? Discuss your responses to the poetry and to Eagleton's comments with another student teacher.

processes of speaking and listening, reading, writing and viewing by which texts are interpreted and constructed. ‘Structure’ refers in turn to syntactic, grammatical and other formal options on which such use depends. You want to show your pupils that this way of talking about language, treating language as an object of reflection, is about the choices available in the language – to them as well as to published writers – for making meaning in spoken and written texts.

Now consider syntax in Task 8.5 (see facing page).

ANALYSING LANGUAGE IN LITERATURE AND CHILDREN’S WRITING

Read this extract from Chapter 8 of *Great Expectations* where Dickens describes Pip’s first visit to Satis House and his first sight of Miss Havisham.

She was dressed in rich materials – satins, and lace, and silks – all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands, and some other jewels lay sparkling on the table. Dresses, less splendid than the dress she wore, and half-packed trunks, were scattered about. She had not quite finished dressing, for she had but one shoe on – the other was on the table near her hand – her veil was but half arranged, her watch and chain were not put on, and some lace for her bosom lay with those trinkets, and with her handkerchief, and gloves, and some flowers, and a prayer-book, all confusedly heaped about the looking-glass.

It was not in the first few moments that I saw all these things, though I saw more of them in the first moments than might be supposed. But, I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone. Once, I had been taken to see some ghastly waxwork at the Fair, representing I know not what impossible personage lying in state. Once, I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress that had been dug out of a vault under the church pavement. Now, waxwork and skeleton seemed to have dark eyes that moved and looked at me. I should have cried out, if I could.

Great Expectations is a work of Dickens’s mature imagination, a novel about aspiration and pride and the hard road to self-knowledge and compassion. It is

also about *time* and the ways our adult selves are shaped by childhood, one that is experienced by the narrator, Pip, as a vivid present. But Pip is also looking back with an adult's perspective to these childhood experiences and so memory both creates and comments on the past. What is remarkable is the way Dickens exploits options in the language for handling time, particularly in relation to verbs. The above extract is a good example of this and it is worth spending some time teasing out this idea of 'options in the language' that make it possible for a writer to juggle past, present and future – major themes of this novel and of much literary fiction.

The second paragraph is all about time and the way the child is caught in a moment of intense physical experience. The details of Miss Havisham's faded and decaying world, so slowly and painstakingly built up in the first paragraph, are then re-presented in the opening sentence of the second paragraph in a way that mimics how the child took them in at that moment – a blur of fragments as well as an overall impression. This is further complicated by the phrase 'than might be supposed'. Dickens could have written 'than you might suppose' or even 'than I, looking back, might suppose' but he has opted for the passive voice as well as the modal form of the verb. Together the effect is one of indeterminacy, a blurring of the boundaries of time that separate Pip the child from Pip the adult narrator and a blurring of person: simultaneously the form involves us as readers in a relationship with an authorial presence that is not quite the same as, although very close to, the adult Pip. This shifting between moments in time is continued in the next sentence where Dickens uses the present 'ought to be white' – not the perfect 'ought to have been white' or 'should have been white', which you might expect to precede the pluperfect 'had been white long ago'. With this verb form, he is taking us right back to the vividness of that moment in Miss Havisham's room and then further into the past when Miss Havisham was young. The pluperfect form of the verb here – 'had been white long ago' – suggests a state of affairs that existed in the past but is no longer what it was, leaving us to speculate on what might have happened in the meantime. Dickens is suggesting the slow, inexorable passage of time that has turned a young woman into the desiccated figure before Pip. But Dickens also uses another pluperfect in a remarkable way: to stop the action that we are in the middle of in order to whisk Pip even further back in time: 'Once, I had been taken to some ghastly waxwork at the Fair'. The two distinct but psychologically related memories – of the waxwork and the old marsh church – seem to rise suddenly, as long suppressed memories will do, brought to the surface at this moment as a result of the adult Pip's return to childhood to confront the memory of Miss Havisham. Her figure, 'shrunk to skin and bone', is now before the child Pip and the verb is a simple past: 'waxwork and skeleton seemed to have dark eyes'. The concluding sentence – 'I should have cried out, if I could' – moves in the blink of an eye from an action – 'crying out' – that is partly in the past as the perfect tense suggests, but is also in the present of Pip's terror – 'if I could'. Images of waxwork and skeleton have been telescoped into this hideous vision that is as fresh as it was all those years ago.

There is a great deal more that could be said about Dickens's technique here, but by focusing on the verbs you can see how a writer exploits to the full the possibilities in the language to achieve such a range of effects. Dickens makes maximum use of the tense and modality of the verbs to enable the reader to see what he sees. If this sometimes results in 'inconsistency' in his use of tense, this can be seen as evidence of both the complexity of English verb forms and a writer's skill in using the complexity to share an experience.

The questions with which a reader or a critic finds it natural to approach a passage of Dickens – 'What is he trying to do in this piece of text? How is he going about it, and how well does it work?' – are equally good questions for teachers to ask about the writing of their pupils (Cameron, 2007, p. 86).

Finally, as well as considering the teaching of grammar in the classroom through the consideration of the use of language by others, you are, of course, also expected to consider carefully, and help to improve, the use of language in your pupils' writing.

Task 8.6 asks you to analyse a piece of pupil writing.

Task 8.6 **ANALYSING A PIECE OF PUPIL WRITING**

Read the extract from a pupil's writing:

Re-entering a childhood memory by Gabriela. Year 10

Christmas time is something all little children look forward to, well I did. this was always the best time in the year it was not only Christmas it is my birthday as well it was great, my presents were in mum and dad helping me to put the tree up before uncle Patricio came back from the army all decorations were ready for the big night, Christmas eve.

As mummy was getting ready daddy calls me to the front room. I thought he was going to tell me off about something, I went in as if nothing was happening, he calls me and ask me to come closer. You see every year dad put the star in the tree he and only he was the only one that did this every year. He places the star in my hands as mum came in the room. Then he lifts me up and up and mum is saying 'Is your turn Gabby'. The light in my Christmas tree are glowing so bright, the night sky blue and the stars and the moon and all the people outside happy.

With Deborah Cameron's perspective in mind, answer the following questions. With a partner, mark the verbs in this piece of writing and then discuss with them:

- what is complicated about this writer's handling of time?
- what you would correct?
- how you would feed back to the writer?

SUMMARY AND KEY POINTS

This chapter has enabled you to explore your own attitudes to language and grammar and to consider the knowledge you and your pupils have about language and grammar. The chapter has suggested some ways in which you might build on this knowledge and it is most important that you continue to develop your knowledge and understanding of language and to share your interest with pupils in the classroom.

The chapter has considered the role of knowledge about language and the place of grammar teaching in the English classroom. It is important that you start with the 'big picture' about language and the role it plays in establishing our place in the world and our relationships with each other. It is essential to explore with your pupils what it means to see language as central to identity. When you move to consider your approach to the teaching of grammar, start with what you know and extend this to planning work with your pupils. Ron Carter puts it like this:

Grammar is a fundamental human meaning-making activity which can be investigated as a fascinating phenomenon and explored from the powerful basis of considerable resources of existing knowledge possessed by the very youngest of children. In this respect, a study of grammar should always be rooted in children's positive achievements, that is, rooted in what children can already do with grammar.

(Carter 1997, p. 35)

You and your pupils have a great deal of implicit knowledge about language and grammar. Therefore, you should find out what they know and build on this. Use the grammatical metalanguage in your discussions with pupils, not as a series of 'labels', but as a way of helping pupils to reflect on the linguistic concepts they are getting to grips with. Think about the range of spoken and written texts that would encourage reflection about language choices and their effects on the reader, listener or viewer. Develop this reflective, analytic approach in supporting pupils' development as writers.

FURTHER READING

Bain, E. and Bain, R. (1997) *The Grammar Book*, Sheffield: NATE.

This is a rich collection of classroom materials underpinned by an exploratory approach to language and grammar. The materials have been designed to encourage pupils to reflect on their own language use and to develop their awareness of the structure and patterns of language.



Cameron, D. (2007) *The Teacher's Guide to Grammar*, Oxford: Oxford University Press.

This concise and accessible guide to grammar is useful for its use of examples of both spoken and written texts. The analysis of pupils' writing is fascinating.



Crystal, D. (2004) *The Stories of English*, London: Penguin Books.

This is a particularly valuable resource for teaching about language change in English. Questions of dialect – including standard English – are addressed in ways that offer many possibilities for your classroom practice.

Ross, A. with Hunt, P. (2006) *Language Knowledge for Secondary Teachers*, London: David Fulton Publishers.

The authors' aim is to provide English teachers with the knowledge about language required in the National Curriculum and the National Literacy Framework for Key Stages 3 and 4. The book deals with concepts needed for language study and with a way of talking about language and grammar. The authors also show how this knowledge will help you to support pupils' development across the language modes.



MEDIA EDUCATION AND ICT

Elaine Scarratt and
Rob McInnes

I believe that in the modern world media literacy will become as important a skill as maths or science. Decoding our media will be as important to our lives as citizens as understanding great literature is to our cultural lives.

Tessa Jowell, Culture Secretary, UK Film Council
press release, January 2004

INTRODUCTION

This chapter explores the ways in which media and information and communications technology (ICT) may be seen as central to the teaching of English in the twenty-first century. Although media and ICT are discussed here in a separate chapter, they should not be seen as separate, ‘bolt-on’ aspects of English, but as integrated with what might be considered good practice in English teaching. In the same way that all aspects of English are inextricably interlinked in the English classroom, as you read the other chapters – which for the purposes of discussion have focused on key aspects of English teaching separately – you should be looking for opportunities to bring what you learn from this chapter to your practice. The chapter also considers approaches to the teaching of Media Studies examination specifications.

The past fifty years have witnessed rapid development in the technology associated with communication in all its forms. ‘Interest in and attachment to the Media begins, for most children, well before they attend school and continues throughout their adult lives’ (Masterman, 1985). Many pupils come to school with experience not only of viewing, listening to and reading a wide range of mass media forms, but they have grown up creating and publishing with desktop publishing (DTP) packages on powerful desktop computers. In addition to direct social

interaction, their personal communication includes e-mail, mobile phone texting and the Internet (all producing new forms of writing, spelling and uses of punctuation); and they can participate in interactive mass communication via radio and television broadcasting. The advent of affordable user-friendly technology has invited broader and more exciting opportunities for teachers, first in terms of texts – since the early 1980s video cassette recorders (VCRs) have brought the moving image more easily into the classroom, for instance – and second as a shift in pedagogical identity – since the late 1980s digital technology has enabled more teachers to see themselves as producers and creators. Few English teachers would consider themselves to be poets and novelists. If teachers are to engage with the notion of literacy in its widest sense, media and ICT should be central to the work of the English classroom.

OBJECTIVES

By the end of this chapter you should:

- have an understanding of the key concepts and areas of knowledge of media education
- understand the difference between media education and Media Studies
- begin to understand how work on the media may be incorporated into your English teaching
- begin to understand GCSE, A Level and vocational Media Studies specifications
- understand why the use of ICT should be central to the teaching of English
- be aware of the debates about the nature and role of media education, and its positionings in the school curriculum.

OUTLINING THE FIELD

According to Wall (2007, p.3) the media are the ‘channels of communication a society uses to speak to itself’. Media education deals with the full range of modern communication forms that have developed since the late nineteenth century: television, cinema, radio, music industry, newspaper, magazine and comic industries, advertising, and electronic media such as the Internet and mobile phones. Specialist media courses typically deal with these mass media forms (although in practice some reach only small or specialist audiences). English differs

slightly by also including texts produced for local or specified consumption such as holiday and school publicity. The digital age has brought convergence so that several of these media can now be delivered through single platforms. It may still seem ‘new’ to adults, but the pupils have grown up with them as a naturalised part of their lives.

Some clarification is also needed about the terms ‘media products’ and ‘media texts’. Media products reminds us that the media are a set of industrial practices that make artefacts. Media texts are those same products reconstituted in the classroom as objects of study. Media products/texts include television and radio programmes, adverts, films, trailers, magazines, newspapers, comics, posters, visual, sound and written images, recorded music, websites, computer games and so on. The terms ‘media studies’, ‘media education’ and ‘media literacy’ are often used interchangeably, but inaccurately since they refer to very different aspects of teaching and learning about the media. The following offers as a basic introduction to each but it is by no means definitive. The overall aim is to support media work in English, but the chapter starts with the specialist area of Media Studies to introduce what may be a completely new field for some, to contextualise the overall discussion, and for reference in the later sections which focus on media in English.

MEDIA STUDIES

Media Studies (and the capitalisation is deliberate) is distinct from other subjects and like them has its own history, modes of enquiry, content and concept base. Media Studies takes the form of specialist courses, specifications and examinations from Key Stage (KS) 4 to postgraduate level; the range of courses available at secondary level is outlined in the ‘Qualifications’ section below. If your school experience includes Media Studies then you need to become familiar with the analytical underpinning that informs all of its work, the key media concepts. Concepts establish a common ground between the wide range of media products to achieve ‘a consistent line of enquiry’ (Masterman, 1980 p.3). Internalising this new discourse may seem strange at first to specialist student English teachers, but it does provide a consistent clear map to planning and assessment, and makes your media teaching easier and more effective. Additionally, the concepts provide a rationale for organising media in English.

If your placement schools follow different Media Studies syllabuses, you will find some variation in terminology and organisation of the key concepts across academic and awarding body publications. It is not unusual for them to be called core concepts, areas of study; organised singly or paired, but they effectively cover the same knowledge base. Follow the system that suits your purposes best – which is likely to be your choice of awarding body. The leanest version is the four key concepts presented singly, the preferred approach here: Media Languages, Media Representations, Media Audiences and Media Institutions. The concepts are active

modes of enquiry that inform both creative and analytical activities equally. They are not hierarchical, but Institutions may seem challenging because of the required body of knowledge and sourcing current industry information and practices may be unfamiliar. The concepts are interlinked, though most teachers start with Language to equip pupils with analytical tools to deconstruct media texts, contexts, issues, debates, theories and production processes to reveal their constituent parts in order to find out how they work, that is, meaning is constructed.

The following account outlines the characteristic areas of Media Studies enquiry. The questions are adapted from Buckingham (2003, pp.54–60) where you can add to your understanding with the way he has also framed some questions more broadly in terms of investigative principles and three case studies. Buckingham has been central to the development of media education, and his book is highly recommended for a comprehensive and accessible introduction to, and overview of, the field. Clark *et al.* (2002) also provide good concept guides with teaching and learning activities. Most books targeted at Media Studies examination courses are either explicitly or implicitly structured by the concepts.

MEDIA LANGUAGES

It is necessary to bring Media Studies into focus with a little of the theoretical background that underpins it; this is particularly so for language since it conveys all other aspects of media study. Media texts often combine several forms of communication, or ‘languages’: visual (still or moving,), audio (sound effects, music, dialogue), written (words, font). Otherwise known as semiotic modes; texts combining these different language modes are called *multimodal*. The digital age has prompted some theorists to propose a fourth semiotic mode, a ‘computer’ layer of meaning – how the world is represented through digital/numerical organisation of information (Burn, 2008). Media Studies, then, aims to develop a broad-based competence in understanding these various symbolic systems.

The basic ‘tool’ for textual analysis is semiotics, the science of signs. Images (visual, sound, written) usually comprise several signs. However, rather than treating the text as an isolated unified entity as in English methodology and the semiotics of Saussure, meaning in signs is seen as constructed (or coded) by their textual and cultural contexts (Barthes). Cultural contexts include historical, political, national, economic and so on. Pupils mostly deconstruct two overarching and interacting sets of codes:

- *technical codes*: and their specialist terminology such as camerawork, sound, editing, graphics, photography, framing and composition (part of *mise-en-scène* below). What kinds of camera shots and music are used to evoke particular emotions? How do the menu options structure information on a web page; how do the layout and links construct the way we read?

- *cultural codes*: cultural practices and objects selected and combined for a text's *mise-en-scène* – setting (time and place) and props; costume, accessories, hair style and make-up; body language, gesture and expression; lighting and colour design; choice of subject (age, gender, race, appearance). What do the clothes tell us about this character's lifestyle; what does his body language suggest about what he is thinking? What does the lighting add to the narrative – what is hidden, what is shown?

There are two levels of coded meaning: *denotation* (the everyday common sense meaning – a red rose is a garden plant) and *connotation* (the ideas, associations and values suggested by an image – a red rose given to someone is a symbol of love). Denotation is mostly descriptive but also valuable for developing pupil understanding: encourage them to be very observant of detail, it will widen their vocabulary and enable more precise and varied analysis.

Pupils grow up subconsciously absorbing a lot of media language and conventions. The advantage is that they have ready knowledge to apply in the classroom. The disadvantage is that a lot seems 'natural', for instance constant cutting from one position to another in a film so that we don't 'see' the editing process. Analysis often entails a process of making the familiar strange. Ask pupils to consider what the colour red means in a greetings card, a traffic light, a horror film, a woman wearing a red dress in a romantic comedy or a horror film, a red rose in Lancashire; what are the meanings of red in China (good luck), or in India (fertility)? Ask questions such as 'what difference would it make if this image was arranged in a different way'/'if the order of shots is different or some are missing?' The English and Media Centre's (EMC) CD ROM *Picture Power III* is a still image-editing program for pupils to experiment with sequencing, cropping, annotating and drawing. In this way pupils are shifted from the passive mode of considering what has already been done to active analysis through the decision-making process. They can perceive how meaning in signs is shifting and created by construction processes, and textual and cultural contexts.

Media Language investigates:

- Meanings: what information and ideas, does the text convey and how? How do choices about media language affect meaning? What are the effects of different combinations of signs; what happens when you make changes?
- Conventions: what do we expect to see, read and/or hear in a text? How have these uses of language become familiar and conventional?
- Codes: what are the grammatical 'rules' of a media text; how are images combined and sequenced, what are the meanings created? How are they varied? What are the effects of 'rules' and expectations being broken, e.g. a space ship in a Western; the end of a narrative being shown at the beginning?

- Genres: how do codes and conventions operate in different types of media texts such as news or horror? Are the conventions repeated, varied or subverted?
- Narrative: narrative applies to fiction and non-fiction texts. How is the ‘story’ of the text put together – a film, a news story, the back and front of a music CD cover. How does the sequencing, composition and/or framing tell the story? What story functions in the narrative do particular types of character serve?

MEDIA REPRESENTATIONS

Representation considers what is selected about social groups, places, events, and issues, and how they are (re)presented, most noticeably through ‘typification’. Much media study focuses on *stereotypes* – how social groups are defined by one or two apparent characteristics. These then become their shorthand depiction such as grumpy old men, dumb blondes, efficient Germans – stereotypes are positive as well as negative. Just identifying stereotypes can be reductive. Consider the way they are used in the text; the playful reinforcement of social stereotypes and relationships feeds the satire and comedy of *The Simpsons*, for example. Comparing how they are treated in different media also reveals contradictory elements to stereotypes: different characteristics can be selected in different contexts (see O’Sullivan *et al.*, 2003, pp.78–83 on dumb blondes and stereotyping).

Genre types are the typical characters in particular genres: consider their characteristics and how they make the narrative and genre work – the hen-pecked husband, delusional male, smart kid, the lad in television sitcom. Genre types may include characteristics of social stereotypes and the interest is in analysing how they are treated: compare the dumb-blonde versions of Bubbles and Patsy in *Absolutely Fabulous*. A third group used to analyse texts is *archetype*, the classical characters familiar to literature, myth and legend of hero, villain, princess, helper and so on, and how they may be deployed in genre and across media forms.

Representation is also about *messages and values*, or *ideology*. While ideology does include formal thought systems, in media study it is predominantly about how meanings in media texts and processes vary based on the proposal that everyone’s view of the world is formed at least to some extent by their social class, gender, age, economic status, race, nation, religion and so on. This applies to both producers and audiences.

It is the *ideological* aspect of representation that makes it the lynchpin concept of Media Studies. Wall’s definition of the media at the beginning of this chapter might suggest direct unproblematic communication. Masterman (1985, p.27) makes clear though that ‘communication forms are not “innocent”, and transparent carriers of meaning. They are impregnated with values and actively shape the messages they communicate’. Similarly Buckingham (2003, p.3)

observes that the media do not provide a transparent window on the world, ‘they intervene: they provide us with selective versions of the world, rather than direct access to it.’ The media give us *realism*, a selected and constructed version of the world, not reality, even those texts that sincerely purport to tell the truth about the world, such as the news and documentaries. Discussions about whether a text is realistic or not are fairly redundant; it is more useful to ask how close to real life the text is meant to be:

- Typing: how do the media represent particular social groups and for what purposes? How accurate are those representations? Who is excluded?
- Messages and values: what attitudes, beliefs, moral or political views are suggested? How are meanings affected by who conveys them in the text, and who has produced the text?
- What issues and events get a lot of coverage in the media and how?
- Realism: how realistic is the text meant to be? How do media texts claim to tell the truth about the world? In what ways can stylised texts like animation seem realistic and tell truths?
- Influences: do media representations affect our views of particular social groups, events, places or issues?

MEDIA AUDIENCES

Media Studies has a different approach to ‘reading’ from English. Audiences are part of the meaning-making process; whereas the tradition of English is for the reader to uncover the meanings embedded in the unified text, Media Studies proposes a triangular active meaning-making relationship between producer, text and audience. For Umberto Eco (1989), ‘the unity of the text lies not in its origin’, but in its destination. Meaning is created in texts through being constructed to appeal to a particular *target audience*, an approach more familiar now to English teachers, and in the ways in which audiences respond:

- Address: how is the audience ‘talked to’?
- Positioning: where is the audience placed, whose point of view do we have?
- Targeting: what does the choice of signs indicate about the target audience?
- Meanings: what interpretations do audiences make? Do cultural groupings (gender, age, ethnicity, social class, etc.) play a role in the nature of audience responses, pleasures and uses of media texts?
- How will you research the audience to inform your product design?
- Audience figures: how are they monitored by the industries and used?
- How have digital technologies affected the potential for audiences to be producers?

INSTITUTION

This area is probably the least familiar to English specialists for classroom practice, but the issues are as relevant for books as they are for other media. *Institution* means both the media organisations and their practices; all of which impact on the meanings of the products they make. As with any industry, the media have three operations – production, distribution, exhibition – and they look for mass, independent or niche markets, often also art house or alternative markets.

- Distribution: how did the way the product was promoted affect your expectations and experience of the product?
- Budget: how do the production values of a low budget and high budget product compare? What are their technical and cultural codes?
- Ownership: who owns the organisation, what other media companies do they own, how do the different parts of the business interconnect? What else do they own and what is the relationship between them and their products? For example Rupert Murdoch’s News Corporation, Emap magazines and music television.
- Technology: what technologies have been used, how have they affected production values and what meanings are created?
- Regulation: what are the regulating bodies, how do they work? How does certification impact on a product’s content and promotion? Is self-regulation, e.g. the press, advertising, effective?
- Competition: what other similar products are there, how do they influence the construction of new products?

‘New’ media forms like the Internet and other digital media have led to questions about whether the key concepts need to be re-visited or, as some argue, changed. Computer games introduce conventions of game playing (ludology) and raise issues about how we understand narrative in them. Buckingham (2003, p.178) itemises questions to interrogate issues raised by the World Wide Web. Inter-personal communication now features more strongly in media audiences because of instant global communication, for example in online video games and social networking sites. The interactivity of Web 2.0 has led theorists such as David Gauntlett (2007) to argue for ‘Media Studies 2.0’, to reflect the blurred if not collapsed boundaries between audiences and institution.

English teachers have productively transferred literature analysis to media texts, but this also limits the depth and breadth of critical media understanding. In their research about specialist English teachers who were also experienced media teachers, Hart and Hicks (2002) found that the most commonly used film texts were literary adaptations and the learning focuses were on literary issues such as narrative, character and themes. There was understandable avoidance of the audience and institutional issues noted above. Staying with a familiar English

discourse also keeps media within the bounds of text-led study; privileging the text needs to be displaced with the more comprehensive concept-led study to tackle fully how the media operate and, therefore, construct meaning. The recommended reading includes a section on media approaches to film.

MEDIA QUALIFICATIONS

The variety of formal qualifications now available makes it difficult to generalise in this short space about what they cover; additionally there are significant differences in the approach to media in the different specification available for particular qualifications.

However, all awarding bodies have Media Studies subject officers and have extensive support materials, annual examination meetings and bespoke approved publications such as books and electronic resources to use for specification teaching and learning. Although there is inconsistency across awarding bodies, they all offer at least some of the following and are all looking to extend their provision – regional advisors, online communities to exchange information, advice and resources with colleagues, and subject training conferences. Specifications and support materials can be downloaded from the media courses awarding bodies' websites: www.aqa.org.uk, www.edexcel.com, www.ocr.org.uk, www.wjec.co.uk.

Since formal media qualifications appeared in the secondary curriculum in the mid-1970s both pre-vocational and academic courses have been well represented, but their comparative number and status have fluctuated. The introduction of General Certificate of Secondary Education (GCSE) and Advanced (A) level Media Studies at the end of the 1980s marginalised well-established pre-vocational courses, but recent government policy to promote pre-vocational education and break down the artificial barriers between them has led to a significant rise in pre-vocational media courses. Although commonly called vocational courses, the term 'pre-vocational' is used here as the courses are not 'training' for media industries. This includes the Creative and Media Diploma, which Skillset (the Sector Skills Council (SSC) for Creative Media, see www.skillset.org) has firmly said is an education course offering a broad set of skills and learning.

Differentiating between academic and pre-vocational media courses in terms of production weightings reveals little. At the time of writing the new specifications for GCSE 2009 have not been finalised, but the Qualifications and Curriculum Authority (QCA) has agreed to change the 25 per cent controlled assessment originally designated to GCSE Media Studies as an academic qualification to 60 per cent in recognition of the common pedagogy for GCSE Applied Media Studies. The key issue is media pedagogy informing the assessment regimes. All media courses include production units and expect production activities to be integrated

either into classroom pedagogy, ‘written’ controlled assessment, production, and even increasingly presentation of production evaluations. Nevertheless it is important to be clear about the broad current differences between academic and pre-vocational courses to advise pupils which route would be appropriate for them. McDougall (2006, p.1) identified the following differences and common ground. They are preceded by the relevant courses; the awarding bodies are named where a course is available from only one of them, otherwise you can assume all or most offer them: OCR, AQA, WJEC or Edexcel.

Academic courses:

GCSE: Media Studies, Film Studies (WJEC)

A level: Media Studies, Film Studies (WJEC), Communication and Culture (AQA),
Moving Image Arts (CCEA, N. Ireland)

- use practice to prove, illustrate, and examine theory
- marks are weighted towards reward theory and analysis
- pedagogy favours deconstruction through concepts and critical theory
- have a relatively prescribed content.

Pre-vocational courses:

Level 2 BTEC (First) Diplomas (Edexcel)

Level 1–3: National Certificate in Media (OCR), 14–19 Creative and Media
Diploma

GCSE: Applied Media Studies (AQA)

A level: Media Communication and Production

- use theory to help develop practice
- marks are weighted towards production research, skills, and productions
- have several optional units and often briefs are set within centres
- pedagogy and units favour construction and technical competence development.

GCSE and A Level Media Studies are selected here for more consideration, as they are likely to be the courses you teach at an early stage in your career. However, as noted above the differences between them mean the following comments give only a taste of these courses.

GCSE MEDIA STUDIES

GCSE Media Studies is accessible to teachers who begin as English specialists, and it is offered in many English departments, sometimes in Year 9 or as a one-year course in Year 10. It is steadily increasing as a popular option; national entry

figures rose from approximately 24,000 to over 50,000 in the period 2003–2007, partly due to Media Studies increasingly replacing English Literature as a partner combination, in some cases as co-taught subjects aided by some strong conceptual overlaps. These include, as they appear in some English Assessment Objectives and skills-focused mark schemes, texts not containing one fixed meaning, different kinds of readers producing different readings, texts inviting readers to accept its messages and values, and deconstructing a wide cultural range of texts from *Macbeth* to McDonald's adverts. Phillips (2008, pp.9–10) maps how the move from an overload of similar literary texts across the two English courses was replaced, in his research case studies of English/Media Studies combination schools, by a wider variety of texts, more creativity, greater cultural relevance, skills transfer to non-fiction/media in English, candidate enthusiasm, improved results and pupils 'once again beginning to see English as a lively and engaging subject'.

As noted above, at the time of writing the new GCSE specifications are at the consultation stage but the following are general features in common:

- 1 Assessment weighting: all have 60 per cent 'written' controlled assessment and 40 per cent terminal examination.
- 2 Controlled assessment: (formerly known as coursework) these are units structured according to the key concepts; the level of prescription for how the concepts are organised is likely to vary across the awarding bodies. None prescribe the texts to be covered, other than more than two media should be covered, and cultural diversity is encouraged. Controlled assessments have two aspects:
 - 'written' portfolios – candidates submit portfolios of 'writing'; the inverted commas differentiate Media Studies from an English approach of writing formal essays only, although they can be included. Candidates submit a variety of forms such as analytically annotated images, storyboards, studio layouts, scripts, print mock ups, PowerPoint treatments, etc.
 - productions with an evaluation and evidence of planning. You will need to have at least competent technical skills to ensure candidates are at a level to compete with national standardised levels – they will be alongside candidates from specialist media arts schools for example. Good standards of work can be achieved through relatively accessible software such as Photoshop Elements and Final Cut Express or integrated computer programs such as audio iMovie.
- 3 Examination: all of the awarding bodies have prescribed examination topics, which change on average every other year. However, examinations vary markedly in their format from simulations to formal analytical responses.

A LEVEL MEDIA STUDIES

All specifications aim for pupil ‘critical autonomy’. As Media Studies is structured by the concepts at all levels, the model of learning is a ‘spiral of development’ (Fleming), which revisits and extends prior learning. At A2 pupils tackle the ‘mythical’ (Barthes) aspects of meanings conveyed about a culture’s ideologies and values. They employ a more social semiotics approach (Halliday), which considers how meaning is used, for instance, to construct power relations. Other critical tools employed at KS5 can be meta-narrative theories such as those associated with feminism, psychoanalysis, Marxist and post-Marxist theories and postmodernism. These theories are in turn are subject to analysis. Media concepts are not intended to be hierarchical but Institution features more strongly in A2 than in AS. You will need to have good technical skills, good quality close to industry standard equipment and, if possible, technical support staff.

As for GCSE, all specifications have a similar structure, but they vary considerably in their approach; it is not a case of which is better or worse, you should consider what suits your educational philosophy, skills and your pupils. OCR, for example, have much more emphasis on digital media skills throughout the course. The following are common features:

- All specifications have 4 units.
- Weighting: 50 per cent coursework, 50 per cent examination.
- Coursework: all coursework is production work with research, planning and evaluations. The coursework comprises two units, one each in AS and A2, and pupils are expected to show significant improvement in the level of their technical skills.
- The AS examination unit focuses on textual analysis using all concepts, though Institution is peripheral; examinations include response to unseen texts. WJEC and AQA cover all media texts.
- The A2 examination unit has to have an element of stretch and challenge; OCR offers explicitly theoretical approach in its options; WJEC focuses on Institutions, for example.
- Contextual understanding is expected and there is a strong element of independent research.

A level pupils need to develop a range of knowledge, study and technical skills. You should plan the specification backward to identify the competencies at A2 and build in graduated tasks to evolve them In AS, McDougall (2006) is an excellent guide to making post-16 teaching accessible and challenging with a variety of stimulating teaching and learning methods. Pupils should:

- keep informed about current media issues
- develop observant, detailed reading of media texts

- learn and use specialist terminology
- learn, apply and critically assess theories and debates
- write clear organised notes, especially in unseen examinations
- engage in wider reading
- write in a range of formats – formal essays, blogs, PowerPoint presentations
- learn good technical skills
- understand the importance of audience research and application of research and audience feedback to productions
- develop good time management, organisation and teamwork for productions
- undertake independent evaluative research
- work independently on individual tasks and seeking support when necessary.

MEDIA EDUCATION

The term *media education* was proposed by Bazalgette (1989b) to encompass all forms of teaching about the media, including Media Studies. It refers to study of the media wherever it occurs in the curriculum, but is formally attached to English at KS3 and KS4 in the National Curriculum and GCSE English respectively. Media education can be delivered as formal units within other subjects such as KS3 Citizenship Unit 9 ‘The significance of media in society’, or media in KS4 English coursework. Less formally, a history lesson may investigate the production context and how it affects the point of view in a TV documentary. Media education is ‘teaching and learning *about* the media’; it should ‘not be confused with teaching *through* or *with* the media’ (Buckingham, 2003, p.4). The point of the history example is the representational one that the media are not neutral deliverers of information, they are part of how our understanding of history is constructed. Similarly, superficial presentation is not media education. Getting pupils to write a newspaper masthead, a banner headline and dividing the page into two columns for the *Verona Times* or the *Soledad Enquirer* might enable pupils to develop their knowledge of *Romeo and Juliet* or *Of Mice and Men*, but it is not media education unless you have done some preparatory work, for example, on news values and news story narrative structure.

The distinctions between Media Studies and media education may seem academic, but it is essential you are clear about the teaching and learning principles in each context. When subjects occur in cross-curricular contexts there should be subject negotiation on an equal footing; there is a danger of a subordinate subject, as media is in English, having the rigour of its conceptual values overlooked and, therefore, devalued as a discipline. For instance, advertising, in English lessons, often focuses on language persuasion techniques, but that is only a small part of advertising. The English and Media Centre’s (EMC) *Doing Ads* (2008) pack has focused stimulating activities for getting to grips with institution and audience. Pupils use Advertising Standard Authority (ASA) guidelines to adjudicate

controversial campaign adverts by analysing the texts to identify target audiences and possible responses and using the ASA codes of practice to identify possible breaches and whether to uphold complaints or not. Without studying advertisements in such contexts there is a danger of not addressing the more complex issues that are socially and economically important.

Newspaper articles are analysed to detect bias in English. Newspapers by their nature have an overt political line (with perhaps the exception of *The Independent*) and byline opinion writers so there is no intention to deceive audiences (*institution*). The approach should be about the treatment of stories and the interplay of written and visual signifiers (*language*). The narrative structure of news stories is the opposite to literary stories: the ‘climaxes’ are at the beginning not only as reader hooks (*language, audience*) linked to the headline and possible accompanying photojournalism (*representation*), but more significantly readers rarely linger beyond the first few paragraphs (*audience*) and a late advert can be easily inserted into the layout by removing end paragraphs (*institution* – profits are made from advertising not from the cover price). This is all part of the mine of information in the EMC pack *Doing News* (2006) and, like *Doing Ads* and many other of its publications, it is suitable for Citizenship and Media Studies. Some hybridisation is inevitable, but it should not be to the detriment of pupil understanding, or of media education. Burn and Durran (2007) provide excellent detailed schemes of work for media products that are thoroughly mapped into media education and English principles with maps for media progression. Topics include superheroes, hospital drama, horror films, adverts and making computer games.

Media work in the English classroom enables pupils to develop a range of skills, knowledge and understanding about their lives as critical readers and writers of media texts. Media education aims to enable pupils to: ‘understand the similarities and differences between the many media around us; reflect on their own experiences of media; develop a critical language to describe, categorise and analyse; express themselves in the widest range of media possible’ (Grahame, 1990, p.10).

As an English specialist you may be asking why media education has been positioned in the mandatory English curriculum. The following brief overview explains why, and that the relationship is not a fixed natural entity but the latest form version of a continually negotiated field. It also notes some issues raised by poorly planned cross-curricular bolt-on alliances, coupled with lack of specialist media training, which go towards explaining the uneven presence, or even absence, of media in the National Curriculum twenty years after it was introduced.

As the Wall quotation earlier suggests, the common ground is communication systems and ‘you cannot be literate in the twenty-first century unless you are literate in all the media that are used to communicate’ (Bazalgette in Duffy, 2008). English developed as a curriculum subject when other communication forms were in existence but were not considered culturally worthy. Antipathy and at best

ambivalence about popular culture continued overall from government for much of the twentieth century. Advocacy for media education was initiated as a ‘bottom up’ process from teachers in several subject disciplines such as Art, Communication Studies and Sociology, but the majority were English specialists. Pioneers advocated a discrete curriculum presence, but by the late 1980s when government was more empathetic it was also introducing a very full National Curriculum of traditional subjects. A pragmatic solution was to insert media in what appeared to be its ‘natural’ home. Media’s active and creative pedagogy was seen to match the then similar characteristics of English (Phillips, 2008). There was significant overlap in narrative elements, genre, themes, metaphor; indeed a strand of film theory proposes the notion of film grammar and syntactical structures. The National Curriculum did provide a welcome landmark advance in making media education a ‘basic entitlement . . . something everyone has a right to learn’ (Bazalgette in Butts, 2002), but the mandatory combination with English also highlighted several problems when cross-curricular combinations do not give equal status to partner subjects mixed with additional difficulties.

First, media education has been reincarnated in various forms in each new National Curriculum causing confusion and lack of guidance, especially for non-media teachers. Fierce government debates led to its almost complete disappearance from the rewritten Order of 1993. Strong protests following its first draft led to a hasty ill-thought-through inclusion of media as a cross-curricular ‘strand’ that proved virtually impossible to implement. Media in English was reintroduced in 1995 albeit in a lesser form than the Cox Report envisaged. Curriculum 1995 required that:

pupils should be introduced to a wide range of media but specific media knowledge, understanding and skills were not identified and KS3 teaching suffered a trickle down effect as teachers tended to follow the KS4 terminal examination form of printed text rather than moving image.

(Department for Education (DFE), 1995)

(Chapter 2 provides a full account of the development of the English curriculum and the place of media education within it.)

Curriculum 2000 aimed to redress the balance by explicitly identifying audio-visual across the Programmes of Study: radio and television for ‘recall’ in Listening; screenplays in Writing, a ‘whole Media and moving image texts’ section in Reading which identified techniques such as ‘sequencing, framing, soundtrack in moving image’. The KS4 factor helped this time since media was included in coursework and teachers chose film study more. Curriculum 2008 brought a welcome more flexible concept-led framework but English remain heavily content led. Many of the positive media education features from Curriculum 2000 have been retained, but explicit references to radio and television have disappeared (a loss to Speaking and Listening), whereas ‘multimodal’ texts,

and ‘the screen’ feature several times in the Programme of Study. It is not clear if ‘screen’ means film and television, but in the context of the sections in which the term appears it seems to privilege the computer.

Second, compared to the level of English prescription, the curriculum openness borders on vagueness and the marginalisation of media continues to be underscored – traditional English texts are laudably updated by media texts, but they remain appended in a disparate collection of ‘non-fiction and non-literary texts’ (Reading, 3.2h) without any clear rationalisation for their connection other than not being traditional texts.

Third, Bazalgette’s criticism of Curriculum 2000 can be applied to 2008 in its failure, apart from the few pointers above, ‘to offer a proper taxonomy of texts, leaving the hard-pressed classroom teacher to assume that there’s no problem in teaching any and every kind of media text in pretty much the same way’ (Bazalgette, 2000, pp.43–44). This reinforces the prejudiced impression that media education lacks rigour with the implication that its texts are of less cultural and educational value. As a minor facet of the host subject, it is understandable that English teachers might have a functional attitude to having “‘done” media for a bit’ (ibid., p.43). The little taxonomy provided is muddled with an imposition of English discourse for instance, ‘presentation’ or ‘presentational devices’ (KS3 2.2n; KS4 OCR, Edexcel, WJEC examination boards); ‘speech’ rather than ‘dialogue’ is applied to moving image. Editing in moving image texts means placing shots in a particular order or sequence, but the English Programme of Study KS4 Explanatory Notes (2.2, p.89) suggest they are separate processes in the phrase ‘editing or sequencing shots in moving-image texts’. Presumably the latter aims to avoid confusion with editing in writing; however, editing principles and purposes are the same and could be informatively compared.

Fourth, assessments militate against media work; English Attainment Targets did not, and indeed still do not, include media skills, knowledge or understanding at KS3, and overall little specific in the assessment objectives at KS4. In a results-led school culture and training system with little media input English teachers prefer familiar texts and teaching methodology. The effect on media pedagogy is the fifth concern. It is characterised by active learning; one of Buckingham, Grahame and Sefton-Green’s (1995) three principles of practice is ‘the relationship between theory and practice needs to be ‘equal and dialectical’. The primary aim of practical work is not acquisition of technical skills – they are seen as the means to achieve critical and cultural understanding, though of course technical competence is encouraged. Practical activities are not undertaken in the spirit of assuming that pupils will learn simply by doing, teachers must have clear learning aims and include reflexive activities about the effects of decisions made: ‘practical work is not an end in itself, but a necessary means to developing an autonomous critical understanding of the media’ (Masterman, 1985, p.27).

However, media’s main KS3 and KS4 presence is in Reading, which fosters an emphasis on traditional analysis, rather than through ‘writing’. Hart and Hicks

(2002) found where teachers moved beyond the familiarity of print to moving image, study remained discursive and rarely creative. This cautiousness persisted despite the earlier Non-statutory Guidance in Curriculum 1995 which reflected Masterman's philosophy. 'By encouraging pupils to reflect on their own experiences as readers and writers of media, teachers will enable them to make their understanding explicit and systematic' (D4.4). Sadly, media 'writing' in Curriculum 2008 is confined to written and print advice 'screenplays, advertisements, editorials, articles' (3.3) but the 1995 guidance is valid for teaching and learning media in English today and you should be confident of justifying that approach. Any English teacher recognises the analytical value of writing, and it is understandable that English teachers are not confident with hi-tech equipment, but as the chapter shows low-tech activities are equally effective, it is the process that matters. Storyboards, photo-narratives using mobile phones, radio adverts, designs for magazines and CD covers, font research, logo research, found image collages and mood boards, PowerPoint presentations are all effective activities giving pupils ownership of the work.

These all add up to challenges for the less experienced media teacher, therefore the extent to which English departments focus on media work depends on individual levels of expertise and interest. Curriculum 2008 is a positive landmark though, which rightly promotes cross-curricular work. Sound understanding of media concepts, clearly identified media and English learning, and rigorous joint subject planning with subjects being given equal status are necessary to make the most of the mutually enriching potential. Use the recommended texts and resources to guide you in making the most of rigorous and creative pedagogy. This will help you to be clear about which discourses you are working with and to ensure a proper balance.

MOVING IMAGES FOR LITERACY AND MEDIA LITERACY RESOURCES

To build confidence in working with the moving image, start using texts in KS3. The British Film Institute's (BFI's) *Moving Images in the Classroom* (2000) has a fine guide of basic teaching techniques specifically for handling moving image with key questions and learning objectives. Feature films can be problematic because of their length and the amount of information to cover. Studying extracts such as openings or key scenes provide much more focused and in-depth learning – less is more. Better still, short films provide complete narratives manageable in most timetables. The BFI and the English and Media Centre (EMC) have excellent DVD collections with support materials targeted for KS3 and KS4 English literacy, media, and citizenship – *Screening Shorts* (BFI), and *Double Take* (EMC). The following task suggests a way using a film in of one of these resources with reluctant writers.

Before you read any further, do Task 9.1.

Task 9.1 **USING VIRUS**

Virus is an 8-minute film on *Screening Shorts* (BFI) that can be heavily scaffolded to support short tasks for reluctant writers. Its genre appeals to boys, prompts detailed speaking and listening, short writing tasks can quickly add up and it develops film language analysis.

The following is the beginning of an activity to give a taste of the various skills that can be developed:

- 1 Provide pupils with the language prompt sheet from the pack.
- 2 Play the film from its opening to the shot of the computer keyboard.
- 3 You can divide the class into groups of four and share out the questions, enabling pupils to answer two questions each:
 - What sort of text do you think it is? What are the clues?
 - What sort of ideas does the setting and the images suggest to you?
 - What genre do you think it is?
 - What camera shots, movements and angles do you notice?
 - Where does the camera put you in the text and how?
 - What person narrative does it feel like?
 - What is the soundtrack adding to the story?
- 4 Discuss the groups' answers.
- 5 Play the opening again to the same point in the film.
- 6 Each pupil writes one sentence based on what they have seen to describe one each of the following: sound, sights, smell or touch.
- 7 The group uses what each has written to create the opening scene-setting paragraph to a story.

Practical work related to this could be detailed storyboarding of their own atmospheric, tense opening sequence – created, if possible, using still cameras or mobile phones, which is then downloaded onto computer and combined with text in Word.

MEDIA LITERACY

Media education is the process of teaching and learning about the media; media literacy is the outcome (Buckingham, 2003, p.4). The aims of media literacy are no different from reading. It is about building pupils' confidence as readers, to build it with media forms with which that pupils are already familiar. There are

highly contested views about the term ‘literacy’ in many fields of study. One argument against using it for media is its too-close proximity to ‘literature’: however, Burn and Durran see this as useful to structuring media in English and suggest instead that media literacy is ‘a subset of “multiliteracy” applicable to mass media forms in particular’ (2007, p.5), other subsets being *cine*, *television* and *game* literacy, for example. Bazalgette on the other hand argues that communication should be perceived generically, ‘rather than use the neologism “media literacy”, we should simply expand our notions of what it is to be literate’ (2007, <http://carybazalgette.net/>). Media literacy, though, has increasingly common usage, not least by national and international policy-makers and cultural organisations. Under the 2003 Communications Act, Ofcom has a statutory ‘duty’ to promote national media literacy (www.ofcom.org.uk/advice/media_literacy); there is a Media Literacy Charter (www.medialiteracy.org.uk); as well as European Commission and UNESCO policy statements on media literacy.

As the history of media in English showed it has been a struggle to get media study recognised as educationally valid and this public action is welcome. However, teachers need to be aware of the different agendas in the public policy and education versions. The following outlines how media literacy has been coded into the four ‘Cs’; formulated by the BFI, it has since been taken up in the Charter and elsewhere. It reflects the three ‘positions’ of literacy (McLaren, 1988) but sometimes a fourth is added:

- Competence: this is the functional level of decoding signs for reading and basic technical skills for writing in media languages, with which English teachers will be familiar.
- Cultural literacy: pupils are familiar with similar texts and associated practices, for instance *The Lord of the Rings*, its myths and values, the ideas and representations readers identify with, other *Lord of the Rings* genre texts, participating in fan sites, merchandising.
- Creative literacy: which Burn and Durran also call ‘transformative’. This can be on the level of remaking a text such as music sampling, making mash-ups for YouTube, manipulating found images in Photoshop. Creativity in general is another contested notion that needs fuller treatment, but in media literacy it involves context, for example modifying technology to achieve a special effect.
- Critical literacy: is about informed judgements, pleasure, tastes and conceptual understanding of how a text works, and the ability to make comparisons across texts and media forms. It includes contextual awareness, for example about influencing factors of ownership and economic factors in relation to power and access. Readings can be oppositional as well as appreciative.

Media education aims for critical literacy, which includes the others. The impetus for government policy has been the concern to shift citizens into the digital age so the main concern of public policy is functional competence to participate in society. Creativity overall is seen in quite limited ways – using social networks, constructing career building sites – perhaps predictably, as the communications regulator Ofcom’s other functional concern is protection and using sites responsibly.

Critical literacy is akin to Cox’s ‘cultural analysis’ model of English; whereas the dominant ‘cultural heritage’ model in the English curriculum is closer to cultural literacy. In this way, and in the differentiation between literary and media texts, all books are subject to the same economic and industrial determinants as newspapers, television programmes, films and so on. Such a distinction is, of course, anchored firmly in beliefs about the respective cultural worth of the product. A collection of poems or a novel does not spring fully formed from the writer’s brain to the bookshop shelf; it undergoes lengthy negotiation between author, literary agent, editor, publisher, designer, marketing department and bookshop, among others, before the reader glimpses a single word. This is the case whether it be the work of Jane Austen or Jeffrey Archer; Christina Rossetti or Benjamin Zephaniah. Media literacy, then, is more than the ability to read and write; it is the repertoire of knowledge, understanding and skills that enables us all to participate in social, cultural and political life.

WHY STUDY THE MEDIA? INTERROGATING CULTURAL ATTITUDES

Media literacy involves judgements about cultural texts and processes including teaching media education. This section asks you to consider the reasons for your interest in media education or at least attitudes to the media. Reasons for studying the media are typically quantifiable: ‘on average, children spend two-and-a-half hours a day watching the box’ (Duffy, 2004), the media’s global economic significance and increased targeting of youth markets. There are also qualitative concerns – moral panics associated with new media (the dangers of the Internet, child health, violent video games, the commercialisation of childhood); their cultural significance which because they are ‘embedded in the textures and routines of everyday life . . . they offer us ideas, images and representations (both factual and fictional) that inevitably shape our view of reality’ (Buckingham, 2003, p.5). It has been argued that the media, like other social institutions such as families, schools, churches, and education are *a*, if not *the*, major socialising influence.

The inherently ideological dimension of social communication, as described in ‘Media Representations’, is a key reason for studying the media. There are two points you need to be clear about when considering your motives for teaching

media and reflecting on your views on culture. First, it is a mistake to perceive the media as all-powerful and promoting a singular and consistent view of the world. They are ‘a large number of interactions between individual receivers and specific media products’. Second, audiences are active readers. Debates about whether ‘the media’ are ‘good’ or ‘bad’ are sterile because such judgements ‘differ between individuals, groups and societies over time’ (Wall, 2007).

A brief cultural history of Media education

Media Studies is the fastest growing subject at all levels of education. However, Media Studies examinations have been available for at least three decades at secondary level and still not all schools offer them. This is testament to the tentative process of change in dominant cultural attitudes and certain types of education institutions. Chapter 2 showed the passionate conflicts in the early twentieth century about the worthiness of English as an educational field, yet English is now naturalised as a core subject. The evolution of media education has been a similar site of cultural struggle. The explicit presence of media in the National Curriculum 2000, the National Literacy Strategy and all GCSE English specifications thus entitling all pupils to media education marks a significant shift to education validating popular culture. It must be acknowledged that since the 1960s the evolution of media education has not only been due to a pioneering ‘movement’ (Stafford, Bazalgette) of individual teachers, academics and media education organisations such as the EMC, the BFI and the National Association of Teachers of English (NATE). Periodic government reports recommended study of the media in their own right: the Newsom Report, *Half our Future* (Department of Education and Science (DES), 1963), the Bullock Report, *A Language for Life* (DES, 1975) and *Popular TV and Schooling* (DES, 1983), for instance.

This short cultural history aims to contextualise media education in broader cultural terms, and invites you to reflect on your own attitudes and motives for teaching about the media. Government education reports up to the 1930s, displayed a fear of the ‘perverted power’ (Board of Education (BoE), 1921) of the working class and viewed popular culture as a social infection that exposure to high culture would cure. The 1930s to 1950s was influenced by the *Great Tradition* of F. R. Leavis in which English teachers were exhorted to teach mass media as well as literature in order to ‘discriminate and resist’ commercialisation, standardisation and manipulation. A major theoretical shift dovetailed discrimination in the shape of the British Cultural Studies movement, notably by Raymond Williams in *Culture and Society* (1961), which challenged divisive notions of culture to the anthropological notion of ‘a whole way of life’. Rather than things and artifacts, culture is seen as a process ‘concerned with the production and exchange of meaning between the members of a society or group’ (Hall, 1997, p.2). This concept gave impetus to bringing pupils’ everyday experiences into the classroom,

from which they learned to formalise their knowledge, critically revisit it and extend it. The 1970s and 1980s, particularly following the work of Masterman (1980, 1985), promulgated rigorous analysis through the application of semiotics and Marxist theory not only to show construction of meaning but also to reveal how dominant groups in society maintained their power through the media.

Buckingham extrapolates two contradictory discourses in media education (2003, p.9): first, *democratisation* in which media education is informed by class politics and validating pupil's culture as worthy of consideration in the school curriculum; second, defensiveness or *inoculation* against contemporary concerns – cultural in the 1930s, political in the 1970s/1980s to prevent pupils falling for false beliefs. The mistaken assumption by teachers in this protectionist agenda is that they are outside media processes and biased stances. Both of these strands still have varying degrees of influence, though Buckingham points towards what he sees as a new phase in media education that is less protectionist. In essence factors that have influenced change are: there is more informed research about young people's knowledge and expertise with the media, often superseding (teacher) adults'; the accumulation of rich media texts over time (Burn and Durran's 'selective tradition'); a global but also highly fragmented media which cannot sustain uniform ideologies; protectionism does not work in practice; younger teachers familiar with new technologies are more empathetic with its potentials. Buckingham proposes a third paradigm for media education, that of *preparation* – understanding of, and critical participation in, the media culture that surrounds them. It is a democratic citizenship model that recognises 'citizens' rights to make informed decisions on their own behalf' (2003, p.4).

Now consider Task 9.2 (see next page).

SOME ISSUES TO CONSIDER ABOUT MEDIA IN ENGLISH

The limited explicit media learning aims in KS3 and KS4 English curricula means you and your department will need an agreed media education policy. The following are some suggested areas to tackle:

- *Progression and assessment* – If schemes of work are too led by English Attainment Targets and assessment criteria there is a danger of inadequate media education, or that ICT becomes merely a set of technical skills. *Moving Images in the Classroom* (BFI, 2000), Buckingham (2003), and Burn and Durran (2007) all have very good guides for structuring and mapping pupil progression.
- *Terminology* – Are you going to use specialist media terminology for English to foster consistency, especially for KS4 pupils taking Media Studies, or will you keep the prescribed differentiated terminology?

Task 9.2 **ATTITUDES TO THE MEDIA AND CULTURE**

Consider the following statements and what they imply about media and culture in the English curriculum:

I believe that in the modern world media literacy will become as important a skill as maths or science. Decoding our media will be as important to our lives as citizens as understanding great literature is to our cultural lives.

(Tessa Jowell, Culture Secretary, 2004)

All media forms are worthy of study. All media texts should be subject to the same scrutiny, whether produced for entertainment, information or learning resources, or by pupils themselves . . . The most effective media teaching is non-judgmental, rather than about 'good' or 'bad' texts.

(Grahame, 1990)

Widespread media literacy is essential if all citizens are to wield power, make rational decisions, become effective change agents and have an active involvement with the media. It is in this much wider sense of 'education for democracy' that media education can play the most significant role of all.

(Masterman, 1985)

In English, students should study: the economic operations of the publishing industry and its integration with other media industries [and] how the reputations (or 'brand identities') of particular writers – both living and dead – are created and sustained by the media.

(Buckingham, 2003)

The best schools struggle to outdo the influence of peer pressure, and the teenage culture created by the pop and fashion industries, but struggle they must.

(Woodhead, in Smithers, 2000)

The kinds of questions routinely asked in media education can be fruitfully applied to literature.

(Cox Report, DES and WO, 1989, para 7.23)

Rather than use the neologism 'media literacy', we should simply expand our notions of what it is to be literate.

(Bazalgette, 2007)

How do you react to these statements? Do you agree with, or reject, some of them completely? Are there some statements with which you agree/disagree, but have reservations about part of their assertions?

Discuss these statements and your reactions to them with another student teacher or your tutor/mentor. Keep any notes you make. They will be useful when you come to Task 9.3.

- *Pedagogy* – Consider the range of teaching methods which media education has to offer. One of the reasons English was thought to be a conducive environment for media education in the 1970s and 1980s was the then predominantly active pedagogy that encouraged pupils’ creativity and critical autonomy. However, Hart and Hicks’ (2002) research found that much of the media in English pedagogy was whole-class teacher-led analysis of the text. How can you break down the learning, transfer responsibility for learning to the pupils, and promote more interactivity with the media text studied?
- *Variety of media forms* – Research has found an over-reliance on printed texts, despite the fact that teachers recall their best experiences being with teaching moving images. Consider how you can use film, radio, television and digital media more. Try the teaching techniques outlined in *Moving Images in the Classroom* (BFI, 2000). Consider using short texts such as the BFI’s *Screening Shorts*, and the English and Media Centre’s *Double Take*; experiment with their editing CD ROMs *Picture Power 3*, and *Movie Power–Scripting*.
- *Practical skills* – Many English teachers are ‘edgy around practical work’ (Buckingham and Grahame, 1998). Explore a range of low-tech activities and match them to appropriate English work. Look at the carefully structured short tasks in published packs such as the English and Media Centre’s *Doing News*, *Doing Ads*, *The Media Pack*. Make opportunities for continuing professional development (CPD) in developing your practical skills.
- *Active analysis* – Some teachers question the ‘assumed relationship between concepts and production and analytical skills’ (Buckingham, 1993) but if the broad view of literacy is applied we can consider media production as ‘writing’. Any English teacher recognises the development of conceptual and analytical understanding in both creative and analytical writing.
- *Purposes of media education* – Be clear about what you see as the overall purposes of media education. Researchers have found the majority of English teachers to be positive about it, but there is also a prevailing philosophy to help pupils to ‘discriminate’ and, further, to help pupils to ‘resist media manipulation’ (Hart and Hicks, 2002). Bias also, of course, applies to accommodating pupils who have different ideological readings of texts from those of the teacher (Grahame, 1990; Lemin, 2001). Consider also the pleasures of the media, aesthetic merits, opportunities for creativity, and audiences’ relationships with media texts and processes.

Having considered the issues thus far, before you read any further, do Task 9.3 (see next page).

Task 9.3 WHY STUDY THE MEDIA?

By now you should have a clear idea of the reasons for including media education in the English curriculum. Similarly, you should have developed an awareness of a variety of ways in which media work will underpin your teaching. Imagine you have to write a letter to parents explaining what happens in the English department in your school in relation to media education. Write a statement on the reasons for and purposes of studying the media in the English classroom. Remember that parents are likely to hold a range of views in relation to the worth of studying media in school.

CONTINUING PROFESSIONAL DEVELOPMENT (CPD)

If, as a student teacher with little or no Media Studies education, you are offered a post in a school which wants you to start up media examination courses that September, you should consider the matter very carefully before you accept. If you do accept a position without any previous experience of Media Studies, ideally you might ask them to consider postponing the introduction of the course for a year. Ask for a year to prepare – go on courses including awarding body courses to get experience of assessment, collect resources, buy and train on equipment. If the school is unable to give you such support, you need to be aware of the ramifications on the quality of your professional life. As the HMI report *The New Teacher in School* (Ofsted, 1993) shows, you are likely to be under considerable pressure as a newly qualified teacher (NQT) with the physical demands of teaching full time, learning classroom management with new pupils, handling marking and administration, without undertaking the equivalent of a self-directed undergraduate course in Media Studies in the small hours of the morning.

There are, however, a variety of ways in which you might develop your knowledge and understanding of Media Studies during your NQT year:

- *Accredited qualifications:* many universities run courses such as Masters level modules, or whole MAs in media education. For accredited courses find out whether the English department or the school's NQT Induction coordinator, has any CPD funding to cover the fees.
- *INSET:* short courses for one day, or several days over a period, can provide useful quick fixes. The EMC in London is the best starting point for all aspects of media teaching; the BFI and Film Education for the moving image. Additionally, there are reliable in-service education and training days (INSET) days provided by commercial providers, such as Philip Allan Associates. Similarly, Local Authority City Learning Centres (CLCs) offer skills training.

- *Conferences:* regional and national conferences provide larger scale opportunities to network and to attend topic-specific workshops and presentations from leading media practitioners, academics and professionals. The BFI has an excellent annual A level conference; Film Education and the media Education Association (MEA) run regular conferences to meet up to date needs and issues, and Media Education Wales has an annual conference focused on WJEC specifications.
- *Subject association:* joining a specialist subject association will provide you with excellent support. Media Education Association membership benefits include online teaching resources, a forum for debates, a blog, and up-to-date information about news, events and training opportunities in its twice-termly email Newsletter. The MEA's termly journal, *PoU*, has reflective extended articles on media education issues, teaching, and reviews; it plans to enhance its academic profile with peer reviewed research, and members can add to their career profiles by contributing articles to it. The MEA also has a growing number of regional groups that provide local networks and events: Media Education Association (MEA) www.mediaedassociation.org.uk. In Scotland, you might wish to join the Association for Media Education Scotland (AMES) – contact Desmond Murphy, 24 Burnett Place, Aberdeen, AB24 4QD. Elsewhere, Media Education Wales supports regional teachers, but it is not a subject association – contact www.mediaedwales.org.uk.
- *Specialist publishers:* There are excellent books, online materials, interactive packs of specification topics written by experienced teachers, examiners and advisers from: Auteur Publishing: www.auteur.co.uk; British Film Institute: www.bfi.org.uk or <http://filmstore.bfi.org.uk>; English and Media Centre: www.englishandmedia.co.uk; Film Education: contact www.filmeducation.org.

The next section focuses on English and illustrates how the ICT hardware used in media education, such as computers, digital video and still cameras; and software packages such as those used for image manipulation, word processing and editing, can be integrated with and support English in Curriculum 2008.

ICT AND THE ENGLISH CURRICULUM

Information and communications technology (ICT) and the English curriculum have historically experienced an intricate, at times uneasy, association and there are several contexts within which the role of ICT might be considered. One context concerns the inexorable and ever-increasing dependence of virtually every aspect of our culture on technology, together with constantly shifting notions of what computers are and what they can do. Another context is the complex set

of partnerships that have emerged between hardware manufacturers, software producers and educational institutions and support agencies in the wake of specific government policy initiatives. A further context concerns the multiple pressures on the English curriculum that often see it as a 'service provider' both to other subject areas and to 'deliver' functionally literate adults to future employers. Then there are the genuine, but also occasionally hysterical, public discourses around the use of technologies that range from evangelistic claims of their educational worth, to moral panics centred on fears of violence in games and of young people's Internet use.

What is certainly evident is that the capabilities of computers have expanded so much in recent years that their presence in classrooms and the expectations of how teachers and pupils use them can be easily taken for granted. As a consequence, questions of precisely what we want to pupils to learn and how and why we want them to learn it may be obscured by issues of a more practical nature, such as those of booking network rooms or sets of laptops, access to appropriate technical support (such as what you do when it all goes wrong? – answer: have a back-up lesson!) and the need to be familiar with the hardware and software you want to use with classes. It is probably also worth saying that your use of ICT should be driven by the key concepts rather than by the ready availability of a particular technology. Sometimes, a pair of scissors and a glue stick may be the appropriate resource. However, it is also likely you may find yourself at odds with the network managers in your school over access to Internet sites such as YouTube, which most Internet filtering environments routinely censor.

Education policy and investment have seen intense activity over the past decade with ICT used to spearhead much needed change. From 1998 until 2006, the government's National Grid for Learning (NGfL) supported schools in planning and coordinating their ICT delivery. To support the broad aims of the strategy (which involved increasing the connectivity of learning institutions within the public sphere and improving teachers' confidence and competence in their use of ICT) the British Educational Communications and Technology Agency (BECTA) was established to provide, promote and evaluate advice and resources for ICT use in education. The early part of the 2000s saw significant funding made available to schools (from, amongst other sources, the National Lottery's New Opportunities Fund (NOF)) and a consequent major rise in ICT provision. In fact, *Teachernet's* statistical data claims that 99 per cent of secondary schools have interactive whiteboards, a network in place, and broadband Internet connectivity. They also claim that reportedly 81 per cent of teaching staff are very confident or confident in using ICT in their job (www.teachernet.gov.uk).

Part of BECTA's brief has been to deliver the Department for Children, Schools and Family (DCSF)'s e-strategy, some of the key aims of which are that:

- Practitioners exploit technology consistently to offer engaging and effective learning experiences

- Practitioners, parents and learners can share and use information and data effectively for the benefit of learners
- There is greater choice in learning opportunities and modes for all learners
- Learners have increased motivation for and engagement in learning
- Fewer learners under-performer or fail to succeed in education
- An improvement in the quality of learning provision is accelerated
- There is improved child safety and child protection

(BECTA, Final Operational Plan, 31/05/07)

Additional aims include provision of secure ‘technology-enabled’ learning environments and ‘personalised learning spaces’. A further result of the way funding has been directed in the secondary sector has meant that most have invested in ‘secure’ networks, usually linked directly to local education authorities. Such improved connectivity has already led many schools to adopt managed or virtual learning environments (MLE or VLEs) and many are exploiting the potential of such systems to radically improve their ability to extend the lines of communication between teachers and pupils beyond the classroom. Another important factor in liberating departments and teachers from the previous restrictions placed upon them by a combination of tight budgets and whole-school demands on networks has been the relative lowering of equipment costs. Computer hardware, software and items like cameras, portable memory storage and other peripheral devices have not only decreased in price but have dramatically improved in terms of their power and functionality. It is now entirely feasible for a department to possess, for example, their own decent sized sets of digital still cameras, which can also be used for audio and video recording if necessary.

However, it is easy to be seduced by the promise of this apparent technological nirvana, as David Buckingham has pointed out (Buckingham, 2007). English teachers need to maintain their critical guard when faced with the promise that computers will automatically enhance pupils’ learning. Buckingham argues that every new technology arrives accompanied by grand claims that it will revolutionise education, but that there is a paucity of research to back such claims up. Significantly he also points out that young people’s experiences of technology in their lives outside school, together with the wealth gap that evidently exists between those with high and extended access and those with very restricted access has produced distinct ‘digital divisions,’ that generally favour middle-class white males and that require care and thought on the part of teachers as to how to ensure not only inclusive access to technology but also creative and critical use.

Buckingham’s key point is that we need to ensure that ICT is not merely allowed to become an invisible tool, like pen or paper, although on some levels this is clearly inevitable. When, however, we are using the Internet, creating podcasts, websites or blogging with pupils it is important to bear in mind how such activities can be opened up to critical interrogation.

The term ‘information’ somehow implies that the content of communication is neutral – and that, like technology, it is independent of human interests. There is also an implication here – particularly in the discourse of policy makers – that delivering ‘information’ will somehow automatically lead to knowledge and learning. In practice, this approach inevitably sanctions an instrumental use of technology in education – a view of technology as a kind of teaching aid. Adding ‘communication’ and widening the term to ‘ICT’ is a step in the right direction. But ultimately, we need to acknowledge that computers and other digital media are technologies of *representation*: they are social and cultural technologies that cannot be considered merely as neutral tools for learning.

(Buckingham, 2007, p.viii).

Now undertake the following task, Task 9.4, in school.

Task 9.4 **ICT IN SCHOOLS**

Some questions to ask about ICT in your school:

- How much access is there for pupils and teachers to ICT?
- What is the nature of the access (network rooms, library, English classrooms, other)?
- Is sufficient time available for classes/pupils to properly develop their skills?
- What expectations are there around how your department uses ICT? Are you expected to participate in the assessment of the ICT programmes of study?
- How does your school use the Internet? What is its policy regarding safe use and how does it convey this to students and parents?
- How far can ICT be used to facilitate practical production work and media-orientated outcomes?
- What opportunities are there for staff development in ICT? How is existing knowledge and expertise shared?

USING ICT IN ENGLISH

This section considers the main areas in which you will need to integrate ICT into your work as a student English teacher. These can be considered under the following categories:

- 1 *Pupils’ learning and attainment* – the ways in which ICT is used to enhance teaching and learning in the classroom and at home.

- 2 *Assessment, reporting and pupil tracking* – the role ICT plays in facilitating assessment of pupils' learning, both formatively and summatively, together with the data accrued from whole-school data collection.
- 3 *Professional development and the learning community* – learning new skills, such as web design, new software packages and the use of hardware devices, such as digital cameras, video-editing.

Pupils' learning and attainment

The revised National Curriculum (for 2008 onwards) places particular emphasis on cross-curricular themes and is clearly designed to encourage thoughtful use of ICT. In English the key concepts – of competence (in reading, writing, speaking and listening), creativity, cultural and critical understanding are commendably and clearly defined and invite the planning of units of work that are open-ended in terms of the activities pupils can undertake and the responses they might construct.

Word processing is probably the most basic tool for English teachers and has much to offer your pupils in the English classroom. It helps to:

- improve the quality of content and form of pupils' outcomes
- significantly support the processes of drafting
- benefit those pupils who have problems with handwriting, through improved presentation
- offer *real* publishing opportunities (both paper and virtual)
- enable pupils to communicate flexibly with a variety of audiences from within school to the wider community.

The essential factor . . . is that the writing process changes when we use the computer as a tool . . . Children do not only write more with computers, they write differently . . . Where so many of us misunderstood word processors when they first appeared in the classrooms was seeing them as devices which related to what had gone before, such as the typewriter and the printing press. Word processing is not copy typing followed by printing, but a revising and drafting activity.

(Abbott, 1995, p.136)

You should not feel that only the most up-to-date package is of use in the classroom, or that only one particular word-processing programme may be used. It is important to recognise and exploit the power of the basic facilities of all word-processing packages, facilities that allow you to:

- *cut* and *paste* blocks of text
- insert new text at any point of a document
- *search* and *replace* words or phrases
- check spelling (and increasingly grammar and style).

Much of the time spent redrafting handwritten work involves pupils in copying out what was good in the first place: a chore that is unnecessary with a word processor. Pupils should be encouraged to move whole blocks of text, reshape and re-sequence stories using cut and paste. They can find/search and replace to change the tone, mood and genre of writing; explore texts at sentence and word level by searching and replacing nouns and adjectives – try using this facility to change the tense of a story, or a character from male to female by replacing *his* with *her*, and the anomalies provide a very real context for grammar work. Abbott notes how some writers have suggested that engaging in the practices of word processing ‘alters the thinking processes involved with writing, so that the person involved thinks in blocks of meaning rather than in individual words or ideas’ (1995, p.32). Spell and grammar checks provide a very useful support for less able writers and place fresh emphasis on the ways in which we might teach proof-reading skills. The limitations of the word processor’s dictionary can be a useful opportunity for explorative word- and sentence-level work, as many of them use American English and will suggest substituting, for example, *color* or *center* for the UK equivalents. Those word-processing packages that include a thesaurus can enable pupils to use, search for alternatives and replace synonyms in their work with ease and enjoyment.

To begin with, you may wish to introduce Year 7 pupils to short, structured pieces of writing, which do not demand much keyboard expertise on their part. The mini-saga, a complete story written in exactly fifty words including the title, can be a motivating starting point for pupils new to word processing to develop a number of writing skills. The *word count* facility enables them, and you, quickly to check how close they are to their target. For poetry work, the haiku or even the limerick can be structured, clearly constrained starting points. Similarly, a file containing the topic sentences of six paragraphs to which pupils add further sentences can be useful for work on paragraphs. Although all pupils have the same starting points, their results can be very different. Pupils enjoy being able quickly to share the very different outcomes of such ‘paragraph work’ with their classmates. Similarly, providing them with a short story or news report that they change in mood, location, genre, stance using *search* and *replace* produces excellent results. Such an approach may be used to support work based on almost any class reader.

The computer is an effective catalyst of talk both at the screen and away from it . . . Of particular interest is the talk which takes place at the computer screen, for it can differ significantly from small group talk in other contexts . . . While some aspects of computer-stimulated talk will be recognisable as characteristic of small group talk in any context, others arise as a direct result of the children’s response to the resource.

(Kemeny, 1990, p.7)

The series of case studies reported in *Talking IT Through* (Kemeny, 1990) were a result of research conducted jointly by the National Oracy Project (NOP) and the National Council for Educational Technology (NCET) based in Coventry. The report shows clearly the benefits of using ICT in the classroom to promote and enhance the quality of talk in a variety of contexts. ‘One consistent and powerful observation is that speaking and listening *arise naturally and purposefully at every stage of learning in the classroom*’ (ibid., p. 2; emphasis in original).

However, the ways in which computers are arranged in classrooms often militate against speaking and listening activities, although paired work is often possible, with two pupils negotiating their way through a task. The introduction of interactive whiteboards into many classrooms has increased dramatically the possibilities for pupils presenting their work to each other, using programs such as Microsoft PowerPoint, although it can also serve to reinforce models of ‘from the front’ teaching. If you are fortunate enough to have control over where computers are placed, or have sets of laptops, then arranging a small group of pupils around one screen can produce fruitful possibilities with programs that promote structured talk. These may be CD-ROMs such as *Picture Power 3* (available from the English and Media Centre) which allow pupils to edit their own short video, using pre-filmed clips, or some of the other applications designed for use in English and media education (mentioned below).

Perhaps one of the most powerful programs for English teachers was *Developing Tray* (*DevTray*) developed by English teacher Bob Moy and the Inner London Educational Computing Centre in the early 1980s. (The DVD ROM of the *Developing Tray* software is available at <http://www.2simple.com/devtray/>.) The beauty of *DevTray* is that it is an extremely ‘teacher-friendly’ suite of programs, which provide a skeleton structure into which teachers could input any text they wish to use with a class, and then remove most of the letters to prompt a gradual reconstruction by the pupils. The pupils then actively ‘write’ the text and in the process are forced to engage with its deep structures. Using the program to investigate texts that are being read as class readers, or for GCSE or A level, involves pupils in a detailed, active investigation of the text at word and sentence level that was difficult to sustain in any other way. Teacher can use *DevTray* with one computer via an interactive whiteboard, a large screen monitor or projector, or by individuals, or groups of pupils in a network room. (The short video ‘Experiments in Poetry’ available from Teachers’ TV shows one such lesson with Year 11 pupils.)

Task 9.5 (see following page) is a unit of work for you to use on school experience.

The unit ‘Our school’ website (see Task 9.5) is an example of how ICT might be integrated into English work without an unbalancing focus on the functional aspects of web page creation. Like work with most technologies it does require that the teacher be familiar enough with the software to anticipate most difficulties pupils will face in using it, which, in a nutshell, means doing the task yourself

Task 9.5 **UNIT OF WORK – ‘OUR SCHOOL’ WEBSITE**

Use this skeleton unit of work (for a Year 7 English class) to map against coverage of the National Curriculum Framework’s strands and sub-strands. What opportunities are presented here for engaging with the key concepts both of English and media?

Unit: ‘Our School’ Website – Year 7

For this unit pupils will work in groups of four. The principal activity is for the pupils to create a website on the theme of ‘my school’ with a specified audience – that of prospective pupils to their secondary school (i.e. those currently in Year 6 of primary school) and their families. Each task could constitute a lesson or sequence of lessons.

Task A Explore websites

- How they look (language, codes and conventions)
- What they contain (content)
- Who they are aimed at (audience)
- How they represent/mediate their content

Task B Website design and structure

- Using hyperlinks
- Mapping content
- Navigation
- Using a simple application (e.g. Microsoft Publisher)
- Using page templates

Task C Developing and researching content

- What it could contain (pre-specified areas might be useful, e.g. pupil experience, curriculum subject content, skills we value, whole school)
- Collecting information

Task D Creating content

- Decide tone and style appropriate to audience
- Write copy using a simple word processor
- Take photographs / record short video
- Check accuracy – both technical and of content
- Clear permissions and consents – understanding copyright

Task E Website – design and layout

- Creating a home page
- Creating menus for content
- Designing pages, using basic templates
- Uploading and laying out content (uploading images and video etc.)
- Mapping, creating, understanding and testing hyperlinks

Task F Publishing and evaluating

- Establishing and understanding criteria for publishing to the web
- Consideration of ‘ownership of the content’
- Assessing individual achievement and learning through feedback from teachers, peers and target audience
- Comparison with ‘professional websites’.

before asking them to undertake it. In order for the unit to work well, it should be the underpinning media concepts that are of most interest to English teachers in planning and delivery. Early examination of the codes and conventions of websites can focus not only on the ‘ease of use’ and aesthetics of good (and poor) professional sites but can (and should) explore the ways in which commercial interests exploit such conventions. This is just one of the ways such important issues as the apparent – and illusory – neutrality of web content might be addressed. The concept of audience can be also addressed in multiple ways and at various key points in the unit, for instance through the direct questions likely to arise from the pupils’ own choice of language and content but also through reflection on the feedback they obtain from prospective readers/viewers. If you are able to coordinate with other departments (as much good work at this level has done) then dedicated ICT lessons could provide the instruction on how to ‘use’ or learn the basic operations of *Publisher*.

In fact, there are several useful examples and accounts of project work using ICT that are worth consideration. Burn and Durran (2007) describe several innovative media-based projects in *Media Literacy in Schools*, including courses on superheroes and comics, horror film analysis, involving PowerPoint and digital freeze frames, and computer games, involving *Missionmaker* games authoring software, one of number of specialised educational applications available from Immersive Education. (The company offer a small range of well-designed products relevant to English and media teaching: *Kar2ouche* can be used to create, amongst other things, animatics and storyboards, where *Mediastage* allows pupils to explore lighting and set design in a virtual environment.) Accounts of all of these projects have been very positive, although it is worth remembering that all require considerable investment of time on the part of teachers to plan and become familiar with the software and the implications of its use.

The BBC has invested considerable resources and energy in a superb journalism and news construction project titled *School Report*. Aimed at Year 8 pupils this is supported by lesson ideas and plans on the BBC website and can be readily integrated into the Year 8 English curriculum as it covers well several of the requirements for speaking and listening and writing. The project can work across a number of different media and can work brilliantly whether preparing a short television broadcast/webcast or working with audio or podcasting. The project culminates in a day in the spring term when schools across the country can be networked via the BBC to offer a real audience for their work, with a profile on the BBC’s own TV news bulletins and website.

Audio

Just as image work has become so much more accessible in schools with multi-functional automatic digital cameras and simple photo edit and manipulation applications, audio recording and editing (using programs such as *Audacity*, or

Apple's *Garageband* amongst others) has also become much simpler and can be used to support a wide range of short and longer term projects. And as a result of convergence and much more powerful computers, high and standard definition video editing can now be accomplished on relatively inexpensive equipment and introduced more routinely into an ever-increasing range of classroom activities with far less pain than ever before. Such work can be empowering for pupils, particularly if (or more likely when) they are able to demonstrate greater familiarity with the operation of software than their teacher. (You might wish to consider the implications of the previous point!)

ASSESSMENT, REPORTING AND PUPIL TRACKING

Although, it is rarely mandatory in English examinations, word processing has long been firmly established as a tool for the drafting and presentation of coursework, although for terminal exams computers tend still to be available only to pupils with specified learning needs. When coursework has been produced by pupils unsupervised it can become difficult to ascertain whether the degree of support they have received is acceptable and examination board criteria will need to be carefully consulted, as well as degree of professional judgment. For GCSE coursework it is still normal for examination boards to specify that at least one piece must be handwritten. The debate around plagiarism has occasionally been used in combination with concern around the sheer amount of formal assessment to shift the balance from coursework towards sit-down exams. (When GCSEs were first launched there were 100 per cent coursework options available from some boards.) Suspicions around the 'originality' of pupils' work can sometimes be directly addressed by the use of software to detect plagiarism (now commonly used by many universities) although many teachers have found that simply entering key phrases into search engines can quickly reveal their true source. As has been suggested above, good practice would be to address the concept of 'ownership' of language/text directly early on in the secondary phase so that pupils understand what they can and cannot do and can be encouraged to engage directly with the notion of copyright in ways that integrates it within a wider media literacy. Discussion around issues such as sampling and downloading in music can prove very productive here, as the debate is ongoing and indeed many media institutions are moving towards a 'free' commercial model on the basis of consumer demand (in what has been termed 'freeconomics').

Although standard English remains for the time being the standard mode of response in formal examinations and is undoubtedly still privileged throughout the curriculum, the most recent revision of the programmes of study states that, for writing, 'the study of English should enable pupils to apply their knowledge, skills and understanding to relevant real world situations'. In the 2002 examination session it was noted by a senior examiner that phone-texting language was used

in a question that required candidates to write a letter to a friend. A spokesperson for the Department for Education and Science (DfES) commented at the time, 'Text message language holds no sway with us. There is no place for slang in exam papers. Pupils should err on the side of traditional grammar.' While this may still be the case, it does not of course mean that the forms and conventions of blogging, texting and any other form of contemporary language use should not be fit subjects for exploration with pupils and indeed the National Curriculum now more or less requires pupils to have experienced, in a critical context, a broad range of language use. One might also question the DfES spokesperson's understanding of 'authenticity' of a text, as it is highly probable that a sixteen-year-old writing a letter to a friend would, indeed, use 'text-speak' in it.

One further consequence of the rise in computer use in schools is the way that networks and data collation have facilitated ever more exotic kinds of data management and reporting systems. It is likely your school will have some form of online reporting and you may well be offered or even 'encouraged' to analyse considerable amounts of pupil data accrued from the collection of statistics of SAT levels, targets, which by the time pupils are nearing the end of their time in school can become, for teachers, quite oppressive. Where the benefits of speedier and more efficient communication with parents etc. can be readily acknowledged, it remains more dubious how useful some statistical analyses actually are and the purposes to which they might be put. Caution is advised.

PROFESSIONAL DEVELOPMENT AND THE LEARNING COMMUNITY

An effect of the government's determination to properly embed ICT into the whole curriculum has been to highlight the huge disparity of skills and expertise from teacher to teacher. This has led to an expansion of the independent training and consultancy sector. Care needs to be taken, if and when INSET is brought in, that it is appropriate to teachers' needs and will have practical application in the classroom with regard to actual available resources. One benefit of the Internet is that it has allowed for the establishment of professional 'virtual' communities. Many of these have been set up by the NGfL, LAs, examination boards, professional associations and individual schools, and there currently exists a considerable support structure for English and media teachers.

The advantages of preparing materials using ICT hugely outweigh the disadvantages. Word-processed worksheets can be adapted more readily for different purposes. They can be shared, with details changed from class to class. They can be magnified for pupils with sight problems and projected on to a whiteboard directly from a computer. If you are using a virtual learning environment (VLE), resources can easily be posted in the shared areas. VLEs (such as *Frontier*) are now standard in many schools and are usually capable of facilitating

submission of homework assignments, insertion of teacher comments, chat between teacher and pupil or between the pupils themselves (moderated by the teacher) and more. Again, whether they will become or remain a dominant form of educational interaction and whether they will improve standards in real terms is a question for the future.

SUMMARY AND KEY POINTS

The first part of this chapter demarcated the educational territories of three terms often used interchangeably and erroneously – Media Studies, media education and media literacy. At a time when ‘media literacy’ has become public policy, it is important for student teachers to understand its conceptual constituents as an outcome of media education in school compared to the version used by a government focused on protecting and enabling citizens to function in a new digital age in which centralised regulation is difficult to achieve. Although cultural and educational climates are now much more accommodating towards modern communication systems and artifacts, the academic rigour of Media Studies as an established field of enquiry still needs to be more fully recognised. Given public debates and moral panics about the media, it is imperative that Media Studies and English specialists alike should have an informed perspective on the media, reflect on their personal views, and have clear professional purposes as teachers about the media.

While media specialists welcomed media education’s inclusion in the National Curriculum, its positioning as a subordinate bolt-on aspect of English has been frustrating. English teachers, though generally positive, have also understandably found KS3 and KS4 media in English challenging not only as a mandatory imposition for which they have little training, but also because of its shifting nature, lack of detailed guidance, and the ambivalence about its status implied by its virtual absence from assessment criteria. Key media concepts are an introduction to Media Studies discourse, which English specialists can transfer to structure media in English and indeed begin their own development as Media Studies teachers. The brief histories of attitudes to culture, and media in English, place any new teachers’ concerns about their apparent lack of media skills in a systemic perspective. Although formal initial teacher education (ITE) for media education is very scarce, there are several ways to access early professional development and excellent classroom resources. Such support meets opportunities in Curriculum 2008 for well-planned cross-curricular media education grounded in subject equality, and its invitation to resurrect the active creative pedagogy previously associated with English.

The second part of this chapter has explored some of the key ways in which ICT interacts with the English curriculum and has outlined some of the challenges

facing student English teachers. The pace of technological change continues to outstrip any individual teacher's ability to fully evaluate its capabilities and potential, but it has undoubtedly greatly enhanced our ability to network, exchange ideas and support our professional practice. However it is also important that student English teachers recognise the responsibility they have to use new and emerging technologies in creative, reflective and exciting ways, aware of the contradictory discourses that inform and underpin their use.

Despite the proliferation in schools of computing technologies, they do not seem likely to completely displace books, pens and paper as the dominant media for pupils' learning and assessment in the very near future, but such change is nevertheless more likely than ever before, particularly as the environmental agenda for sustainable resources becomes more central and the relative cost of computing devices continues to fall. Much reporting to parents, many forms of assessment and a good deal of information exchange is already electronic and although take-up in schools of computing devices other than PCs and laptops, such as PDAs, has been low, it may be the case that traditional obsessions about the quality of handwriting become as redundant as those about use of calculators in maths and that in time the only thing pupils will be required to bring to English lessons is some way to remember their username and password.

FURTHER READING AND RESOURCES

Media

The following selection focuses on books suitable for English specialist teachers who wish to develop their understanding of technical film language and film in terms of genre debates, audience, industry and cultural theories. Also look at www.filmeducation.org.

Abrams *et al.* (2001) *Studying Film*, London: Arnold.

Active 11–19 student friendly introduction to cinema and a wide variety of films.

Altman, R. (1999) *Film/Genre*, London: BFI.

The key text for understanding the shifting nature and applications of film genre.

Hayward, S. (2000) *Cinema Studies: The Key Concepts*, 2nd edn, London: Routledge.

Erudite comprehensive glossary of film theory also applicable to all media study.

Phillips, W. H. (2002) *Film: An Introduction*, 2nd edn, London: Palgrave, Macmillan.

A detailed illustrated guide to film language.

Stafford, R. (2007) *Understanding Audiences and the Film Industry*, London: BFI.

Lots of otherwise hard to access information about the British film industry and audiences with appealing case studies for students.

ICT

Burn, A. and Durran, J. (2007) *Media Literacy in Schools*, London: Paul Chapman Publishing.

Informative discussions about media literacy, ideas for progression in media education, and excellent case studies of ICT in English: includes DVD of resources and students' work.

Buckingham, D. (2007) *Beyond Technology: Children's Learning in the Age of Digital Culture*, Cambridge: Polity Press.

Warns against excessive evangelical claims for ICT in education while illustrating a realistic account of teachers' and young people's engagement with digital media.

Reports

BECTA (2004) *ICT in Schools Survey 2004*, March 2004, London: DfES.

BECTA (2008) *Microsoft Vista and Office 2007: Final Report with Recommendations on Adoption, Deployment and Inter-operability*, January 2008, London: DCSF.

Byron, T. *Safer Children in a Digital World: The Report of the Byron Review*, March 2008, London: DCSF.

Ofcom (2008a) *Lifeblood of Democracy? Learning About Broadcast News*, February, London: Ofcom.

Ofcom (2008b) *Media Literacy*, London: Ofcom.

Websites

<http://www.teachernet.gov.uk/wholeschool/ictis/>

Source of information and statistics on ICT use in education.

<http://curriculum.qca.org.uk/>

The National Curriculum online – revised 2007/8.

<http://www.standards.dfes.gov.uk/secondary/>

The DCSF's guidance on planning, delivery and assessment of the National Curriculum.

<http://schools.BECTA.org.uk/>

The British Educational Communications and Technology Agency (BECTA) is the government's lead body for ICT provision in education.

http://www.curriculumonline.gov.uk/News/news_and_views.htm

Online discussion forum set up by BECTA for practitioners to share views with software developers and suppliers. Although online discussion is now closed, this web address provides useful links to sources of good practice.

<http://www.ofcom.org.uk/>

The regulatory body for broadcast media in the UK, with a remit for examining and researching media literacy.

<http://www.englishandmedia.co.uk/> English and Media Centre, London.

Leading training organisation and publisher of materials, including *Picture Power* and *Movie Power*.

<http://www.teachers.tv/english>

Programmes (including *Experiments with Poetry*; *Professional Knowledge – English*; *Media Literacy – The Teenagers* and *Manage That Class*) are available to either download or access via digital broadcasting.

<http://www.teem.org.uk/>

Website for teachers evaluating educational multimedia.

<http://www.futurelab.org.uk/>

Not for profit consortium of hardware and software manufacturers working to trial and evaluate innovative uses of ICT in education.

<http://fronter.co.uk/>

Open Learning Platform already used by many schools to support MLEs (managed learning environments) and/or VLEs (virtual learning environments).

<http://www.il4schools.co.uk/>

Learning Landscape for Schools – designed to safely facilitate safe blogging and social networking.

<http://www.teachit.co.uk/>

Ever-growing resource bank of useable teaching resources.

http://www.bbc.co.uk/schools/websites/11_16/site/english.shtml

The BBC's education website is extensive and includes specific resources to support revision for SATs and GCSEs as well as lesson plans to support the School Report project.

www.devtray.co.uk

Although now principally targeted at the primary phase, when used well the *Devtray* program remains one of the most powerful pieces of educational software ever produced. It is available from <http://www.2simple.com/devtray/>.

<http://audacity.sourceforge.net/>

One of the many free pieces of open-source software available for use in education (and elsewhere). *Audacity* is audio recording software that is simple to use and works on both Macs and PCs.

<http://www.immersiveeducation.com/>

Specialist educational software publisher of *kar2ouche*, *mediastage* and *missionmaker*.



DRAMA

John Moss

INTRODUCTION

If you already know that drama teaching is a distinct and complex skill, that it is possible to train as a specialist drama teacher, and that some secondary schools have separate drama departments, you may wonder why this book contains a chapter on teaching drama. First, it is the case that the *National Curriculum for England: English (2007)* places considerable emphasis on drama: all English teachers have a legal responsibility both to use practical drama methods in a substantial part of their teaching and to stimulate pupils to create and respond to drama texts. Second, much of the drama teaching that goes beyond these requirements is, in practice, undertaken by teachers who have trained primarily as English specialists. Indeed, many English teachers find that the special opportunities of drama both enrich their professional experience, and allow them to challenge and develop their pupils in ways which are excitingly different from those available to them using other parts of their teaching repertoire. It is important that this book should make you aware of both the responsibility that English teachers have to teach drama, and the opportunities this responsibility gives them. However, this chapter can only be a starting point: the suggestions for further reading at the end of it point you to a number of important book-length studies which will help you to develop your theoretical and practical knowledge.

OBJECTIVES

By the end of this chapter, you should:

- be able to assess the rationale that underpins the drama teaching in your placement school
- understand how to create the working conditions for 'risk-taking' drama
- understand a range of drama teaching methods and their applications.

DRAMA AND THE NATIONAL CURRICULUM FOR ENGLISH

The position of drama within English has been strengthened in each of the revisions of the National Curriculum since 1990. English teachers must now provide pupils at Key Stages 3 with the following learning experiences:

At Key Stage 3, pupils should be able to:

- use different dramatic approaches to explore ideas, texts and issues
- use different dramatic techniques to convey action, character, atmosphere and tension
- explore the ways that words, actions, sound and staging combine to create dramatic moments.

Their speaking and listening activities should include:

- individual and group improvisation and performance
- devising, scripting and performing plays.

The range of literature they study should include:

- drama drawn from different historical times
- at least one play by Shakespeare.

Their writing should include:

- play scripts and reviews.

Their curriculum should include opportunities to:

- watch live performances in the theatre
- participate actively in drama workshops.

(Extracted from Qualifications and Curriculum
Authority (QCA), 2007b)

These requirements are systematically reinforced at Key Stage 4, and underpinned by the 2007 curriculum's key concept of creativity. However, it is a measure of the extent to which drama is and is not embedded in the curriculum for English that the Key Stage 3 National Curriculum Attainment Targets still make no specific reference to drama!

If we seek official guidance on what progression in pupil attainment in drama might consist of, the National Strategy *Framework for Teaching English: Years 7, 8 and 9* (Department for Education and Employment (DfEE), 2001a) provides a little more help. It includes discrete teaching objectives for drama in Years 7, 8 and 9. Nevertheless, it is difficult to make clear sense of the model of progression and continuity implied in the guidance the Framework offers. For example, it states that, in Year 7, pupils should 'extend their spoken repertoire by experimenting with language in different roles and dramatic contexts' (p. 25), but there are no

references to language repertoire in the objectives for Years 8 and 9. The relationship between English and drama is still not comprehensively articulated in the key policy documents.

THE IDENTITY OF SCHOOL CURRICULUM DRAMA

Drama as a service subject for English

The facts noted above need to be seen in the context of long-term, ongoing debates about the identity of drama as a school curriculum subject and its strategic location in the National Curriculum. These debates are complex, but the most important considerations in them for you as a student teacher of English are as follows.

One kind of rationale for drama in the school curriculum is hinted at in the learning objective concerned with the extension of a spoken repertoire noted above. It is based on recognition of the contribution that drama methods can make to the development of pupils' skills in each of speaking and listening, reading and writing. Drama's role in supporting speaking and listening has long been understood. For example, in *A Language for Life* (Department of Education and Skills (DES), 1975, p. 159) it is argued that: 'Drama . . . has the capacity for sensitizing the ear for appropriate registers and responses. It encourages linguistic adaptability, often accustoming the children to unfamiliar modes of language.' Pupils' engagement in the dramatisation of parts of literary texts, whether these are originally plays or not, is also known to help develop their reading responses, such as their ability to analyse plot and character. In a similar way, improvisation can provide a stimulus for writing that is powerful in its capacity to generate vocabulary for dialogue and ideas for narrative. The use of drama methods can also benefit pupils' work on the media. For example, pupils who are asked to use, in practical drama activities, the conventions of a media genre, such as soap opera, can develop insight into the important media education concept of representation. Recognition of these benefits justifies the incorporation of drama in English. If, as it might appear, drama's role is in a service capacity, there is little need for reference to it in the National Curriculum Attainment Targets, which define important planned learning outcomes for English rather than the methods by which they are to be achieved.

Drama as an independent arts subject

While the rationale outlined above may explain the inclusion of drama largely *within* speaking and listening *within* English and the curious silence on drama in the Attainment Targets, the new National Curriculum requirements for drama are *not* those of a service subject. Instead, they reflect the progress of a long-term

campaign for recognition of drama as a curriculum subject with its own integrity, and which may be defined as a discrete set of knowledge, concepts, skills and processes which have their own language.

This point may be illustrated through comparison of the *National Curriculum for England: English* (2007) drama requirements with the content of the most comprehensive attempt that has yet been made to define a coherent National Curriculum for drama: *Drama in Schools: Arts Council Guidance on Drama Education*, published by the Arts Council in 1992. This document was originally produced because of the low status accorded to drama in the 1990 National Curriculum generally, and because of the very limited recognition of its possibilities in the first *English in the National Curriculum* (DES and Welsh Office (WO), 1990).

The guidance acknowledges that English departments carry much responsibility for drama teaching, and recognises that they often use drama primarily to promote language development and enhance literary analysis. However, it insists that effective drama teaching must draw attention to the special character of drama experiences and drama texts. For example, the guidance argues: ‘Making and performing drama . . . is fundamental to drama in schools . . . It is important that the study of plays as dramatic literature in English at the same time recognises their essential existence as pieces of live theatre’ (Arts Council, 1992, para. 5, 8).

Most importantly, *Drama in Schools* proposes a National Curriculum for drama, centred, as is the English curriculum, on three core processes. The processes are all concerned primarily with developing pupils’ knowledge and experience of the unique characteristics of drama:

Making drama is the ability to generate and shape dramatic forms in order to explore and express ideas; *Performing* drama is the ability to engage and communicate with an audience in a dramatic presentation; *Responding* to drama is the ability to express understanding, discernment and appreciation of drama in all its forms.

(Arts Council, 1992, para. 8)

These processes are interpreted in programmes of study for each Key Stage. At Key Stage 3:

Pupils should be taught to:

- use increasingly complex drama styles and conventions
- respond constructively to direction given by other pupils
- use a variety of technical effects
- devise and perform plays in different styles
- edit and refine their work in the light of constructive criticism
- develop voice and movement skills, including mime

- understand drama from different cultures and times
- analyse and evaluate performances with an understanding of style and purpose.

Pupils should be given opportunities to:

- develop themes from other curriculum areas in drama
- read and perform plays from different cultures and times
- take part in plays as actors or technicians
- learn how drama has developed through the ages
- see a range of professional performances
- evaluate performances using appropriate specialist vocabulary.

(Arts Council, 1992, para. 20)

This programme of study affirms: that drama has its own skills, conventions and language; that, as a creative art, it stimulates the development of personal, social, cultural and aesthetic understandings which are vital to the well-being of a mature individual; that it makes reference to an historically rich and culturally diverse body of texts and practices; and that its explorations require access to appropriate working spaces and technical resources, such as studios equipped with stage lighting. The programme of study also implies that progression and continuity will be most sustained when substantial dedicated curriculum time and resources are available.

To sum up the discussion so far, the current National Curriculum largely *locates* drama within speaking and listening as a service subject for English, but *defines* the requirements it has as a discrete subject in the lists of recommended activities. These requirements are particularly apparent in the Explanatory Notes, which make reference to the repertoire of ‘different drama approaches’ including ‘tableaux, hot seating, teacher-in-role, thought tracking and forum theatre’ (QCA,

Task 10.1 **PROGRESSION IN DRAMA**

Working in a small group, imagine you have been asked to define a drama syllabus for Key Stage 3 that reflects National Curriculum and National Literacy Strategy (NLS) expectations, and the vision of the Arts Council curriculum. With reference to the Drama teaching objectives in the NLS *Framework for Teaching English: Years 7, 8 and 9* (pp. 25, 29 and 32), the current National Curriculum requirements for drama, and the Arts Council Programme of Study for Key Stage 3 quoted in this chapter, draw up a progression statement identifying what your learning objectives will be for each of Years 7, 8 and 9. Compare and contrast your statement with one produced by another group of student teachers.

2007a, p. 64) which play a similar role in drama teaching to the genres pupils read and learn to write in English. The incorporation of hot seating and teacher-in-role in drama practice are discussed later in this chapter. A full account of a conventions-led approach to drama may be found in *Beginning Drama 11–14* by Jonathan Neelands (1984).

Before you read any further, undertake Task 10.1 (see previous page).

THE CHARACTER OF DRAMA IN SCHOOLS

It is important for you to understand that, within current national requirements, different interpretations of the educational purposes of drama are possible, because you will find these differences reflected in practice in schools.

Many drama activities can be interpreted so that emphasis is placed either on their function in developing language or on the possibilities of drama as an art form. For example, one teacher might describe ‘role-play’ as an activity in which pupils adopt the attitudes of people with particular roles in society, to consider topics and issues from a number of different perspectives. She might point to the example of some Year 10 pupils who are discussing the rail transportation of nuclear waste. They are working in pairs sitting at their desks with cue cards which describe respectively some of the viewpoints of a Greenpeace activist and a spokesperson for British Nuclear Fuels, and arguing with each other in these roles. The planned outcome is a piece of persuasive writing, such as a pamphlet to be distributed to members of the public.

Another teacher might describe role-play as an activity in which pupils explore the tensions between personal identity and public roles through the processes of experimental drama. She might point to the example of Year 7 pupils engaged in a whole-class spontaneous improvisation of a sea voyage in which the vessel is about to be wrecked and there are a limited number of lifeboats. The pupils are exploring roles such as those of captain, ship’s cook and child passenger. Within limits imposed by their roles, each pupil is interacting with many other members of the group. This work may lead to the development of a polished improvisation for presentation to another class, in which costume, props and lighting would be used, but it is also possible that the teacher’s objectives for the class will be met entirely through the improvisation.

Moreover, some schools have views of drama which have little to do with language development or drama as an art form. Some other perceptions of drama you may encounter are as follows.

A school with an ‘adult-needs’ view of drama will tend to justify the drama curriculum in terms of its development of skills which are transferable to the world of work. As *English for Ages 5 to 16* put it: ‘Drama provides a discipline for the development of co-ordination, concentration, commitment, organisation and decision-making that depends upon self and group awareness, observation,

imagination and co-operation' (DES and WO, 1989, 8.13). Very many teachers see drama's development of these skills as of at least equal importance to its role in developing language or aesthetic understanding.

In a school with a 'cross-curricular' view of drama, teachers in a range of subjects may use role-play and other activities to support subject learning, and/or to explore moral, personal and social issues. Pupils may make frequent use of drama in activities such as year group assemblies. In a school with an integrated arts policy, drama may be incorporated into the curriculum time made available for 'expressive arts' or 'performing arts', and pupils may be particularly confident about creating multidiscipline art events. A school or individual teacher's rationale for drama, especially as this is represented by the previous experiences of pupils and the resources available, must guide the direction of the drama teaching which a student teacher initially attempts with any particular class. Teaching methods and learning objectives will need to build from those with which the pupils are familiar, and differences introduced gradually, especially with older pupils. For this reason, you should start your work on drama in your placement school by identifying the rationale for drama that operates there.

Now consider a rationale for drama by doing Task 10.2.

Task 10.2 **A RATIONALE FOR DRAMA**

Establish what kind of rationale underpins the teaching of drama in your placement school. Watch some drama lessons and use the questions which follow as a starting point in your discussions with teachers.

- Is there a scheme of work for drama at Key Stage 3 either within the English department or across the curriculum?
- Is drama taught as a separate subject, as part of an integrated arts programme, or within English?
- Are drama methods used by teachers across the curriculum?
- What resources and how much curriculum time are available for drama?
- What examination courses in drama are available to pupils?
- Are there regular school drama events, and if so, are these, for example, 'cultural heritage' school plays presented by elite casts, or experimental works and festivals involving large numbers of pupils across the age and ability range?

The integration of drama and English

A long-term aim for drama *within* English at Key Stage 3 for any class may be what could be called 'integrated practice'. The identification of drama requirements in the *National Curriculum for England: English* (2007) which do not

merely service English is encouraging teachers to find ways of achieving this. The identification of a more coherent National Curriculum drama progression statement, and the definition of drama-specific outcomes in revised National Curriculum Attainment Targets would help to promote this work, although, of course, some drama teachers would prefer the subject to have its own, entirely separate National Curriculum at Key Stage 3, reflecting its more independent existence at Key Stages 4 and 5.

In integrated practice, the skills, knowledge and processes of drama are developed *together with* the core processes of English in dynamic learning experiences. Where this integration is achieved, pupils who are habitually making, presenting, remaking and responding to texts, using the approach to English which is defined as critical literacy in Chapter 1 of this book, will also be making, performing and responding to drama. They will be using drama as a resource to develop a wide range of speaking and listening skills, but also using English as a resource to develop a wide range of drama skills.

Much of the rest of this book is concerned with the contribution which different aspects of English teaching could make to such integrated practice. The rest of this chapter provides an introduction to the classroom environment and atmosphere, teaching strategies and lesson structures which can help to make possible the making, performing and responding activities and culture which drama can contribute to such integrated practice at Key Stage 3. For drama to make this rich contribution, teachers need to cultivate what may be called ‘risk-taking’ drama.

WORKING CONDITIONS FOR RISK-TAKING DRAMA

Anyone who makes a dramatic gesture takes a risk. The risk involves a person in exposing part of his or her understanding of and response to something, and in exploring or projecting this, with commitment, through an act of pretence. This act makes the actor extremely vulnerable to the responses of others, who, whether participants in the drama or observers of it, may reject what is offered because of what they consider to be poor understanding, poor projection or both. However, risk-taking is essential to any kind of educational drama which is not going to settle for superficial work such as the endless representation of tired stereotypes in unchallenging exercises. All drama lessons should be planned to support the risk-taking that is expected of pupils. Some of the practical considerations that need to be taken into account to make risk-taking drama possible are as follows.

The classroom and resources

In a well-equipped drama studio, stage lighting, costume, props and stage blocks may be used to create the atmosphere of many different locations and so support

pupils who are being asked to risk behaving other than as themselves in some other world than their own. These resources can and should be used to support drama development processes, as well as to contribute to the multi-sensory impact of performance work. In an ordinary classroom it is usually possible at least to create an open working space by placing the desks against the four walls with the chairs in front of them, so making an inward-facing rectangle. In these more difficult conditions, it is all the more important for the teacher to provide video clips, pictures, music, artifacts, documents or indications of costume, such as hats, to help create the idea of the drama.

Such strategies can compensate meaningfully for the lack of more substantial resources. However, this is not to say that drama teachers should ever simply make do with poor accommodation. There are a number of severely limiting problems teachers may encounter using ordinary classrooms for drama, including: insufficient space for movement, or for groups to work far enough apart to hear themselves; a 'fish-bowl' effect during the presentation and sharing of work which may inhibit performers who have the sense of a large, very close audience. For these reasons, it is always important to make a case for the best room available, even if this is only the largest room in the English department suite.

Expectations and signals

Pupils gain confidence from knowing how their risk-taking will be supported by the teacher and the group. Expectations need to be discussed and sometimes negotiated openly, with their purposes being made explicit, although they need not all be introduced to a class new to drama at once. One important expectation is that all pupils in a group will be prepared to work with everyone else. This can usually be achieved with a new class if pupils have plenty of experience of changing partners and groups frequently for several lessons so that mutual trust is established before the expectation is explicitly defined. Another vital expectation is that pupils will respect each other's work when it is shared, both by listening and watching attentively and by offering constructive criticism when appropriate. It is important for teachers to ensure that sharing serves a useful purpose in the development of the whole group's work, so that attentiveness is encouraged, and that their own observations about shared work build from the identification of praiseworthy features. It is rarely useful to share all the work produced in a lesson: this can be repetitive and always counteracts momentum, so another expectation should be that all pupils will get opportunities to share their work, but on a longer time-scale.

A clear set of signals for controlling the lesson and moving the drama on also contributes to the confidence necessary for risk-taking. Signals help the teacher to maintain pupil concentration by allowing rapid movement from one activity to another. This avoids lengthy, disruptive delays in which concentration

is broken while pupils work out that something new is expected of them. A signal for silence is vital: the word ‘freeze’ which means ‘stop immediately and hold whatever position you are now in’ is useful because it gives teachers a number of options for continuing the work. For example, short pieces of new information can be added before all the ‘frozen’ pupils are asked to carry on an improvisation at the point at which it left off. Alternatively, using the technique known as ‘spotlighting’, one group can be asked to carry on its improvisation while the rest of the class is invited to ‘relax’ and observe. ‘Freeze’ is valuable because it is more than a control word: it can be used to introduce pupils to the idea of the ‘freeze frame’, ‘still photograph’ or ‘statue’ which has many applications in drama. These include the identification of key moments in scenes, and the examination of the physical representation of the relationships between characters in a drama.

Drama routines

In general, the human capacity for risk-taking is enhanced when we have a strong sense of security. In drama, routines can make a powerful contribution to the establishment of a sense of security, as well as developing concentration through each pupil’s association of a particular set of repeated actions with drama lessons. We must always remember that the expectations of drama are usually very different from those of the lesson pupils have just come from; drama routines help them to make the adjustment. For example, many teachers like to begin and end drama lessons with pupils sitting in a circle. Circles are useful for the democratic sharing of ideas: every member of the group can see and hear all the others, and everyone is in the front row. A number of warm-up activities and drama games use circles, which means that it is very easy to make transitions from discussion to activity. A circle can also provide a focused acting space. One use of it in the development of pupils’ confidence about sharing work involves devising a flexible drama situation, set perhaps in a public space, which different characters can easily enter and leave. A rule is established that only three members of the class can be inside the circle at any one time, but with this constraint, pupils are allowed to enter or leave the circle at any time.

Group dynamics and the difficulty of the work

Although it is important for pupils to learn to work flexibly with all other members of the group, it is also important for the teacher to recognise that some of the confidence necessary to risk-taking comes from a person’s trust in his or her working partners and audience, and that this will be affected by the difficulty and sensitivity of the work. For some activities it will be appropriate for pupils to work individually, following guidance or instructions from the teacher: for example, pupils who are unused to mime might follow a sequence of actions ‘narrated’ by

the teacher, and concentrate more effectively without the self-consciousness which may be induced by apparently having an audience. Friendship pairs and small groups also provide pupils with security, and it can be a very big developmental step for some pupils to change to working in random groups or to kinds of drama that involve interacting with the whole class, at least for activities which are sustained for any length of time. Similarly, there is a big step for some pupils between, say, showing their pair work to another pair of pupils and being able to present it to the whole class.

Sharing and reflection

Regularly stepping out of a situation in order to evaluate its progress and direction is another means by which human beings can develop the sense of security they need to be able to take risks within that situation. Some of the most valuable techniques for sharing and reflection in drama teaching provide security by generating ideas for the next stage of the development of the work. For example, ‘hotseating’, a technique in which actors are interviewed in role about their characters’ motivation, intentions and relationships, provides a form of reflection on the drama which an actor can use to develop greater subtlety of characterisation.

Task 10.3 will provide you with opportunities to further your knowledge and understanding of drama while on school experience.

Task 10.3 **OBSERVING DRAMA STRATEGIES**

Observe some drama lessons and note how the teacher uses the classroom, resources, expectations, signals, drama routines, pupil groups, sharing and reflection to provide the foundations for risk-taking drama. After a lesson, ask the teacher to discuss with you the reasons behind the strategies you have observed.

The next section of this chapter is concerned with some of the working methods available to drama teachers. Rather than attempting to provide a handbook or index of working methods, it aims to consider some of the issues involved in choosing to use methods which appear to be concerned primarily either with developing drama techniques or with engaging pupils in making meaning through drama. Games, movement and mime exercises are discussed as an example of the former, and improvisation as an example of the latter.

DRAMA GAMES

If risk-taking drama is dependent on security, that security is partly dependent on trusting others. A Year 7 pupil who mimes passing a cup of tea to his or her partner trusts in that partner's acceptance of the dramatic gesture which has been made, and in the concentration which has made possible its recognition. Trust is partly about being able to take the risk of pretence with confidence in the capacity of others to concentrate and accept the pretence for what it is. Concentration depends on sensory alertness and attention, watching what other actors do, and listening to what they say. Acceptance makes the continuation of the drama possible.

Writers on drama games frequently make use of at least part of the argument of the last paragraph, maintaining that games contribute to the development of some of the essential drama skills of looking, listening, trust, attention and concentration. In her book *Drama Guidelines* (1977), Cecily O'Neill points out some other benefits: 'many games provide secure frameworks within which communication can easily be established. They are also a means of releasing tension, giving enjoyment, establishing relationships, and increasing the group's level of self-control.' However, when making use of games there are two very important considerations: the first concerns the appropriateness of the games chosen; the second the relationship between the games and the rest of the drama work.

Clive Barker's book *Theatre Games* (1977) provides a thorough and convincing rationale for the use of games in drama, and includes much useful discussion about the purposes of different games and their influence on the work of a drama group. He stresses the need for the teacher or leader to choose games which match the developmental level of the group. This is important not least because some trust exercises in particular could be very dangerous if attempted by pupils with poor concentration. For example, a number of exercises require pupils to support each other physically or take responsibility for the safety of blindfolded partners. When leading a partner as a school pupil myself, I completely forgot he was blindfolded and walked him into a brick wall, with rather bloody results!

The games which contribute most to learning will often be linked by the teacher to the topic of the drama lesson or scheme of work. One example from my own practice occurred when I made use of a simple cat-and-mouse game to develop some movement ideas for work on the story of *Theseus and the Minotaur* with some Year 7 pupils. In the game, the class forms a grid, and individual pupils join hands to form rows or columns, alternating on the instruction 'change', while one pupil as cat pursues another as mouse through the grid. The game clearly develops listening, watching and concentration skills. Playing it in slow motion and talking about how it works suggested how the class could work on using bodies to represent the Minotaur's labyrinth, and exposed some of the central themes of the story for them: power, fear, frustration, the subconscious, brain against

brawn. You may now wish to plan a drama lesson in which you use games or exercises to introduce a topic in such a way that the games establish, develop or extend learning which is integral to your teaching and learning objectives.

MOVEMENT AND MIME EXERCISES

Movement and mime exercises can help pupils to develop an awareness of the physical resources available to them, and also provide them with a drama vocabulary to describe the quality of particular effects they have observed or are attempting to achieve. Progression can be achieved through the experience of increasingly subtle and complex exercises, but movement work, like games, is enriched by opportunities to make meanings.

Many teachers make use of a technical vocabulary to describe physical positions, which has as its starting point the word ‘freeze’ discussed above. When half a class is ‘frozen’, the others can be invited to describe the physical positions which their classmates have taken up, and the value of some shared terminology soon becomes apparent. A basic vocabulary might describe a physical position using the term ‘level’. In a ‘high-level’ freeze, part of the body will be in a position above head height; in a ‘middle-level’ freeze, the most expressive part of the body will be between standing head height and standing waist height; in a ‘low-level’ freeze, most of the body will be in a position below standing waist height.

If we want to progress from describing physical positions to movements, Bronwen Nicholls demonstrates in *Move* (1974) how pupils can be equipped with an increasingly sophisticated vocabulary. With an inexperienced class, you might begin by defining the pace and quality of movement respectively as ‘fast’ or ‘slow’ and ‘smooth’ or ‘jerky’. This already creates the combinations ‘fast and jerky’, ‘fast and smooth’, ‘slow and jerky’ and ‘slow and smooth’ and opens up the possibility of describing movements along two continuums (Nicholls, 1974, pp. 10, 30). With a more experienced class it is possible to suggest an extended vocabulary for describing quality of movement, such as part of the Laban analysis (see Figure 10.1).

It is possible to devise sequences of activities which explore quality of movement in a manner which is abstracted from any dramatic context, which makes use of pupils’ interest in exploring space and in comparing and contrasting ways of using their bodies to achieve different kinds of dramatic effect. However, many pupils would benefit more from exploring fewer categories of movement in ways which related them to the exploration of a dramatic theme. For example, a gliding movement could be developed in an exercise centred on the experience of weightlessness, as part of the preparation for improvisation work on space voyages. Thus a technical vocabulary for an aspect of drama can be a source of ideas for teaching, even when not all of this language is shared with pupils.

MOVEMENT		
THROUGH SPACE	can be DIRECT	or FLEXIBLE
IN TIME	can be FAST	or SLOW
WITH GRAVITY AWARENESS	can be STRONG/WEIGHTY	or LIGHT
Putting these three elements of movement together gives 8 EFFORT-ACTIONS:		
Direct-slow-weighty		PRESS
Direct-fast-strong		KICK/PUNCH
Flexible-slow-weighty		WRING
Flexible-fast-strong		SLASH
Direct-fast-light		DAB
Flexible-fast-light		FLICK
Direct-slow-light		GLIDE
Flexible-slow-light		FLOAT

■ **Figure 10.1** Qualities of movement

Source: adapted from Laban, 1948

Work on mime can lead to further progression in pupils' use of movement because it extends the range of dramatic gestures that it is possible to make using the body alone. Mime can provide a useful means of developing the physicality of any drama work, especially with pupils whose previous drama experience has focused on the verbal. Pupils with limited experience of movement work will sometimes show this by taking chairs with them and conducting any task they possibly can sitting down. When asked to develop a mime, they may also respond by miming a conversation. You might consider doing some work on mime with a class you observe behaving in this way.

Some books on educational drama argue that mime is limited in its capacity for character development and draws pupils towards atrocious stereotyping, and it is true that the knee-bending policeman is not dead. However, miming social experiences that already have powerful physical dimensions or ritualistic elements, such as home decorating, discos and weddings, can teach pupils to express the relationships between different characters and to develop narrative direction using an entirely physical language.

There is a technical vocabulary for mime which teachers can use, and will teach pupils to help them describe their work. Some key terms are defined by Kay Hamblin in *Mime* (1987), a book which is careful to present exercises in which technical understanding is developed in contexts which make use of imagined situations. Some examples include: ‘snap’, a sudden precise movement with a clear start and finish; ‘neutral’, a balanced position from which movements originate; and ‘mask’, a face which can be ‘snapped into’ from neutral. All these concepts and techniques can also be incorporated into forms of drama in which speech and props are used.

Isolating different aspects of technique in drama can give pupils more control of later work in which they have more freedom and choice, because it gives them a repertoire of techniques to choose from. However, work on technique is likely to be most effective when it makes use of situations in which pupils can begin to make meaning. The next time you take drama, devise a lesson in which you incorporate some work that deliberately focuses on technique and extends pupils’ vocabulary for talking about drama, but which also enables them to use the newly learned technique to make meaning.

IMPROVISATION

In contrast to drama games or movement and mime work, improvisation seems to be much more directly concerned with making meaning. Many drama teachers place improvisation at the heart of their practice for reasons which are closely linked to this. Improvisation is seen as fundamentally democratic, because it involves pupils in developing and using a range of negotiation and co-operation skills. It is also seen as empowering because it allows pupils to focus on the exploration and communication of their own ideas, by freeing them from subjection to the constraints involved in responding to texts or developing particular formal techniques.

However, these freedoms are dependent on the teacher providing strong support for the work. The key tasks of the teacher are: to provide pupils with a structure which supports the processes of negotiation and experimentation through which progress is made; to direct pupils to stimulating topics and ideas for exploration through their drama; to guide the development of the work as drama by alerting pupils to techniques they can make use of, and forms they can adopt and adapt.

When planning improvisation lessons, a key decision the teacher needs to make concerns the extent to which the work will be based on contexts which are familiar to the pupils. Pupils’ own personal, social and cultural experiences are one very important source of ideas, not least because accessing these immediately gives them the role of experts and considerable control over the

direction and outcome of the work. There are many methods whereby teachers may help pupils to access these experiences, including discussion and writing tasks which stimulate memory, as well as through work which is more directly dramatic in character, such as bringing to life a real or imaginary photograph. Drama will nearly always require pupils to interpret even their most familiar experience in new ways, because the act of dramatisation will make them focus on the experience of characters other than themselves. However, pupils can be challenged to build the unfamiliar out of the familiar in numerous other ways. For example, known fictional characters may be placed in new situations, or drama may explore gaps in texts to account for what happens between two appearances of a character in a play. A further step is to create drama from situations which make few references to what pupils already know, using historical events, situations from different cultures or pure fantasy. The further the work moves in this direction the more the teacher will have to do to provide contextualising information or some resources in which pupils can find it.

A second responsibility of the teacher is to provide guidance on the shaping of the drama. Such guidance may include some specific work on matters of technique which are important in all dramatic forms, for example: effective beginnings and endings; establishing the motivation for movement which takes place in the drama and communicating its meaning to an audience; making entrances and exits dramatically effective. It may also include work on the many dramatic forms and conventions pupils can adopt other than soap opera realism. For example, pupils working on comic plays could be introduced to some of the conventions of Shakespearean comedy, such as overhearings, disguise, confusions of identity, misplaced letters and malapropisms.

It will sometimes be more appropriate to focus work on character development rather than on dramatic structure. Security and confidence in character building can be supported by the use of role-play exercises which establish attributes, qualities or habits in structured contexts. For example, in improvised interviews pupils can experiment with the need for a character to speak and behave in a manner which is appropriate to the situation and yet 'in character'. The discoveries which are made can be fed into work which places the character in less structured situations. Another method of developing character is based on work on 'stock characters'. These may be contemporary stereotypes, which are often introduced by classes to their drama lessons, but there is value in exploring the stock characters of other historical periods and theatre styles such as Restoration comedy, and *commedia dell'arte*. When the typical behaviour of the stock characters has been explored by pupils, character can be enriched by the addition of information which undermines stereotyping: for example, the pupil working on the role of an aggressively dressing teenager is told the character spends his weekends looking after his grandmother. Work on movement of the kind described above can be used to help pupils make choices about the physical presence

of characters. Similarly, the power of props and clothing in helping to establish characters physically should not be overlooked: these items are sometimes only added to enhance performance, and may well fail to do so if actors have not become accustomed to working with them.

Spontaneous and prepared improvisation

Many teachers include opportunities for pupils to engage in both spontaneous and prepared improvisation work at different times in the course of a sequence of lessons. It is important to be clear about the opportunities and limitations of each method in relation to the development of the drama work of a class.

In some definitions of spontaneous improvisation, only work in which the teacher calls for an immediate response to a stimulus is included. However, other practitioners would extend the definition to include group work with limited preparation time. This would be a few minutes to establish some ideas about the location, characters who will be needed and the order in which they will arrive, so that the drama can establish itself without too many people trying to define its direction at once.

In all cases, spontaneous improvisation work is concerned with the processes of interaction achieved by members of the group. In particular, pupils need to learn ‘acceptance skills’, namely willingness to perceive and respond appropriately and creatively to the ideas of others. This willingness contributes to the seeking of ‘slow solutions’, the ability to continue dramatic situations long enough to explore the ideas and feelings they contain, and often, also, long enough to avoid heightening confrontation in the drama without adequate preparation. Good spontaneous improvisation experiences that make use of these skills will encourage pupils to explore their ideas for prepared improvisation by acting them out, rather than through discussion.

Prepared improvisation challenges participants to develop their understanding of the situation the drama is concerned with by giving it dramatic form and structure. This involves them in making use of their imagination, their understanding of dramatic shape, and in working collectively to develop character, perhaps using some of the methods indicated above, as well as discussion, research and spontaneous improvisation. Very often success is dependent on the teacher providing an appropriate balance of choice and constraint in relation to both form and content: pupils can be overwhelmed by excessive choice and frustrated by too closely defined tasks. Prepared improvisation work can be extended to incorporate the development and appropriate use of presentation skills, which will need initially to be defined for pupils. Effective communication with the audience, by means ranging from audible speech to appropriate costumes and set for a rehearsed improvised play, should be gradually developed, and represented in the assessment criteria for the work at a corresponding rate.

Opportunities for discussion and reflection need to be built into the development of the work. Group members need to feel strong commitment to the work, not least because there is often a period of difficulty between the establishment of a group's perception of the dramatic potential of an idea they are working on and the emergence of confidence about its realisation. Pupils will sometimes press to start on a new idea when they reach a difficulty which blocks the development of the work. The teacher's job is often to suggest techniques and methods, such as some of those for exploring structure or character described above, to help move the drama on, if there appears to be a shortage of ideas. If groups have too many different ideas, and are unable to make decisions for this reason, it can be helpful to provide them with a sequence of limited tasks which will allow a number of options to be attempted before a decision is made. Since work on prepared improvisation often spreads over a number of lessons, teachers need to be prepared to help groups to continue their work when members are absent, by identifying ways of moving forward which the group sees as appropriate.

This section of the chapter has suggested that just as games, movement and other work that obviously focuses on technique should be adapted into meaning-making activities, so meaning-making activities such as improvisation need the support of some explicit work developing both pupils' repertoire of dramatic technique and their collaborative working skills.

To further develop your knowledge of drama, do Task 10.4.

Task 10.4 **RESEARCHING DRAMA METHODS**

Research a range of drama teaching methods in the books listed in Further Reading. Consider how much emphasis there is on developing technique and the making of meaning in the methods you read about. Design and teach some lessons in which you offer pupils an appropriate sequence of work combining the development of technique and opportunities to use drama to make meaning. Evaluate the lessons after teaching them and discuss your evaluation with your mentor.

WORKING WITH TEXTS

It is important to approach work on drama texts with the understanding that playwrights expect their work to be interpreted by a group of actors in a production. Most play scripts concentrate on the words which are to be spoken, but it is understood that actors will supply the movement, gesture and intonation which will communicate an interpretation of the script. Actors develop this interpretation through rehearsal methods. When working with plays in school, it follows that it

is very beneficial for pupils to explore texts in ways similar to those used by actors. Although there are clearly other ways of working productively with play texts, experiences that reinforce pupils' perception of them as drama are essential. GCSE English Literature examinations increasingly ask questions which reflect an expectation that plays will be studied in this way.

Exploring character

Many actors work by trying to develop a coherent (or incoherent and paradoxical) characterisation from the fragmentary information presented in a drama text. This involves asking questions about what happens to the character during off-stage periods, and sometimes in extending this way of thinking by considering everything that has happened before the character first appears on stage. This work requires an actor to make use of clues about characters in the text, including its margins and omissions, and to develop his or her thinking about these clues by making reference to research, his or her own life experience, and other resources. This thinking is brought to bear on the improvisation of events such as those which are only referred to in the text, or which will enable the actors to explore relationships which are only briefly represented in it. It can also be useful to make use of techniques which help an actor to see a character objectively or through the eyes of other characters in the drama, for example, by exchanging roles temporarily, or describing the character's thoughts, feelings and motivation at particular points in the action in the third person. These activities, which develop forms of empathetic and analytical understanding of character, are related respectively to the dramatic theories of Stanislavski and Brecht, and are as useful in preparing pupils to write empathetic and analytical essays as they are in rehearsing a stage performance.

Exploring contexts

It is useful to research the societies and cultures in which a play is set. This research may involve referring to historical and sociological texts, but drama methods may be used to make the full significance of the information which is discovered clear. Improvisation can explore the daily lives of the characters in a play which is being studied, outside of the situation with which it is primarily concerned, or, in other words, it can establish what the 'normality' is from which the events in the play dramatically deviate. A closer focus can be established by working on off-stage events, both those which are reported in the text and those which are implied, by, for example, the opening lines of scenes which show that the text joins conversations and events after they have begun. Improvisation work exploring these events can explore questions about the reliability of the reporters who describe events, and what the dramatist has found is most important to represent.

Exploring the languages of drama

One way of making connections between the idea of drama as a specialised kind of language study and the idea of drama as a performance art is to search the verbal language of a text for ideas and images which can be translated into the language of theatrical performance. For example, the imagery of clothing and blood in *Macbeth* can be re-presented through design ideas for set, costume and lighting. Rehearsal methods and the process of putting on a production of a play or part of a play may be the best way of exploring such relationships between text and performance, but there are many aspects of this process which can be isolated in classroom work, including the design and preparation of posters and programmes, producing designs for set, costumes or lighting, producing the director's staging notes, finding or producing music and sound effects for particular scenes, tape-recording readings of scenes, creating tableaux, working on choric readings of soliloquies, or improvising key situations from the play having transferred them to different contexts.

Now look at Task 10.5.

Task 10.5 **DIRECTOR'S NOTES**

Working either individually on paper or using rehearsal methods in a group, produce director's notes on a scene from a play that you plan to teach in school. Cover as many aspects of production as you can, including instructions for the actors, costume and lighting notes. Use your notes as a source of ideas for the lesson or sequence of lessons in which you teach the scene. Evaluate their use.

WORKING METHODS IN DRAMA TEACHING

Drama teachers can choose the methods and combinations of methods they use from a wide range of possibilities. If you watch a number of different drama teachers you will see how the repertoire of methods they use contributes to their personal teaching style. There is only scope in this chapter to consider two of the many areas where choice is available: methods of introducing the drama, and methods of supporting the development of the drama.

Story-telling and the provision of focusing material are two methods which may be used to provide an initial stimulus for drama which can give pupils varying degrees of control and responsibility for the development of the work. For example, very controlled individual work can be achieved if the teacher tells a story which pupils 'follow' through solo mime. Alternatively, the teacher can pass

control gradually to groups of pupils by telling them part of a story, allowing them to improvise the next stage and report what happened to the whole class. The discussion may be used to generate ideas for the further development of the work. Providing focusing material is one strategy for giving some narrative guidance while allowing pupils to construct their own story. For example, a map of a journey to an interesting destination such as a treasure island could be 'found' in the classroom along with a manual describing the crew needed to sail the *Hispaniola*. This method could stimulate the development of a whole-class improvisation.

If we consider how the teacher might support the development of an improvisation of this kind, again a range of methods is available. One method would be to start by supporting groups of characters in developing their sense of what their role in the drama will be. For example, groups of ships' officers, crew and passengers would work separately on matters such as their reasons for being on the voyage, their living conditions, and their interactions with members of other groups. Discussion, writing, drawing, items of clothing, pictures and/or research information from books and other stimuli could be used to help each group develop its idea of itself. The role of the teacher, once the improvisation began, would be that of an observer who is able to steer the drama from the outside, by occasionally stopping it and holding discussions.

It would be possible for this role to be disguised as that of the ship's chronicler, who needs to find out information for his or her reports. This method of involving the teacher in the drama is known as 'teacher-in-role'. It would be possible to develop the same kind of improvisation entirely by using the 'teacher-in-role' method, if, for example, the teacher took the role of ship's captain and explained what the rules of the ship are for officers, crew and passengers rather than allowing groups to work this out by the method described above. This role would also make it easy for the teacher to intervene by, for example, calling for 'all hands on deck' when the drama needed a steer. When pupils are used to 'teacher-in-role' methods of working, it is possible for the teacher to take less powerful roles and so give the pupils more autonomy. The role of information provider, in this case of ship's navigator, for example, would allow the teacher to give the drama some structure without appearing to make decisions. The role of an apparently powerless person such as a very sick passenger could also be used with an experienced class, because the pupils would recognise that they were required to make decisions which would affect this character's situation.

All these variations of the development of the work give pupils different degrees of control and are related to different expectations of them. It is important for the rules of different working methods to be made explicit to pupils when they are introduced, so that the number of drama 'genres' in which they can work confidently is gradually extended. When using a drama method which is unfamiliar, it will often take time for the whole class to become committed to the work, and some pupils may be very slow to become involved. Some pupils may challenge the drama. The teacher's awareness of this will affect such things as the number

of times the work is interrupted for the purposes of discussion and the provision of additional stimuli and ideas. It is also helpful if the teacher is prepared to accept and put to positive use remarks and contributions which do not take the drama seriously. This sense of commitment and seriousness helps to give whole-class work momentum in the early stages. It may involve the acceptance of ideas from pupils which take the work in unexpected directions, or which are based on a misunderstanding of factual matters which needs to be corrected later.

Of course, it is possible for whole-class work to combine the strategies described here, and to link them with others. This flexibility allows a teacher working with an experienced class to focus on particular aspects of a story in detail, and to represent others more economically: for example, a series of group photographs could represent a long sea journey where the drama is concerned primarily with events on arrival at a destination, such as discovering the treasure.

STRUCTURING DRAMA LESSONS

When beginning to plan drama lessons, you may find it helpful to adopt the following outline structure:

- 1 Teacher-centred activity with the whole class working together as individuals
Reflection/discussion
- 2 A series of activities in pairs (activities make increasing demands)
Reflection/discussion
- 3 A series of activities in small groups (activities make increasing demands)
Reflection/discussion
- 4 An activity with the whole class/large groups working together
Reflection/discussion.

This sequence could take place in a double lesson, but it may take months to progress from stage 1 to stage 4 with some classes. Of course, some lessons will omit some of the stages suggested here, and, as your confidence and skills develop, you are likely to want to try other approaches.

Examples

- 1 *Teacher-centred activity with whole class working together or as individuals:* teacher in role introduces topic of drama; teacher organises drama games related to topic; teacher tells a story or uses artifact as stimulus (e.g. photographs, music, costume, document); teacher leads individual mime or acting sequence; teacher leads improvisation work in circle.

- 2 *A series of activities in pairs (activities make increasing demands):* students work with friends, teacher supplies detailed ideas, closed familiar situations and roles *at first*, improvisation work preceded by lengthy discussion, or, for example, the use of a piece of drama text or video.
- 3 *A series of activities in small groups (activities make increasing demands):* for example, students work in random mixed groups, teacher supplies limited stimulus; open, unfamiliar situations and roles *later*.
- 4 *An activity with whole class/large groups working together:* teacher in role (later a supportive rather than dominant role) establishes situation and provides structure for groups to see the need for interaction with other groups in the drama.
- 5 *Reflection/discussion stages:* teacher/pupils interview others in role (hot-seating); after sharing or spotlighting of work of several groups with same task, pupils discuss what it felt like to play certain roles; pupils keep journal of drama experiences or write letters following up improvised events.

SUMMARY AND KEY POINTS

Many drama activities may be interpreted so that emphasis is placed either on their function in developing language or on the possibilities of drama as an art form. The programme of study for drama in *The National Curriculum for England: English* (QCA, 2007b) challenges teachers to teach drama in a way which addresses its own discrete learning objectives. 'Integrated practice' can bring English and drama learning objectives into alignment by focusing on the opportunities for making, presenting and responding which are common to both. Within your placement school and in your future department, you should develop a clear understanding of the rationale which underpins the use of drama. Similarly, you should develop a realistic sense of the constraints and possibilities for drama work within the particular context in which you are working. In order to enable your pupils to develop their creativity, imagination and language skills in either spoken or written form, you should look for opportunities to include drama as part of your teaching.

FURTHER READING

Fleming, M. (2003) *Starting Drama Teaching*, London: David Fulton.

A useful study of the key considerations for practice with sections on approaches to text, performance, and assessment which make it a useful complement to the Neelands books listed below.

Neelands, J. (2004) *Beginning Drama 11–14*, London: David Fulton.

A short introduction which uses a succinct discussion of key drama concepts to inform an approach to practice which is very effectively illustrated with examples of units of work and a useful glossary of drama conventions.

Neelands, J., Dobson, W. and Brown, E. (2008) *Advanced Drama and Theatre Studies*, London: Hodder Education.

For those interested in teaching drama at a higher level, an introduction offering principled teaching and learning approaches which will enable teachers to help pupils meet the demands of current examinations.



APPROACHING SHAKESPEARE

John Yandell and
Anton Franks

Shakespeare is above all writers, at least above all modern writers, the poet of nature: the poet that holds up to his readers a faithful mirror of manners and of life.

Samuel Johnson, 1765, p. 11

A Shakespeare play is a dramatic poem. It uses action, gesture, formal grouping and symbols, and it relies upon the general conventions governing Elizabethan plays. But, we cannot too often remind ourselves, its end is to communicate a rich and controlled experience by means of words.

L. C. Knights 1933, pp. 7–8

Shakespeare is not a fixed entity but a concept produced in specific political conditions, a powerful cultural token, a site of struggle and change.

Alan Sinfield, in Dollimore and Sinfield, 1985, p. 188

The plays of Shakespeare and the King James Bible established the English language as the greatest glory of Western civilization.

Kenneth Baker, 1988, p. 165

‘What is my nation?’ What if Shakespeare asked that question now? I would reply that his has been many nations and can potentially be every nation, and that is why he matters more than any other writer there has ever been.

Jonathan Bate, 1997, p. 221

INTRODUCTION

Shakespeare represents both the most constrained and the most open aspect of the secondary English curriculum. The only author whose works have been a compulsory element in every version of the English National Curriculum – and hence whose works feature in public examinations from the Key Stage (KS)3 Standard Assessment Tests (SATs) through GCSE to AS and A2 English Literature – Shakespeare is the fixed point of a shifting assessment regime. Constrained, too, in that there are canons within canons: this is most emphatically so at Key Stage 3, when the Qualifications and Curriculum Authority (QCA) prescribes the plays that were to be studied for the SATs, but even in the later years of secondary schooling, there is an inner circle of tried and tested old favourites (*Macbeth*, *Romeo and Juliet* and so on), while few venture out into the unfamiliar territory of, say, *Titus Andronicus*, *Pericles* or *King John*.

But there is also an unparalleled freedom. After all, what does it mean to study Shakespeare? What is the object of study? The texts themselves are products of editorial choice. In the past three decades, there has been an increasing emphasis on the inevitable instability of the Shakespearean text: there is no definitive Shakespeare. Allied to this has been a trend towards regarding the published plays as mere scripts, gesturing at the possibility of realisation in performance. Now, once again, ‘The play’s the thing’. Every performance, every new viewing of an old performance, creates a fresh reading. This is as true in the classroom as it is in the theatre: pupils do not simply read Shakespeare, they remake Shakespeare with every new reading.

OBJECTIVES

By the end of this chapter, you should have:

- considered what pupils bring to the experience of Shakespeare in the classroom
- explored a range of strategies for teaching Shakespeare
- considered the place and role of Shakespeare in the curriculum and in society
- more knowledge of the resources available to you and to your pupils.

Before reading further, do Task 11.1 (see next page).

Task 11.1 VERSIONS AND VISIONS OF SHAKESPEARE

Think back to your first experience of Shakespeare in the classroom.

- What was it like?
- Was it a positive experience? If so, why? If not, why not?

Think back to your first experience of a performance of a Shakespeare play – on stage or screen.

- Was it a positive experience? If so, why? If not, why not?

Look back at the five quotations that preface this chapter.

- What does Shakespeare mean to each of these five writers?

Explain why you agree or disagree with each of them – and what would you want to add?

Now think about the pupils you will be teaching.

- Why should they study Shakespeare?

(You might want to produce a list of different possible answers, then decide on your own priorities.)

- What experience of Shakespeare do you want them to have?
- What should they get out of this experience?

STARTING POINTS – KNOWLEDGE, ATTITUDES AND OBSTACLES

Your pupils will know things about Shakespeare – and this knowledge will be derived from hugely disparate sources. Streets and pubs bear his name, while motorway signs proclaim the message ‘Welcome to Warwickshire: Shakespeare’s County’. There’s an episode of *The Simpsons* devoted to *Hamlet* – a play which also figures largely in *Star Trek VI* (and which has even been published in the original Klingon – see Nicholas and Strader, 2000; Lanier, 2002). Shakespearean characters, lines and scenes are the stuff that adverts are made on – knowing nods in the direction of elite culture that assure the quality of a product while flattering the consumers’ sense of their own knowledgeable ability. There is a better than even chance that your pupils will be able to recite, in a flamboyantly lovelorn manner, ‘Romeo, Romeo, wherefore art thou Romeo?’ (and an equally strong chance that they will assume that ‘wherefore’ means the same as ‘where’). The first move for you to make, then, is to find out what your pupils already know – so ask them!

Your pupils will also have a wide variety of conflicting and contradictory attitudes to Shakespeare. Many welcome the challenge of Shakespeare because difficulty functions as a marker of their own maturity: Shakespeare means grown-up texts for grown-up readers. And you also will have an influence on how your pupils feel about approaching Shakespeare for the first time in the classroom: your confidence and enthusiasm will be infectious. It is very likely, however, that an element of fear will also be present. Ask a random selection of secondary pupils what makes Shakespeare hard and you will be guaranteed one answer: the language. So what will you do about this?

Most of the words are in common usage now. One way of demonstrating this to your pupils is to take a passage from the play you are working on and ask them to count the number of unfamiliar words: it will be a small percentage of the total (and this percentage will fall further once your pupils understand that ‘thou’ means ‘you’ and ‘hath’ is another form of ‘has’). Slightly trickier are the ‘false friends’ – those words that meant something different to a sixteenth-century audience than they do today. Sometimes, dwelling on these words can be productive, a way of unpicking important strands of meaning. When Tybalt says, ‘Romeo, the love I bear thee can afford/No better term than this – thou art a villain,’ it matters that the word ‘villain’ is a grave insult – one that derives its force from the rigidly hierarchical class society of Verona (and thus needs to be disentangled from the use of the word in representations of small-time criminality in television police series such as *The Bill*).

In fact, difficulty lies not so much in vocabulary as in grammar and prosody – the organisation and rhythm of the language. As Al Pacino says in *Looking for Richard* (1996), ‘it’s hard to get hold of it until your ear gets tuned. You have to tune up’. The best answer to the problem of Shakespearean language lies in performance – not in translation activities or long lectures about the complexities of the iambic pentameter. So it helps to listen to Shakespeare being spoken well. If you are going to read, put the time into rehearsal – and turn your reading into a performance. If your pupils are keen to read aloud – and many of them will be – one of the things you should notice is that they quickly become better at it. With practice, they will begin to adjust to the rhythm of the verse, and the verse helps them with phrasing and emphasis. (For actors, one of the benefits of the iambic pentameter over prose is that it makes learning the lines easier. This same quality makes it easier for your pupils to read Shakespearean verse well – the trickiest parts are often the lines of prose.)

What matters most is not the meaning of individual words but the sense of the whole play – the sense that your pupils, with your assistance, will make of it. A good starting point, then, is one that quickly gives your pupils access to the whole play and ownership over small parts of it. Close analysis becomes much easier when pupils already have a sense of the bigger picture. Unfamiliar language is easier to cope with if you know what’s going on. It is absolutely vital that your pupils grasp the situation. They need to know who is doing what to whom, and it

is really helpful if they have a sense of physical, social and emotional context. For example, if you are going to read *Othello* or *The Merchant of Venice*, you will want to give your pupils a sense of the kind of place that Venice – the Venice of the play – is. What kind of world are these events happening in? What kind of people might we find in such a place?

Now consider Shakespearean openings in Task 11.2.

Task 11.2 **OPENINGS**

Remind yourself of the opening scene of *Macbeth*, *Romeo and Juliet* and *The Tempest* and how each functions to create a set of expectations in the audience.

- How would you set the scene for each of these plays?
- What information would your pupils need?

A single speech

The very beginning, however, is not always the best place to start. There are real advantages to an approach that first zooms in on a single speech. This might be Lady Macbeth's soliloquy when she has just received Macbeth's letter (Act 1, Scene 3), Juliet's balcony speech (Act 2, Scene 2), Friar Francis's cunning plan (*Much Ado*, Act 4, Scene 1) or Shylock's 'He hath disgraced me . . . and what's his reason?' (*Merchant*, Act 3, Scene 1). An exploration of any of these speeches enables your pupils to get to the heart of the play very quickly: it opens the play up to pupils' questions, speculations, hypotheses – in other words, it gets them involved.

There are many different ways that you can approach this first speech. You may want to read it to your pupils, so that they can begin to gain a sense of the rhythm, begin to 'tune in' to the text. Table 11.1 offers one model of how you might begin to explore your chosen speech with your pupils.

The activities outlined in Table 11.1 enable pupils to gain ownership over the text, starting at the smallest, most accessible level with their choice of a single word. Simultaneously, these activities emphasise that the text is to be performed: the pointing exercise does this by drawing attention, physically, to the presence of an audience at whom the word is to be addressed; it also manages to suggest something of the reciprocity of performance.

If you have access to an Interactive White Board (or a computer and data projector), there is a very powerful, easy-to-use piece of software that can enable a different approach to your chosen speech. Figure 11.1 indicates how, using *Developing Tray*, Shylock's speech might be presented to the pupils (see also Yandell, 1997).

In this example, the text is displayed to the pupils with the ten most frequently occurring letters ‘hidden’: each equals sign (=) announces the presence of a hidden letter. When the pupils’ predictions are checked, letters which coincide with the original text are preserved; where the prediction is at variance with the original, it is deleted. The program also allows for selected words or phrases to be ‘hidden’ more deeply. The letters of these words are represented by asterisks; when the prediction is checked, these letters will only be revealed if the entire word coincides with the original. (One word has been masked – and therefore draws attention to – the word ‘Jew’.)

As you can see, pupils are presented with a version of the text so radically incomplete that the wildest speculations – readings – are invited. What happens is that a number of different texts are created, in the process of which the readers move closer to the original. The analogy with photography – the text as image, gradually gaining definition as it emerges from the developing tray – from which the software derives its title encourages its users to acknowledge the non-linearity of the reading process: the collaborative reading of texts through *Developing Tray* involves an unpredictable mixture of sustained, more or less linear predictions – of words, phrases, lines, sentences or even of whole paragraphs or verses – together with rapid jumps around the screen.

Used well, *Developing Tray* is a wonderful way of inviting students to speculate about the text, to develop hypotheses about it that will, in the most unpredictable ways, inform and deepen their reading of the whole play. The key is to encourage large-scale guesses – ones that engage with the organisation and possible contexts of the text – and to steer pupils away from approaches that might reduce the activity to a glorified version of ‘Hangman’. Of course, it is possible (though more labour-intensive for you) to create a similarly incomplete version of a speech using any word processing software. (The DVD ROM of the *Developing Tray* software is available at <http://www.2simple.com/devtray/>).

The play in ten lines

From a single speech, you might want to move out to an activity that is intended to give your pupils some sense of the play as a whole. What follows is adapted from the *Shakespeare in Schools Project* (see Gibson, 1998). Choose ten quotes – the shorter the better – that tell the whole story. Divide the class into ten groups, allocating one quote to each group. Each group has a few minutes to explore their line, devising a performance of it that must end in a tableau or freeze-frame. The ten groups then perform their lines in sequence.

This approach works particularly well with histories and tragedies (see Figure 11.2 for an example from *Richard III*), where the strong, linear plot and the focus on one or two central characters lend themselves more readily to retelling in such condensed form; the often more diffuse social worlds of the comedies make it very challenging to select a mere ten lines whereby the story can be told.

1 Act 1, scene 1

RICHARD Simple, plain Clarence! I do love thee so,
 That I will shortly send thy soul to heaven.

2 Act 1, scene 2

RICHARD Why dost thou spit at me?
LADY ANNE Would it were mortal poison, for thy sake!

3 Act 1, scene 3

MARGARET Poor painted queen, vain flourish of my fortune,
 Why strew'st thou sugar on that bottled spider
 Whose deadly web ensnareth thee about?

4 Act 1, scene 3

RICHARD Your eyes drop millstones when fools' eyes drop tears

5 Act 2, scene 2

DUCHESS OF YORK Oh, that deceit should steal such gentle shapes,
 And with a virtuous vizard hide deep vice!

6 Act 3, scene 1

RICHARD So wise so young, they say, do never
 live long.

7 Act 3, scene 4

RICHARD Thou art a traitor:
 Off with his head! Now, by Saint Paul
 I swear,
 I will not dine until I see the same.

8 Act 4, scene 2

RICHARD Shall I be plain? I wish the bastards dead.

9 Act 4, scene 4

QUEEN MARGARET So, now prosperity begins to mellow
 And drop into the rotten mouth of death.

10 Act 5, scene 4

RICHARD A horse, a horse, my kingdom for a horse!

■ **Figure 11.2** *Richard III* in ten lines

HISTORICAL CONTEXTS

When reading Shakespeare with your pupils, you will want to give them a sense of the contexts in which the plays were produced. There is both a sound educational reason for this approach – it will help them to make sense of the play they are reading – and, often, an instrumental reason: both at General Certificate of Secondary Education (GCSE) and at Advanced (A) level, one of the objectives covered in assessing pupils' understanding of Shakespeare is an awareness of social and historical context. The danger with such methodology is that it can encourage oversimplifications of a kind that distort both the context and the text: or, in other words, crass history *and* crass reading. Take, for example, Ulysses' speech in *Troilus and Cressida*:

The heavens themselves, the planets and this centre
 Observe degree, priority and place,
 Insisture, course, proportion, season, form,
 Office and custom, in all line of order;
 And therefore is the glorious planet Sol
 In noble eminence enthroned and sphered
 Amidst the other; whose medicinable eye
 Corrects the ill aspects of planets evil,
 And posts, like the commandment of a king,
 Sans cheque to good and bad: but when the planets
 In evil mixture to disorder wander,
 What plagues and what portents! what mutiny!
 What raging of the sea! shaking of earth!
 Commotion in the winds! frights, changes, horrors,
 Divert and crack, rend and deracinate
 The unity and married calm of states
 Quite from their fixure! O, when degree is shaken,
 Which is the ladder to all high designs,
 Then enterprise is sick! How could communities,
 Degrees in schools and brotherhoods in cities,
 Peaceful commerce from dividable shores,
 The primogenitive and due of birth,
 Prerogative of age, crowns, sceptres, laurels,
 But by degree, stand in authentic place?
 Take but degree away, untune that string,
 And, hark, what discord follows!

(*Troilus and Cressida*, 1.3)

In Tillyard's hugely influential *Elizabethan World Picture* (1943), Ulysses' words are taken to represent the consensus in early modern England – an unshakeable confidence in order, in hierarchy, with every part of creation both in and knowing its place. What this interpretation ignores is the fact that Ulysses is a character in a play – and a pretty slippery, unreliable character at that – who is speaking in order to achieve very specific, local objectives. He is trying to win a debate, not reminding the audience of a set of shared beliefs. To extrapolate from this speech to statements about what Shakespeare believed – let alone what everyone in early modern England believed – is unwarranted. What we know is that the late sixteenth and early seventeenth centuries were times of intense intellectual debate. One of Shakespeare's contemporaries, Christopher Marlowe, is alleged to have made a series of heretical and blasphemous statements:

That the first beginning of Religion was only to keep men in awe.

[. . .]

That St John the Evangelist was bedfellow to Christ and leaned always in his bosome, that he vsed him as the sinners of Sodoma.

(Steane, 1964, pp. 363–364).

We know about this because Marlowe was overheard by a government informer, Richard Baines, who recorded what was said and passed the information on to his superiors. But what does the 'Baines Note' tell us? That everyone in London in the 1590s was an atheist? Or that people in bars sometimes say things they do not mean? Or that secret agents have active imaginations? The real point about the 'Baines Note', I think – and why it is a useful corrective to Ulysses' speech – is that it indicates something of the breadth of possible views and beliefs in the society within which Shakespeare lived and worked.

What the plays tell us about the context in which they were produced is never straightforward, partly because they are plays. Can we read off from *The Taming of the Shrew* a set of unquestioned and unquestioning patriarchal assumptions, or does the play have fun with – and even problematise – the question of gender relations? What, more generally, is one to make of the fluidity of gender roles in Shakespearean comedy – or of the fact that all female roles were played by boys? Was this merely a convention, or, as the theatres' most vehement detractors argued, outrageously transgressive of the moral order? And is *The Merchant of Venice* evidence that Shakespeare was anti-Semitic, or does it lay bare the vicious anti-Semitism of the Venetian society represented in the play? Is the character of Othello a set of racist stereotypes or does *Othello* represent the experience of racism? Is *The Tempest* a monument to imperialism, in which Caliban's subhuman status provides justification for the enslavement of any and all non-European peoples, or does the play dramatise the conflict between coloniser and colonised

in ways that are more troubling, more open-ended? The problem with all of these questions is that the binary oppositions they provide are too neat, too abstract: the answer is not necessarily one or the other. But – and this is the really important point – these questions are worth exploring with your pupils.

THE TEXT: PLAYWRIGHT, COMPANY AND THE CONDITIONS OF PRODUCTION

Lurking behind these questions is the vexed issue of authorial intention. We tend to assume that reading Shakespeare is about finding out what Shakespeare intended – what he meant. But is this either helpful or true?

Language – all language, in all contexts – is multi-accented. The words we speak are not our own, to the extent that they are already infused with other speakers' meanings (Volosinov, 1986, Bakhtin, 1981). If, then, we can never speak or write in our own words, the relationship between our intentions and our words is already somewhat fraught. To this difficulty must be added that of our addressee or audience, who will have already encountered in other contexts the words that we use, and who will, to some extent, make their own sense of the words that we speak.

In the case of scripted dramatic performance (Shakespeare, for example), the multi-accentual nature of utterance is much more complex. Words written by one person (the dramatist) are spoken by another (the actor) who is in role as another person (the character), usually to another person or group (other actors in role as other characters) but with an awareness of – and indeed for the benefit of – another group of people entirely (the audience). In most performance media, though, the script is realised in embodied action. So meaning is made multimodally: how the actors speak the lines (something that interested Shakespeare, as far as we can tell from Hamlet's advice to the players) but also where they stand, how they move, their use of gaze and gesture, and the clothes they wear all contribute to the meaning.

All of this matters in the classroom. If you want your pupils to understand what is happening in a play – if you want their reading of it to be meaningful – these are good reasons for getting them out of their seats, using the resources of their bodies and of the physical space of the classroom to enact the scene that they are reading. If you can add a prop or two – rulers for swords, a cardboard crown, a piece of cloth for a cloak – you will enrich the quality of your pupils' imaginative engagement with the text. And you might want some of your pupils to take on the role of director, suggesting different ways in which their peers might interpret the lines. (See also Chapter 10 'Drama'.)

Many modern dramatists – Shaw, Miller, Beckett, for example – prescribe in copious detail *how* a play should be performed. It is legitimate, therefore, to

say that their intentions can be read off from the (published) script. With Shakespeare, though, the relationship between script and performance is a massively different one – not just because stage directions are few and far between but because Shakespeare worked as a playwright in an entirely different theatrical context, a context in which, to be blunt, his intentions were really not very important, in that authority (authorship, as it were) did not lie with the writer:

the creation of a play was a collaborative process, with the author by no means at the center of the collaboration. The company commissioned the play, usually stipulated the subject, often provided the plot, often parceled it out, scene by scene, to several playwrights. The text was thus produced as a working model, which the company then revised as seemed appropriate. The author had little or no say in these revisions: the text belonged to the company, and the authority represented by the text – I am talking now about the *performing* text – is that of the company, the owners, not that of the playwright, the author. This means that if it is a performing text we are dealing with, it is a mistake to think that in our editorial work what we are doing is getting back to an author’s original manuscript: the very notion of ‘the author’s original manuscript’ is in such cases a figment.

(Orgel, 1991, pp. 83–84)

These twin emphases, on the text as the product of collaboration and on the primacy not of authorial intention but of performance, have in the past thirty years produced a radical shift in editorial practice. Where once the assumption had been that the editor’s task was to produce a version of the text that was as close as possible to Shakespeare’s original words, now the orientation is much more towards arriving at a version that reflects the text as it developed in production (Gurr, 2004). In some cases – *Hamlet*, *King Lear* and *Henry V*, for instance – this has led to the publication of radically different (and generally much shorter) versions of the play. And this also entails a reframing of Shakespeare: no longer the poet who, as Ben Jonson claimed, ‘never blotted out line,’ but the working playwright and sharer in The King’s Men, whose words were shaped and cut to meet the needs of a busy theatre.

And then, of course, there are the practical problems that confront an editor. Take, for instance, the question of the names of the characters. Should the protagonist of *Richard III* appear as ‘Gloucester’ or ‘Richard’? Both titles are used in early printed versions of the play. Or what about spelling? When Hamlet says ‘Oh that this too too solid flesh, would melt . . .’ (1.2), the spelling of ‘solid’ follows that of the First Folio (1623). But in the Second Quarto edition of *Hamlet* (1605), the line appears as ‘O that this too too sallied flesh would melt . . .’. Should it be ‘solid’ or ‘sallied’? Or are both meanings present?

At this point, undertake Task 11.3 (see next page).

Task 11.3 COMPARING EDITIONS

There are many different editions of Shakespeare available. Some, designed with school pupils in mind, are particularly suitable for use with KS3 and KS4. The Cambridge and Oxford School Shakespeares are very widely used.

Each edition involves a complex set of choices, assumptions and orientations. Compare different editions of the same play.

- How is the text displayed?
- What use is made of images, and what kinds of image are used?
- What assumptions are made about what might prove difficult?
- What classroom activities are envisaged or encouraged?
- How much acknowledgement is given to different interpretations?
- What kind of reader is assumed (constructed) by the edition?

Look at the first published versions of Shakespeare at the British Library website – <http://www.bl.uk/treasures/shakespeare/homepage.html>.

- How are these editions different from the ones that you find in school?
- Talk to teachers in your placement school about the edition they use.
- What do they like/dislike about it?
- Which edition would you choose, and why?

AUTHENTICITY AND INTERPRETATION: PRODUCTION HISTORIES AND CONTEMPORARY SHAKESPEARES

Modern editors may attempt to reconstruct the original performance text, but it would be a mistake to confuse this scholarly (and inevitably somewhat quixotic) effort with any contemporary experience of Shakespeare. The plays as we encounter them today have been shaped by the history of the past four hundred years. This statement is meant in two different ways. First, each new production, each new performance, is not simply a reinterpretation of the ‘original’ text but rather stands in a relationship to every previous interpretation, every previous performance. Branagh’s (1995) film of *Henry V*, to take a very clear example, is a re-reading of Olivier’s (1944) film at the same time as it is an interpretation of Shakespeare’s text. Second, each performance is a historically situated performance, a reading that reflects the world in which it is produced. Again, this is obvious in Olivier’s *Henry V*, with its opening dedication to the armed forces involved in the (1944) D-Day landings. But it also applies to interpretations which might appear to attempt a kind of authenticity, an archaeological reconstruction of the original.

When Mark Rylance, as director of the Globe Theatre, decided to use an all-male cast for *Twelfth Night* (2002), this was presented as a return to ‘original’ Elizabethan theatre practices. Conversely, the decision and the ensuing production need to be seen in the context of early-twenty-first-century debates about gender and performance (and the performance of gender).

Here is Jonathan Miller reflecting, twenty years ago, on similar issues:

I thought it was much better to acknowledge the open-ended creativity of any Shakespeare production, since there is no way of returning to an authentic Globe theatre version. But we should recognise what Shakespeare had in mind: we should realise the author’s intention. That in itself of course is a very unstable notion: authors are usually hard put to say what they meant by their plays. Apart from the prompting of unconscious motives, a really interesting work contains a richness of meaning, a variety of allusions, which can be delivered in the form of alternative readings . . . it seems to me important to recognise that a play has an afterlife different from the life conceived for it by its author. There are all sorts of unforeseeable meanings which might attach to the play, simply by virtue of the fact that it has survived into a period with which the author was not acquainted, and is therefore able to strike chords in the imagination of a modern audience which could not have been struck in an audience when it was first performed. It is inevitable in any great work – in fact it is the mark of a great work – that it should be capable of delivering these unforeseen, accreted meanings.

(Jonathan Miller, in Holderness, 1988, pp. 195–196).

Now do Task 11.4.

Task 11.4 IMAGES AS EVIDENCE OF PRODUCTION HISTORIES

Search the Internet for images of Shakespearean roles – Hamlet, Richard III, Romeo and Juliet, for example.

- You should be able to find plenty of images derived from specific productions.
- What does each image show you about the interpretation of the play and the character?
- How might you want to use these images in the classroom?

Think, too, of two very well-known versions of *Romeo and Juliet*, the 1968 film directed by Franco Zeffirelli, and Baz Luhrmann’s (1996) *William Shakespeare’s Romeo + Juliet*. Many of the pupils whom you teach will tend to ascribe authenticity to Zeffirelli’s version and not to Luhrmann’s (because the

former features swords not guns, men in tights and ‘period’ music). But both films are products of their time, of twentieth-century cinematic conventions, genres and directorial decisions. What does authenticity mean in this context? New digital technologies have transformed what doing Shakespeare means in practice in the classroom. Where once (not so very long ago) teachers had access to only one version of the text in performance – the Polanski *Macbeth*, say, or the Zeffirelli *Romeo and Juliet* – now there are readily accessible, cheap DVDs of many different versions of a play. What this means is that the issue of interpretation is foregrounded. Your pupils, from the very start of their exploration of Shakespeare, can compare and contrast different versions, and hence are able to see each as the product of choices, of directors’ interventions and actors’ inflections. And close analysis is facilitated by the affordances of the new technologies. It is easy to focus attention on different interpretations of a single scene or even of a moment within that scene, to juxtapose different performances, to explore the composition of a single frame as an interpretation of a line, to consider the different intonations and emphases given to a single line by four or five different actors.

Now consider what counts as a Shakespearean text in Task 11.5.

Task 11.5 **WHAT COUNTS AS A SHAKESPEAREAN TEXT?**

Which of the following counts as reading *Romeo and Juliet*?

- Watching *West Side Story*?
- Analysing an image from a stage production of the play?
- Reading the script round the class?
- Watching Baz Luhrmann’s *Romeo and Juliet*?
- Watching the Zeffirelli version?
- Watching either with the subtitles on?
- Reading the Manga version (illustrated by Sonia Leong, 2007)?
- Reading a plot summary?
- Reading Arthur Brooke’s narrative poem (the source for Shakespeare’s play)?
- Sequencing a series of stills from the Luhrmann film?
- Improvising a scene between Juliet and Lord Capulet?
- Writing Romeo’s diary after the balcony scene?
- Improvising a scenario in which two people from opposite sides of a family/religious/ethnic divide fall in love?
- Watching *Shakespeare in Love*?

What might each of these texts add to your pupils’ experience of Shakespeare? Which of these texts seems most valuable to you – and why? And what counts as a full reading of the play?

ASSESSMENT

The focus of, and criteria for, assessment foci changes – and continues to be contested (see Coles, 1994 and 2003). There are tensions and contradictions between the ways that pupils’ knowledge of, and response to, Shakespeare is tested at different key stages. The danger, always, is that what is assessed ends up being the pupil’s knowledge of someone else’s Shakespeare. Without a sense of Shakespeare gained through collaborative engagement with the play, your pupils cannot make Shakespeare their own; without this sense, any test is much ado about nothing.

Task 11.6 will enable you better to assess pupils’ responses to Shakespeare.

Task 11.6 ASSESSING PUPILS’ RESPONSES TO SHAKESPEARE

Look at Shakespeare papers from recent KS3 SATs, at the examiners’ reports on GCSE and GCE A level work on Shakespeare.

- How is students’ knowledge of and response to Shakespeare being assessed?
- What kinds of response are valued?
- Are any kinds of knowledge and response excluded or marginalised by these assessment practices?

Here is Billy, a Year 9 pupil, as Richard III, writing after the wooing of Anne (I.3):

Dear Diary

Arr I love you I feel so sorry for you blah de blah de blah, whatever. At last my persuasive words have got Anne in the deep palms of my hands. I feel great everything is going just as I planned. Will I keep her? . . . For the moment I will because she helps me become more powerful more powerful than I fought.

And this is the response of Kemi, another Year 9 pupil, to the same task:

Hahaha! Was ever woman wooed in this manner? Surely not! I have to admit I had my doubts about this working, but it worked a charm! The widowed hag believed my sugared lies about killing her husband out of love for her. I despise her . . . her husband is still lying there, his body fresh and yet she still takes my ring. If anything I saved him from this usurper known also as his wife. It doesn’t matter anyway for I will not keep her long. She will serve her purpose, then be got rid of. In some ways I love her for being like me – heartless and ambitious. Hungry for power as I am, she must be . . . or how else could she betray her husband, the supposed love of her life. Love, as we all know, is for fools.

- What do these students know about the play, about the character?
- What has this empathetic task enabled them to do?
- What are the advantages and disadvantages of such tasks?

SUMMARY AND KEY POINTS

Deep-seated contradictions lie at the heart of teaching Shakespeare: these provide both challenges and resources for you. The plays are a prescribed element of the English curriculum and its assessment; yet, for all Shakespeare's canonical status, every reading and performance does not just reproduce the plays, it invents them anew. Pupils often perceive Shakespearean language as difficult, but once attuned they are capable of making sense of the text. Difficulty is, moreover, balanced by the challenge set by Shakespeare and pupils' awareness of its value in culture.

Allowing pupils to explore images of, and references to, Shakespeare in contemporary and popular media is a good way of situating its current relevance and exploring its iconic status. In approaching Shakespearean language, your enthusiasm and willingness to model active approaches to learning through your own dramatised and rehearsed reading of Shakespeare make a difference to your pupils' study of the play. Activities that explore Shakespearean speech as performance, for example giving a sense of the shape of the whole play through the use of selected lines or using ICT resources to open up interpretations of the text, give pupils routes into the plays. Different film versions of the plays provide insight into how Shakespeare is adapted and interpreted for each age. Acknowledging diverse interpretations of the plays is important for three distinct reasons: because of the dialogic nature of all drama and of Shakespearean drama in particular; because of the complexity of the social and historical context of the plays' production; and because of the continuing remaking of the plays in different times, places and media. Your teaching should aim to give pupils a sense of the plays as performances, set in particular social and historical contexts and interpreted in other social and historical contexts: this will enable your pupils to study Shakespeare and prepare them for assessment.

FURTHER READING

Gibson, R. (1998) *Teaching Shakespeare*, Cambridge: Cambridge University Press.

A product of the Shakespeare in Schools Project of the early 1990s, this is an accessible guide to practical strategies for teaching Shakespeare in the classroom, underpinned by a performance-oriented approach to the plays.



Lanier, D. (2002) *Shakespeare and Modern Popular Culture*, Oxford: Oxford University Press.

This meticulously researched book provides a wealth of examples of the penetration of Shakespeare within modern culture, and thus provides teachers with a useful corrective to approaches that locate Shakespeare merely within the context of Renaissance England.



Jowett, J., Montgomery, W., Taylor, G. and Wells, S. (eds) (2005) *The Oxford Shakespeare: The Complete Works*, Oxford: Clarendon.

This edition is a reflection of current Shakespearean textual scholarship – so, for example, it includes two different versions of *King Lear*, as well as *Edward III* (now accepted as part of the canon). The introduction provides a comprehensive guide to the field of Shakespeare studies, as well as a useful guide to language by David Crystal.

Teachers TV (2004) *Macbeth in the Classroom*, accessible at <http://www.teachers.tv/video/132>.

Macbeth in the Classroom features Sabrina Broadbent, an English teacher at Hornsey School for Girls in Haringey, London, as she teaches two lessons on the set scenes for *Macbeth* to her Year 9 class. We see an experienced teacher use a variety of strategies to enable her students to gain ownership of the text.



POSSIBILITIES WITH POETRY

Gabrielle Cliff Hodges

INTRODUCTION

Feelings about teaching poetry can vary a great deal. For some it is the most enjoyable aspect of teaching English; for others it is the area about which you are least confident. There are several possible reasons why poetry teaching should give rise to such diverse attitudes. Chief among them is your own experiences of being taught poetry at school or university. Those who enjoy it are often those of you who were taught by poetry enthusiasts; by teachers who were able to excite a similar enthusiasm in their pupils and to develop it through respecting their pupils' responses to poetry and by teaching critical awareness. Those of you who approach the teaching of poetry with some trepidation may have had less rewarding experiences, finding it difficult, when asked to read or write poetry at school, to see the pleasure or the point.

Of course, your own enthusiasm for poetry is not enough on its own to ensure that pupils will similarly appreciate it. On the contrary, if that enthusiasm is not reflected upon and tempered for the classroom it may have adverse effects. In his poem 'Them and [uz]' Tony Harrison recalls a former English teacher who would no doubt have characterised himself as a poetry enthusiast:

4 words only of *mi 'art aches* and . . . 'Mine's broken,
you barbarian, T.W.!' *He* was nicely spoken.
'Can't have our glorious heritage done to death!'

I played the Drunken Porter in *Macbeth*.
'Poetry's the speech of kings. You're one of those
Shakespeare gives the comic bits to: prose!'

(Harrison, 1984, p. 122)

Poetry revered as ‘our glorious heritage’ and ‘the speech of kings’ is likely to end up making many, if not all, feel excluded.

Another reason for conflicting feelings about poetry is the reading challenges it can present. Poetic language may be simple and easy to read, and poems which rhyme, which are funny, which tell a story, are often the kind of literature which children most enjoy reading in school. But the syntax, structure, imagery and allusion which some poets employ often require different kinds of reading, and until pupils know that time and effort can yield rewarding pleasures they may not want to persevere. Then their tendency is to dismiss all poetry as ‘boring’, especially when the challenges are exacerbated in poetry from the past with its sometimes unfamiliar vocabulary and social or cultural references which need explanation.

A third aspect of poetry that can give rise to mixed feelings about teaching is the extent to which it is remembered that poetry has its roots in the oral tradition, and is aligned closely with music, dance and drama. If this lineage is forgotten, then poetry can, for many people, be difficult to bring to life. If, however, a priority is to hear poems read or spoken aloud, its rhythms and rhymes can be appreciated differently as these dimensions are brought more clearly into play. The multi-dimensional quality of poetry is, of course, a central concern and challenge for the poet as well as for the reader. Sujata Bhatt, in her poem ‘The Writer’, represents it vividly:

The Writer

The best story, of course,
 is the one you can't write,
 you won't write.
 It's something that can only live
 in your heart.
 not on paper.

Paper is dry, flat.
 Where is the soil
 for the roots, and how do I lift out
 entire trees, a whole forest
 from the earth of the spirit
 and transplant it on paper
 without disturbing the birds?

And what about the mountain
 on which this forest grows?
 The waterfalls
 making rivers,
 rivers with throngs of trees

elbowing each other aside
to have a look
at the fish.

Beneath the fish
 there are clouds.
Here the sky ripples,
the river thunders.
How would things move on paper?
Now watch the way
 the tigers' walking
shreds the paper.

(Bhatt, 1994, p. 3)

If poetry teaching sounds somewhat daunting, remember: Tony Harrison has become a popular and widely respected poet; and Sujata Bhatt's tigers are testament to a writer's success in the struggle to create.

OBJECTIVES

By the end of this chapter you should:

- have begun to develop a rationale for teaching poetry and assessing pupils' work on it
- have become more familiar with the range of poetry and resources for teaching poetry currently available
- be aware of the need to justify your selection of poetry, taking into account factors such as pupils' previous reading and work on poetry, and their attitudes towards it
- be able to explain how lessons you plan will enhance pupils' development as readers, writers and critics of poetry.

Before you read further, do Task 12.1 (see facing page).

THE NEED FOR A RATIONALE

As part of the process of developing a rationale you may find it helpful to explore your own attitudes and possible prejudices concerning the teaching of poetry. One way to do this is to reflect on your experience of being taught poetry and compare it with teachers' and pupils' experiences in school today.

Task 12.1 POETRY MEMORIES

Discuss with a fellow student teacher or jot down notes on:

- some of your own most vivid memories of being taught poetry in school
- reasons why they are vivid memories
- what the balance was between work on poetry through speaking and listening (e.g. hearing it read aloud, reciting or performing it), poetry reading and poetry writing
- a particular teacher whom you remember teaching you poetry
- what you think his or her views about teaching poetry were.

In your placement school, find opportunities to:

- talk with different colleagues about teaching poetry and note how attitudes and approaches vary
- talk with pupils about their views on poetry.

Use your findings to support your teaching of poetry.

As a student teacher embarking on the process of working out your reasons for teaching poetry you will also want to acquaint yourself with a range of theoretical views that you can use to help you clarify your own ideas and analyse what you observe and learn in the classroom.

Speaking and listening

To start with you could try to discover when, how and why poems are read aloud or performed in class. What might be some of the pleasures and benefits to be gained by pupils who have plenty of opportunities to listen to, as well as read and write, poetry? It used to be the case that a great deal of oral work on poetry involved pupils learning poems off by heart and then reciting them aloud, together or individually, in class. Because this is not common practice nowadays, it is sometimes assumed that pupils no longer learn poetry by heart at all. It is worth finding out to what extent this is true and exploring whether they do or not and, if they do, what the purpose of doing so is.

Reading

There are different views about why and how poetry is read. For example, what views about teaching poetry, implicit or explicit, emerge from the two extracts below? How far does either of the following two pieces tie in with your own feelings and opinions?

Clearly there are occasions when a poem needs a comfortable amount of time to be experienced, but poetry works best when it is wanted, not when the timetable decrees it . . . The strength and relevance of the experience within it should engage the pupils' response and thus their willingness to grapple with the language. Some of the best lessons we saw were those where pupils and teacher were enjoying the exchange of opinions on points of vocabulary, attitude, atmosphere and metaphor.

(DES, 1975, p. 136)

Unless we look for them, we apprehend formal patterns subconsciously, if at all. Unless you believe that dissection murders pleasure, some explication of these tacitly apprehended features will make future apprehension more likely and effective. Poetry gives a special chance for this with its habitual re-reading. Early reading gives opportunities to induce the mechanisms; later readings give the chance to recognise them in action and enjoy the satisfactions of formal patterning.

Within current paradigms of teaching literature, mood and content in poems can look after themselves. The structures and processes which realise them need teaching. So while too much teaching and testing suggests that poems are like prose, but the sound features of poetry are well attended to, the urgent need is to foster reading of poems as single, time-free, structured experiences – like gazes at paintings.

(Stibbs, 1995, p. 14–19)

Writing

Just as there are differing views about poetry reading, so there are various schools of thought about teaching poetry writing. It is, therefore, an area of your work where talking to colleagues and observing them at work in the classroom will prove extremely valuable. You may find that opinions conflict. Some teachers, for example, may view the writing of poetry as a very personal (and perhaps rather private) activity and may, as a result, be reluctant to intervene in the writing process or to assess pupils' writing with as much precision as they might a piece of non-fiction writing. Others, however, may take the view that poetry writing is an art, a craft and skill, elements of which can be taught, practised and refined. These teachers may also hold the view that if pupils' poetry is given the same kind of scrutiny and discussed in the same critical terms as published poets' work, it can enhance pupils' opinions of themselves as writers, rather than just readers of poetry. Where would you place your views within this continuum? Lavinia Greenlaw, a poet writing in the *Times Educational Supplement*, suggests that the extremes need to be balanced:

Poetry is made of a tension between sense and sensibility. Poets often seem to be those who are scalded by the acuteness of their perceptions while retaining a piece of ice in the heart. Many people find themselves writing poetry for the first time when struggling to articulate some great joy, disturbance or loss. Such poetry can offer catharsis or clarification and this has been the momentum for many great pieces of work. But, without the application of craft, this remains a therapeutic exercise, not a literary one. . . . In keeping with its image, poetry is evocative, allusive, startling and mysterious. This is achieved not only through imagination and originality but also vigour and ruthlessness. Every word should count – for meaning as well as its music.

(Greenlaw, 1996, p. 23)

As you work through this chapter and begin the process of forming a rationale for yourself, you will become aware of the need to make your rationale explicit to others, for example, to the Year 9 class who say ‘Why do we have to read poetry? Why can’t we just read novels and plays?’; to English department colleagues who have to decide between spending limited resources on a class library of fiction or a class library of poetry; to the parents of a Year 10 pupil who ask, at a parents’ evening, why their son should be spending time on poetry in English when his ambition is to work in a bank. If your rationale can encompass the tension referred to by Greenlaw, it is likely to hold good in a wide range of circumstances.

PLANNING POETRY LESSONS

There are many factors that have to be taken into account when planning poetry lessons. They include:

- formulating learning objectives which are specifically to do with poetry
- considering pupils’ prior knowledge and attainment in relation to reading and writing poetry
- differentiating between pupils in the same class if necessary
- ensuring that your plans allow for progression in pupils’ knowledge about poetry
- drawing on your subject knowledge to select poetry and poetry-writing activities which will appeal to, interest and challenge pupils
- drawing on your knowledge of available resources to support your chosen subject matter and approach
- reflecting on different ways of teaching and learning which will help to achieve the aims and objectives of the lesson(s)

- considering how pupils' learning about poetry can be assessed effectively in order to inform future planning and teaching
- relating plans to National Curriculum programmes of study or examination specification requirements.

These elements are explored further in the sections that follow.

Poetry reading resources

Work on poetry is often one of the first things that student teachers are asked to undertake in the classroom. The class teacher may ask you to work with a group on a particular poem, or he or she may assume that you would prefer to choose a poem yourself. Explore the English department's stock of poetry texts. Allow time for some lengthy browsing. Look at:

- what sets of poetry anthologies the department has
- what collections by individual poets they have
- whether they keep class libraries of poetry books
- how the department organises poetry stock (e.g. for use with different year groups)
- what else is available in other media (e.g. video, DVD, TV programmes, audio recordings).

A visit to the school library and resources centre enables you to ascertain:

- how extensive the poetry stock is
- whether it caters for all ages, tastes and abilities
- which poetry books, according to the librarian, are most popular
- whether they stock periodicals which review poetry publications (e.g. *The School Librarian* or *Books for Keeps*)
- what use they make of websites.

You could try to find out whether the school publishes pupils' own poetry. If so, are copies of school anthologies available in the library? Do pupils' poems appear on the school website?

Now look at Task 12.2 (see facing page).

Poetry-writing resources

Early on in your initial teacher education (ITE) course you may also find yourself being asked to prepare a poetry writing activity for a particular class. There are many books written about writing poetry. It is worth considering who they are written by and whom they address when deciding which, if any, to use. Many are

Task 12.2 **EXPLORING POETRY RESOURCES**

This task encourages you to review available poetry resources critically.

- Browse through some resources: either in the department or online. Choose two with which to familiarise yourself further.
- Note one or two activities that you would like to try out in the classroom, and give reasons why.
- Read introductory material to these resources and analyse what views about poetry reading and/or writing they promote.
- Devise a sequence of lessons based on your research and, if possible, teach and evaluate your work.

written by teachers for teachers, or by poets for teachers. A number of websites also offer advice, often written by poets for children. You may wish to talk to your head of department or subject mentor about poetry writing in the English department. Ask:

- which texts or resources they have found most helpful when planning poetry writing activities
- whether there is any departmental documentation about teaching poetry writing
- whether the department participates in writers-in-school schemes; encourages pupils to enter poetry writing events; organises workshops and poetry performances.

Selecting poems

Well-judged selection of poetry is essential to the success of poetry lessons. It is a crucial part of the planning process. You need to be able to justify your choice, to be able to say more than ‘I think this would be a good poem to do with Year 7’. You need to consider:

- whether the group as a whole is likely to find the poem interesting, both in terms of its subject matter *and* the way it is written
- how it relates to previous work they have done
- what the poem will help to teach the group *about poetry*
- how the poem will *reinforce* what they already know *and develop* their understanding
- whether it will introduce the group to a familiar or a new poet
- how your choice affects the balance of poets whose work they are reading

- whether there are resources available to use when working on this poem (e.g. video or audio recordings; illustrations).

At this stage, read Task 12.3.

Task 12.3 **MAKING AN INFORMED CHOICE**

Select a poem to study with a class you know.

In order to see how fully you are able to justify your choice, ask yourself the above questions. Can you answer them all or do you need to find out more, e.g. about the group and what they have already done, or about available resources?

Present your justification to another student teacher.

POETRY ACROSS THE AGE RANGE

The teaching of poetry needs to be as systematic as the teaching of any other area of the English curriculum. There ought to be both differences and continuity between poetry work in, for example, Years 7, 9 and 11. But what might some of those differences be? How is that continuity to be achieved?

One possible framework for thinking about pupils' development as readers, writers and critics of poetry across the secondary age range is now explored. It is based on a theory of reading outlined by Robert Scholes in *Textual Power* (1985). Briefly, his argument is that three interconnected and recursive elements – reading, interpretation and criticism – need to be actively in play if readers are to realise their full potential. He also argues that pupils need to be accorded equal status as writers and readers so that they experience their full power as both creators and re-creators of texts.

Work on young readers reading picture story books (Meek, 1988; Graham, 1990; Styles and Watson, 1996) argues that even the youngest readers not only read for pleasure but also respond to texts as interpreters and critics. So the framework is not so much linear as spiral. It is complex and multi-dimensional (Rosenblatt, 1978; Scholes, 1989). Nevertheless, there is a sense in which, with poetry especially, young people will not welcome the effort involved in interpretation and criticism unless they continue to experience the *pleasures* of reading.

EARLY KEY STAGE 3: THE PLEASURES OF POETRY

An important aim for the poetry curriculum in Year 7 might therefore be to extend pupils' enjoyment of reading, writing and performing poetry, at the same time introducing them to more challenging poems, concepts and activities through which they continue to develop their creativity and critical competence. The National Curriculum for English also states that pupils should 'read a wide range of texts independently, both for pleasure and for study'. So how might you make a start?

First find out as much as possible about the pupils whom you teach. Take every opportunity to discover what they know and what interests them. When it comes to poetry you may find yourself having to follow Polonius's advice and 'by indirections find directions out'. Pupils may not readily inform you that, for example, they are already confident readers and writers of poetry. They may know more poems off by heart than they think they do: playground rhymes and chants; song lyrics; advertising jingles; poems learned in primary school; their own made-up poems. They may have had poems displayed, read out, published in anthologies or published on the Internet. They are likely to be proud of this, but they may be reluctant to tell you about it. You must do the finding out.

While you are getting to know your pupils, you are also extending your knowledge of what works well in the classroom. In *Continuity in Secondary English* David Jackson writes about pupils in the early years of secondary school having an 'irreverent, humorous world-view . . . a spontaneous wit' often 'revelling in word play for its own sake' (Jackson, 1982). There is certainly a great deal of poetry written and performed in schools by poets such as John Agard, Grace Nichols, Roger McGough, Michael Rosen, Ian McMillan, Jackie Kay and Valerie Bloom which seems to suggest that Jackson is right.

Reading poetry for pleasure

A poem such as 'Don' Go Ova Dere' by Valerie Bloom is a good example. Read it, and then consider the suggestions below as ways of encouraging pupils to enjoy reading poetry more widely as well as to pay close attention to how it is written.

Don' Go Ova Dere

Barry madda tell im
 But Barry woudn' hear,
 Barry fada warn im
 But Barry didn' care.
 'Don' go ova dere, bwoy,
 Don' go ova dere.'

Barry sista beg im
 Barry pull her hair,

Barry brother bet im
'You can't go ova dere.'
'I can go ova dere, bwoy,
I can go ova dere.'

Barry get a big bag,
Barry climb de gate,
Barry granny call im
But Barry couldn' wait,
Im wan' get ova dere, bwoy,
Before it get too late.

Barry see de plum tree
Im didn' see de bull,
Barry thinkin' bout de plums
'Gwine get dis big bag full.'
De bull get up an shake, bwoy,
An gi de rope a pull.

De rope slip off—de pole
But Barry didn' see,
De bull begin to stretch im foot dem
Barry climb de tree.
Barry start fe eat, bwoy,
Firs' one, den two, den three.

Barry nearly full de bag
An den im hear a soun'
Barry hol' de plum limb tight
An start fe look aroun'
When im see de bull bwoy,
Im nearly tumble down.

Night a come, de bull naw move,
From unda dat plum tree,
Barry madda wonering
Whey Barry coulda be.
Barry getting tired, bwoy,
Of sittin' in dat tree.

An Barry dis realise
Him neva know before,
Sey de tree did full o' black ants
But now in know fe sure.
For some begin fe bite im, bwoy,
Den more, an more, an more.

De bull lay down fe wait it out,
 Barry mek a jump,
 De bag o' plum drop out de tree
 An Barry hear a thump.
 By early de nex' mawnin', bwoy,
 Dat bull gwine have a lump.

De plum so frighten dat po' bull
 Im start fe run too late,
 Im gallop afta Barry
 But Barry jump de gate.
 De bull jus' stamp im foot, bwoy,
 Im yeye dem full o' hate.

When Barry ketch a im yard,
 What a state im in!
 Im los' im bag, im clothes mud up,
 An mud deh pon im chin.
 An whey de black ants bite im
 Feba bull-frog skin.

Barry fada spank im,
 Im mada sey im sin,
 Barry sista scold im
 But Barry only grin,
 For Barry brother shake im head
 An sey, 'Barry, yuh win!'

(Bloom, 1986, pp. 38–39)

Pupils will probably enjoy the humour and the narrative. They could be encouraged to browse through poetry books and seek out other humorous narrative poems as companions to this one, for example, Michael Rosen's poem, 'I share a bedroom with my brother / and I don't like it' (Rosen, 1974, p. 67).

The style of 'Don' Go Ova Dere' provides the teacher with opportunities to study it as an artefact, not just as a narrative. It has a strong rhythm, rhyme and structure which can be reflected upon and used to discover the extent of pupils' understanding of the poet's craft and to develop that understanding more explicitly.

Because it is written in dialect and includes some dialogue, the poem has a strong sense of voice. It demands to be read aloud. You could read it. Or you could read most of it with volunteer pupils reading the dialogue of different characters. The poem would lend itself well to a group performance with different parts allocated to different voices and choric effects for lines such as 'Firs' one, den two, den three' and 'Den more, an more, an more'.

Writing poetry for pleasure

It was suggested earlier that an important aim for the poetry curriculum in Year 7 might be to extend pupils' enjoyment of writing as well as reading poetry. You may therefore wish to link pupils' poetry writing with work on this poem in several ways. One aim could be for them to experience the pleasures of writing poetry to entertain themselves and others. Another might be to use the characters and narrative of the poem as a basis for poetry writing in another form.

Writing to entertain

Pupils often want their poems to be humorous and to entertain. It is very important to take account of this and to provide opportunities for them to read their poetry aloud to one another for enjoyment and entertainment. In this case, encouraging them to talk about their own experiences of getting into scrapes like Valerie Bloom's Barry may give them plenty of material on which to base the writing of their own poems.

However, it is very hard for pupils to replicate the achievements of experienced poets, and they may need more support to help them to organise their ideas in ways which satisfy them. You might wish to focus their attention on the stanza structure, for example, and how it contributes to the humour; the division of material between stanzas and whether it adds to the humorous effect of the poem; the extent to which the rhythm and rhyme add to the way the poem entertains.

You would need to offer a differentiated structure for pupils to work within. The task, for some pupils, might be to produce a poem written in stanzas of six short lines each. Others might be able to work within the same structure but also try to achieve a regular rhythm. Others still might be able to take on all this and to try working out a rhyme scheme as well.

Transforming poetry

There will be pupils for whom the above activity may prove too demanding. They may prefer to write something shorter, more highly structured and not necessarily related structurally or stylistically to the kind of poetry they have just been reading. However, they could use the content of the poem and try transforming it, representing it in a different poetic form. Books for teachers such as *To Rhyme or not to Rhyme? Teaching Children to Write Poetry* (Brownjohn, 1994) will provide you with various good ideas.

A favourite example of tight poetic structure is the diamante poem. Its diamond shape is determined by particular types of words being allocated to particular lines:

Noun 1

adjective adjective

-ing -ing -ing

synonym 1 synonym 1: synonym 2 synonym 2

-ing -ing -ing

adjective adjective

Noun 2

Although this kind of approach may seem restrictive at first it is surprising how effective the results can be. The structure lends itself well to oppositions and contrasts. Try it for yourself, and see:

Barry

carefree fearless

daring running climbing

explorer adventurer: watcher waiter

stamping snorting running

frightened angry

Bull

You can demonstrate to pupils how a diamante is composed by drafting one on the board with contributions from members of the group. It is a good way for them to see how in drafting you record your changing thought processes, and how poems, as with other forms of writing, may go through many versions before they are considered to be finished.

There are, furthermore, exciting possibilities for cross-curricular work here. You could talk, for example, with whoever teaches the group for music, about pupils composing pieces to accompany their diamante poems. You then have another perspective from which to discuss the sounds, rhythms and pace which pupils have built into their writing and which they can replicate in their music.

Assessing work on poetry

Whatever the activity, you need to decide how you are going to assess pupils' work. This depends on the reasons for your assessment. If you do not know the group very well, your main purpose may be diagnostic assessment; that is, finding out

what pupils know and can do in relation to poetry and what help they need from you to rectify weaknesses.

Pupils' progress, however, is likely to be enhanced if they receive some clear, constructive feedback from you as well (formative assessment). You need to decide what form it will take. It could be by written comments from you to which the pupils may respond; verbal feedback to the pupils and written notes for yourself in your mark book; or a form of assessment specified by the department. Whatever form it takes, you need to be clear about how assessment relates to learning objectives. Pupils need to be clear, too. The following example shows how that relationship might be formulated.

Linking learning and assessment

- 1 Learning objective: Pupils to develop awareness of the difference between reading poetry silently from the page and a prepared reading of it aloud to an audience.
- 2 Assessment objectives: Pupils demonstrate:
 - attention to features of poetry reading such as intonation, rhythm, pace
 - ability to suggest ways of speaking different words, phrases, lines
 - ability to justify their choices
 - preparedness to contribute to group performance and to realise in practice the group's ideas.

Written comments for pupil A:

Your suggestion that your group should speed up and slow down in your reading of the poem 'Awake and Asleep' was taken up by the others because you made your reasons clear (i.e. that it would bring out the difference between the two states). Although at first you did not want to be in the group performance, you overcame your reluctance and spoke your lines clearly. Having made such a good suggestion it was a pity you did not quite have the confidence to slow down as much as you intended. It would have added to the contrasts you did achieve in terms of volume: the noisy bustle of the first part; the whispered quietness of the second. Well done!

LATER IN KEY STAGE 3: FOCUSING ON INTERPRETATION

In the preceding section we have foregrounded the importance of the pleasures of poetry. One of the ways in which those pleasures can be extended is by focusing pupils' attention more explicitly on the processes of interpretation. Interpretation

has, of course, been involved in the activities described above, but it has been tacit rather than overt. We now move on to explore how developing pupils' consciousness of it might offer them greater understanding and control in their work on poetry without sacrificing the pleasure. From your growing knowledge of what appeals to and seems appropriate for Year 9 pupils, you might wish to consider whether or not you agree that this kind of activity is well suited to them at this stage in their development as readers and writers.

Choosing appropriate texts

'Interpretation', writes Scholes, 'lies on the other side of reading. Its domain is the unsaid' (Scholes, 1985). If we want pupils to engage in the interpretative process, we need to offer them texts which require it, even force it. A poem by John Mole (below) that begins 'Someone has gone and left the swing . . .' is just such an example. If it is given to pupils without its title, as below, it will instantly generate discussion about what it may mean, and pupils will find themselves involved automatically in the process of interpretation. Some of the pleasures remembered from solving riddles will be in evidence here, but there will also be opportunities for explicit talk about metaphor. (Try guessing the title yourself before turning to the end of the chapter to find out what it is.)

Someone has gone and left the swing
 Still swinging, slowly,
 Slower, slow, and now
 It stops, and someone else
 Is coming.

Someone has gone and left the chair
 Still rocking, slowly,
 Slower, slow, and now
 It stops, and there is silence
 In the room.

(Mole, 1990, p. 13)

Exploring key concepts

Before proceeding any further, think about a concept such as metaphor which now may be so familiar to you that you take it for granted. Teaching that concept to pupils may prove tricky, so examine your own ideas first. Consider your immediate response to the question 'What is metaphor?' Have you thought how you would define the word 'metaphor' if you were asked to do so by someone, say, in Year 9?

If words such as ‘simile’ and ‘metaphor’ are taught in terms of recognising examples rather than exploring and analysing effects created by them, then the knowledge acquired is merely superficial. Pupils need to understand what metaphor can do so that they can judge for themselves its impact, both in their own and in others’ poetry. They need to be able to appreciate and create what Jerome Bruner (1986, p. 22) calls the ‘atmospheric change’ which results from using metaphor, to understand and participate in the way in which metaphor can simultaneously grasp the familiar *and* make it strange, to ‘rescue it from obviousness’ (ibid., p. 24).

‘Skills’ by Anne Stevenson is a poem which might be used towards the end of Key Stage 3 to explore the concept of metaphor in greater depth and encourage interpretation.

Skills

Like threading a needle by computer, to align
the huge metal-plated tracks of the macadam-spreader
with two frail ramps to the plant-carrier.
Working alone on Sunday overtime,
the driver powers the wheel: forward, reverse, forward
centimetre by centimetre . . . stop!

He leaps from the cab, a carefree Humphrey Bogart,
to check both sides. The digger sits up front
facing backwards at an angle to the flat,
its diplodocus-neck chained to a steel scaffold.
Its head fits neatly in the macadam-spreader’s lap.
Satisfying. All of a piece and tightly wrapped.

Before he slams himself, whistling, into his load,
he eyes all six, twelve, eighteen, twenty-four tyres.
Imagine a plane ascending. Down on the road,
this clever matchbox-toy that takes apart
grows small, now smaller still and more compact,
a crawling speck on the unfolding map.

(Stevenson, 1993, p. 23)

What follows is a series of ideas for encouraging active reading and interpretation of the poem. The ideas are intended to provide further concrete examples of some aspects of the planning process (e.g. formulating learning objectives, applying them in practice and linking them to assessment).

Progression and learning objectives

In a mixed ability Year 9 group pupils will have varying degrees of understanding of the concept of metaphor. When planning a lesson or unit of work in which the learning objective is based upon the study of metaphor, you need to take into account (as with any topic) work they have already done and knowledge they have acquired. Your learning objectives will then be phrased in terms of how you want them to progress.

Task 12.4 will help you to formulate learning objectives.

Task 12.4 **FORMULATING LEARNING OBJECTIVES**

This task is intended to help you focus on the process of formulating learning objectives in relation to poetry.

Imagine that you are to use the poem 'Skills' with a Year 9 group you know. If possible, find out from them or from their teacher what they have learned already about metaphor.

Then use that knowledge to help you formulate up to three learning objectives for a lesson based on 'Skills'. Remember that you are trying to articulate what pupils will learn. You are not, at this point in the planning, describing what they will do.

Class: Year 9 (mixed ability)

Length of lesson: 75 minutes

Aim: To read and study Anne Stevenson's poem 'Skills'; focusing closely on the poet's use of metaphorical language in order to develop pupils' understanding of the concept of metaphor.

Learning objectives:

- 1 _____
- 2 _____
- 3 _____

Compare your learning objectives with those of another student teacher who has completed this task. Can you both see clearly what it is hoped the pupils will learn? (If not, revise the learning objectives accordingly.)

Turning learning objectives into classroom practice

‘Skills’ is another poem which forces interpretation particularly through the poet’s use of metaphorical language. However, there are two things you want to try to avoid.

The first is simply asking pupils to spot the similes and metaphors without considering what effects and responses are being created. It is a largely pointless exercise and probably fairly devoid of pleasure as well.

The second is taking the idea of interpretation literally and asking pupils to translate the poetic language into prose. This, too, misses the point of a poetry lesson which should preferably be looking towards rather than away from the poetic.

So, what kinds of study activities invite interpretation and enable pupils to remain firmly engaged with the poem? Here are some suggestions.

DARTs

Direct Activities Related to Texts (DARTs) is an idea which arose from the *Effective Use of Reading* project directed by Lunzer and Gardner. In their report (Lunzer and Gardner, 1979) they offered a definition of ‘comprehension’ which they formulated as ‘the pupil’s ability and willingness to reflect on whatever he is reading’, and a variety of activities were thus devised to bring about this ability and willingness to reflect. Two examples of DARTs are cloze procedure and sequencing. Both encourage active exploration of a text.

- *Cloze procedure.* Pupils are presented with a poem from which certain words have been deleted. They have to use their understanding of the rest of the text to suggest words to fill the gaps. Comparing the actual words used by the poet may trigger discussion about the effects he or she may have wanted to achieve.
- *Sequencing.* A poem is presented to pupils, not in its original form but divided up into fragments mixed up out of order. The pupils’ task is to reconstruct the poem, trying to find the sequence of the original. For this activity pupils may need to identify formal features of the poem such as rhyme or stanza structure. If successful, they will have discovered particular organising principles of the poem for themselves.
- *Other strategies.* Tasks which make visible the processes involved in reflecting on and interpreting poetry include: annotating; highlighting; illustrating; drawing diagrams.

The following example of part of a lesson plan illustrates how some of these activities might work in the context of the particular poem, ‘Skills’.

Learning objective

To enhance pupils' understanding of how metaphor works by bringing together two ideas that share similarities and differences.

Activity

- Pupils work in small groups doing a cloze procedure exercise using copies of the poem with the words computer (1. 1), Humphrey Bogart (1. 7), diplodocus (1. 10), matchbox (1. 16) deleted.
- A spokesperson from each group reports on some of their suggestions for words to fill the gaps.
- Pupils then look at the words which Anne Stevenson actually wrote and discuss the different effects and resonances created by her chosen words.
- Still in small groups, pupils explore how the metaphors used in the poem connect two ideas that are at the same time similar and different, for example, the diplodocus-neck of the digger. At this point it may help if they highlight words or phrases, annotate the text or sketch an illustration.

If you are planning to teach *poetry writing* alongside *poetry reading*, then you might like to use the work pupils do on metaphor in Anne Stevenson's poem as a starting point for them to write their own poems. In your objectives, be clear about what element of poetry writing you want them to develop. If, as here, it is their use of metaphorical language, their ability to take an element of the ordinary or mundane and 'rescue it from obviousness', then make that clear and plan your lesson accordingly. A poetry-writing activity such as 'The Furniture Game' devised by Sandy Brownjohn and described in her book *Does It Have to Rhyme?* (1980) could be used or adapted to meet your specific purposes. Requiring pupils, as it does, to think of someone known personally to them and to describe him or her in terms of a piece of furniture, for example ('she is an old, comfy armchair' or 'he is a stiff, upright, hardbacked chair'), or a time of day ('she is the early hours of a warm summer's morning' or 'he is the dark midnight hour') can produce some startling metaphors for pupils then to work into poetic forms.

ENTERING KEY STAGE 4: THE CHALLENGES OF CRITICISM

The third component of the poetry-teaching framework which has been outlined in this chapter is criticism. It is, like interpretation, a process in which most if not all readers engage intuitively from an early stage. The suggestion here, however, is that it might be timely, at Key Stage 4, to guide pupils towards a more *explicit* understanding of what the critical process involves. The challenge for teachers is

to maintain the pleasure and build on the progress made in Key Stage 3 at the same time as making greater demands on pupils' knowledge, skills and understanding.

In Years 10 and 11 pupils are likely to find themselves increasingly being taught poetry with a view to being able to write about it under examination conditions.

Now consider aims and assessment objectives by doing Task 12.5.

Task 12.5 **AIMS AND ASSESSMENT OBJECTIVES FOR POETRY AT KEY STAGE 4**

In order to familiarise yourself with the place of poetry in the curriculum for Years 10 and 11, discuss with your Head of Department or subject mentor where and how poetry features in the chosen GCSE specifications for English and English Literature.

- How are the GCSE requirements translated into schemes of work by the department?
- Look at the assessment objectives and grade related criteria for poetry work in GCSE English and English Literature specifications.
- How do they require pupils to demonstrate their achievements as readers, writers and critics of poetry?
- How adequate do you think they are as the means of summative assessment of pupils' poetry work?

Discuss your findings with another student teacher and/or your mentor.

Factors such as time pressure or the desire for pupils to achieve the highest possible grades in the examination may, in some cases, lead to what is known as 'teaching to the exam' and thus to a narrowing down of pupils' responses. To what extent do you think this might be the case in the pupil's work which follows?

Vernon Scannell's poem, 'The Fair', has been taught to a Year 10 class.

The Fair

Music and yellow steam, the fizz
Of spinning lights as roundabouts
Gallop nowhere whirl and whizz
Through fusillades of squeals and shouts;
The night sniffs rich at pungent spice,
Brandysnap and diesel oil;
The stars like scattered beads of rice

Sparsely fleck the sky's deep soil
 Dulled and diminished by these trapped
 Melodic meteors below
 In whose feigned fever brightly lapped
 The innocent excitements flow.
 Pocketfuls of simple thrills
 Jingle silver, purchasing
 A warm and sugared fear that spills
 From dizzy car and breathless swing.
 So no one hears the honest shriek
 From the field beyond the fair,
 A single voice becoming weak,
 Then dying on the ignorant air.
 And not for hours will frightened love
 Rise and seek her everywhere,
 Then find her, like a fallen glove,
 Soiled and crumpled, lying there.

(Scannell, 1971, p. 35)

Pupils have read and discussed the poem in small groups. Their attention has been drawn to some of the poetic techniques being used by the poet. Pupils have then completed the following task under test conditions:

Analyse the poem, commenting on subject matter, poetic techniques and your personal response.

Here is what one pupil wrote (transcribed exactly as it was written):

The poem is about a fair. Vernon Scannal gives us a look at one sad night at a fair. He takes us in as if we are walking towards it, first hearing the music then the lights and finally the rides. As we go around the fair we have the fair described to us with nice smells of the 'fast food', 'Pungent spice, brandysnap' then a very bad smell of 'diesel oil'. He then describes the night sky with a picture for our minds to view, 'scattered beads of rice', the rice being the stars. The fair as a whole is then described as being 'melodic meteors' because after we have been looking up we are up in the sky looking down on it and it would look like spinning rock dancing to the music. We now are brought back down on to the ground to feel the atmosphere of the fair. People laugh and scream with delight. Vernon Scannell describes that the money in the people's pockets is being used to buy sweet thrills 'Pocketfuls of simple thrills, Jingle silver, purchasing a warm and sugared fear that spills. From dizzy car and breathless swing', also this part of the poem gives us sights at the fair, and the complete look at the fair. Then the

poem describes a horrible sound a scream not a warm enjoyable scream but a ‘honest shriek’ a scream for real. A person has wandered from the fair and is in great distress. The scream ends, ‘dying on the ignorant air’. The atmosphere now has completely reverse the fun and the frill is now cold with horror. Her friends who are at the fair will not notice that she has gone missing, but when they do they search for a long time, but when they discover her they see her lying on the ground ‘And not for hours will frightened love Rise and seek her everywhere then find her, like a fallen glove, soiled and crumpled, lying there’. The rape gives us a very negative look to a night fair.

As has been noted above, pupils’ *development* as critics has much to do with making the processes involved more explicit, so that they engage in critical discussion with deliberate awareness of what they are doing and why.

To be engaged in the critical process, readers need, however briefly, to take a step back from the text and to view it through others’ eyes as well as their own. This is something which, as a student teacher in school, you are well placed to foster. After all, you are working with thirty or so individuals who may differ greatly in their outlook and beliefs. Encouraging debate, therefore, is a good way to develop the critical process.

It is important for pupils to know that criticism is not about getting the right answers or finding the correct meaning of a poem. It is about articulating their interpretation and understanding of the text and justifying it in broader terms than just their own idiosyncratic opinion.

Task 12.6 **DEVELOPING A CRITICAL RESPONSE TO POETRY**

You may initially be slightly distracted by the writer’s misspelling of the word ‘describe’ or by the occasional omission of a capital letter in the pupil’s response to the poem. These are points that should be addressed at an appropriate moment. But it is very important that they should not colour your judgement of the pupil’s achievements in terms of completing the task set, in this case analysing and commenting on the poem.

Using GCSE English Literature grade descriptions for reading, try to decide (as far as is possible on the basis of a single piece of work) what grade best fits this pupil’s work.

- If you were marking this essay, what comments would you write at the end to encourage this pupil’s development in responding critically to poetry?
- How do you think the pupil has been prepared for writing this task?
- Compare your responses with another student teacher and/or your mentor.

Different perspectives from which they might read and comment on a poem could include viewing it in comparison with another poem, perhaps related in theme or structure, or viewing it from different social, cultural, historical and political standpoints. This may sound demanding but in many respects criticism is more challenging than reading and interpretation. Nevertheless, even if pupils are required to distance themselves somewhat from the text in order to be critical, the process of criticism itself can give pleasure, and the ways of achieving it need not be dry or purely academic.

Before you read further, use the two poems below (*Meeting at Night* and *Sonnets from the Portuguese*) to do Task 12.6 (see facing page).

Meeting at Night

The grey sea and the long black land;
 And the yellow half-moon large and low;
 And the startled little waves that leap
 In fiery ringlets from their sleep,
 As I gain the cove with pushing prow,
 And quench its speed in the slushy sand.

Then a mile of warm sea-scented beach;
 Three miles to cross till a farm appears;
 A tap at the pane, the quick sharp scratch
 And blue spurt of a lighted match,
 And a voice less loud, thro' its joys and fears,
 Than the two hearts beating each to each.

Robert Browning (1812–1889)

Sonnets from the Portuguese

XIV

If thou must love me, let it be for nought Except for love's sake
 only. Do not say, 'I love her for her smile . . . her look . . . her way
 Of speaking gently . . . for a trick of thought That falls in well with
 mine, and certes brought A sense of pleasant ease on such a day'—
 For these things in themselves, Beloved, may Be changed, or change
 for thee,—and love, so wrought May be unwrought so. Neither love
 me for Thine own dear pity's wiping my cheeks dry,— A creature
 might forget to weep, who bore Thy comfort long, and lose thy love
 thereby! But love me for love's sake, that evermore Thou may'st
 love on, through love's eternity.

Elizabeth Barrett Browning (1806–1861)

By the time pupils reach Key Stage 4 there will be significant differences between those who grasp critical concepts with relative ease and those for whom they remain difficult to comprehend. Although the aim of a lesson or unit of work on poetry (e.g. to develop pupils as critics) and the poetry to be read may be common to all pupils in the class, your awareness of their differing needs and expectation of their varied levels of achievement requires the actual work to be differentiated. Here we look at how two poems might be used to encourage a mixed-ability group of Key Stage 4 pupils to engage in the process of criticism and, perhaps, to become more consciously aware of what it means to do that.

SUMMARY AND KEY POINTS

In order to make a successful start to your teaching of poetry in school you need to be as widely read as possible, especially in the area of contemporary poetry written for young people. There is a great deal of it and much that is of very high quality. In addition, think about writing poetry yourself to remind you of the possible challenges and satisfactions involved.

When planning for teaching poetry you need to find out what pupils enjoy, know and have studied in order to build on their achievements and offer a sense of continuity. Attention needs to be focused on what they are learning about poetry when reading, performing, writing and talking about it. Assessment of their work enables you to judge their progress and plan ahead.

The teaching of poetry requires a clear rationale which you can begin to develop for yourself by working with pupils, observing poetry lessons, talking with colleagues in school and college, and reading what has been written on the subject, linking it with more general theories of reading.

Finally, do Task 12.7.

Task 12.7 **ENGAGING IN THE CRITICAL PROCESS**

Look at the following list of activities that are designed to move pupils towards more explicit critical analysis of poetry. The activities are based on the two poems above.

- 1a The teacher reads the two poems with the class without saying who they are by or when they were written. (The pronouns in line 3 of 'If thou must love me . . .' need to be deleted before copies are handed out.). Pupils discuss in small groups how they imagine the speaker, or persona, in each poem. They refer closely to each text to justify their suggestions. Their speculations might include consideration of gender, historical period, social, cultural and moral issues.
- 1b The teacher explains who wrote them and the relationship between the two poets. Alternatively pupils could research this information for themselves. They discuss how this new information affects their rereading of the poems.
- 2 Pupils are challenged to write a third verse for 'Meeting at Night'. They discuss what they need to take into account in order to complete this task (e.g. content, stanza structure, rhyme scheme, type of vocabulary).
- 3 Pupils imagine they are Elizabeth Barrett Browning writing a diary entry describing an incident which has taken place between herself and her lover, prompting her to write this poem. She writes about why she has chosen to communicate with him through poetry (rather than, say, writing a letter).
- 4 Pupils browse through poetry anthologies to find two twentieth-century love poems, one by a man and one by a woman, which they prefer to these two by the Brownings. They give reasons for their selection based their reading of all four texts, not only the two new ones they have chosen.
 - Consider (perhaps in discussion with a colleague or fellow student) what critical processes each activity involves.
 - Decide how and why the different tasks might be suited to pupils of different abilities.

FURTHER READING



Astley, N. (ed.) (2002) *Staying Alive: Real Poems for Unreal Times*, Tarsset: Bloodaxe Books.

If you want to extend your knowledge and understanding of poetry, this is a thought provoking anthology with interesting commentaries and further reading suggested by the editor. It also has a useful glossary of poetic terms.

Bleiman, B. (2001) *The Poetry Book*, London: English and Media Centre.

This makes an excellent resource for Key Stage 3 poetry lessons, and, along with its companion *The Poetry Book Video*. *The Poetry Pack* and *The Poetry Video* (1995), compiled by Barbara Bleiman and Michael Simons and likewise published by the English and Media Centre, is a valuable resource for Key Stage 4.

Brownjohn, S. (1994) *To Rhyme or Not To Rhyme? Teaching Children to Write Poetry*, London: Hodder and Stoughton.

Sandy Brownjohn has drawn together many of her tried-and-tested ideas for teaching poetry writing in the classroom.

Dymoke, S. (2003) *Drafting and Assessing Poetry: A Guide for Teachers*, London: Paul Chapman Publishing.

This is a valuable guide to teaching and assessing poetry in the classroom, providing an overview of the area as well as numerous practical ideas.

Fry, S. (2005) *The Ode Less Travelled: Unlocking the Poet Within*, London: Arrow Books.

This is a delightful companion to poetry and poetry writing, ideal for anyone wanting to learn more about how to write poems for themselves. Fry addresses metre, rhyme and form, drawing on an extensive range of poems – his own and others' – to illustrate the points he makes. He is an erudite, witty and supportive teacher.



Heaney, S. (1995) *The Redress of Poetry*, London: Faber & Faber.

These ten lectures, given by Seamus Heaney when he was Professor of Poetry at Oxford, make fascinating reading for those who want to explore ideas about poetry in greater depth.

The Poetry Society's website, www.poetrysociety.org.uk.

This is well worth visiting. It has good links to other relevant poetry websites.

The Poetry Archive, <http://www.poetryarchive.org>

This has is a growing collection of recordings of poets reading their work aloud.



TEACHING ENGLISH AT 16+

BTEC, Key Skills and GCE A level

Peter Gilbert and
Veronica Raybould

INTRODUCTION

The number of pupils who opted to continue their education at age 16+ increased dramatically before and into the new millennium. To both create and respond to this demand for continuing education, new courses were introduced. The original GNVQ (General National Vocational Qualification) vocational courses have now been largely replaced by BTEC (Business and Technology Education Council) qualifications. Pupils from widely varying academic backgrounds may be following a range of courses in the sixth form of a secondary school, a sixth form college or a college of further education. They may be retaking General Certificate of Secondary Education (GCSE) English, English literature or Media or following a Key Skills course at Level 2. They may be following BTEC at Level 2 or an Applied General Certificate of Education (GCE), or have opted for AS or A2 level English language, English literature or English (a combination of language and literature). Post-16 courses in drama, theatre, communication and media also have an English base but demand additional specialised knowledge and skills. (See also Unit 6.2 in Capel *et al.*, 2009.)

Because pupils choose to study post-16, there is a different ethos surrounding the sixth form in school and sixth form and further education colleges. Pupils are given new freedoms: a different dress code; free periods; a less rigid punishment system, and are usually referred to as students rather than pupils. These changes are associated with a transition from teacher dependency to independence in learning.

BTEC AND APPLIED GCE LEVELS

It is likely that every school with a sixth form has a number of pupils following BTEC courses at Levels 1 and 2. Many also have pupils following vocational A levels, now called Applied GCEs.

OBJECTIVES

By the end of this chapter you should have:

- considered post-16 teaching in terms of progression from GCSE English, both similarities and differences
- have some understanding of the requirements of Key Skills and AS/A2 specifications
- identified a range of strategies for teaching and learning at GCE AS/A2 and Key Skills
- been introduced to resources to support teaching post-16.

WHAT IS A BTEC QUALIFICATION?

BTEC First courses are intended as an alternative to taking more GCSE subjects post-16, and it is important to remember that they are equivalent qualifications to those obtainable at GCSE (Level 2). A BTEC First Certificate is the equivalent of two GCSE passes at A*–C, whereas the BTEC First Diploma is equal to four. Some pupils also follow Entry Level courses (Level 1) that cater for those likely to achieve the equivalent of four GCSE passes at Grades D–G.

Built into each course, in the recent past, were Key Skills in communication, application of number and ICT, which pupils needed to pass at the appropriate level or higher to gain full certification. These Key Skills were, and still are, notated as 1, 2 and 3, rather than Foundation, Intermediate and Advanced. While you are unlikely to be asked to deliver a BTEC or an Applied GCE, you may well become involved in the delivery of Key Skills Communication. The exception to the above is the BTEC First in Media, which is increasing in popularity and often requires input from the English Department. (See Chapter 9 ‘Media Education and ICT’.)

All Key Skills are assessed by a portfolio of evidence and an externally set test (or, where applicable, a proxy qualification).

COMMUNICATION

Key Skills Communication can be loosely defined as basic English language skills applied to situations appropriate to the workplace rather than to schools. It is this latter phrase that makes the teaching (and learning) of Communication very different from that of GCSE English. The end result of this is that the language of BTEC and Applied GCE generally, and of Communication in particular, is very different from that of a GCSE or GCE AS/A2 syllabus.

The ‘specifications’ for Communication, like all other key skills, are divided into three sections:

- A What you need to know
- B What you have to do
- C Guidance.

Part A explains the basic skills required at each level. These vary a little from one level to another. For example, at Level 1 the main skill areas are: discussing, reading and obtaining information, and writing documents. At Level 2 giving a short talk is added and the second area becomes reading and summarising information. Level 3 replaces a short talk with a presentation and summarising is replaced by synthesising. There is nothing novel about the skills required and most of them are automatically illustrated in any reasonable piece of work produced by the individual pupil.

ASSESSMENT CRITERIA

Part B (*You must*) sets out what a pupil has to produce in the portfolio. There is also some indication of standards, although these are rather vague. It should be remembered that Level 2 is equivalent in standard to GCSE at Grade C or above and Level 3 is equivalent to AS level. As you are unlikely to meet many pupils in the sixth form who are operating at Level 1, the illustrations below concentrate on Levels 2 and 3.

Criterion C2.2 asks a pupil to present evidence that they have ‘Read and summarised information from two extended documents (a minimum of 500 words each) about the same subject’. They are also to ‘write two different types of documents, each one giving different information’, one of which must be 500 words in length.

Before reading further, do Task 13.1 (see next page).

Task 13.1 **OBTAINING APPROPRIATE EVIDENCE**

Working in pairs, consider what kinds of material a pupil following either an English Language or English Literature course might be able to use for this element of the portfolio. How might they be able to prove that they have produced a summary?

The evidence for the above must show all of the following:

- selection of relevant material
- accurate identification of the main lines of reasoning from text and image
- summary of the information to suit the pupil's purpose.

Once again, this is not definitive in terms of standards. This is one of the great differences between the Key Skill guidance and the usual examination board specifications: the latter has to nail down standards very tightly, while BTEC allows a centre to make recommendations, within common-sense limits, as to what meets accepted national standards. However, the work presented should be of a quality to match that of a pupil following a GCSE course. If a pupil produces Level 2 Communication work which would earn a Grade C at English language, they are on the right course.

Criterion C3.2 is much more demanding. In fact, you will find a considerable increase in the standards for Level 3 that many pupils cannot reach. The national pass rates suggest that Level 2 is relatively easy to get through, but Level 3 is not. It states that a pupil must 'Read and synthesise two documents about the same subject'. Both documents should be a minimum of 1,000 words. The words 'complex subject' have been deleted from the previous specifications, but it is likely to be one that they encounter in their AS studies. Unless they know and understand this in advance, how likely is it that they will naturally produce this kind of work for any of their AS courses?

The evidence must show all of the following:

- selection of material that contains relevant information
- accurate identification, and comparison of, the lines of reasoning from the text and images
- synthesis into a form relevant to the pupil's purpose.

TESTS AND PROXY QUALIFICATIONS

The second part of the qualification is an externally set test. At Level 2 this is in the form of forty multiple-choice questions, concerned mainly with spelling and

grammatical errors. If pupils already have grade C or above in GCSE English language or GCSE English literature then they do not have to take the test, but can claim a proxy qualification instead. All they then have to do is produce a suitable portfolio.

The Level 3 test is based on the interpretation of several passages with more open questions. If a pupil has passed a GCE at Grade E or above in English language or English literature, they do not have to take the test, but can claim a proxy qualification for that part.

ORGANISATION

There are guidelines as to how centres might organise the delivery of Key Skills, but you will encounter wide variations in practice. Communication may be taught in discrete lessons on a regular basis. If this is the case, you should find that your class is aiming for the same level, even if pupils are following different AS/A2 courses. Pupils may be given support from a communication expert or they may just be given the paperwork and told to get on with it. Someone, however, is going to be responsible for the moderation of the portfolios. Be careful; this is a time-consuming and complicated process.

Now do Task 13.2.

Task 13.2 TRACKING KEY SKILLS

Given that most pupils will be taking four AS level courses as well as having other commitments in and out of school, propose a method of delivering Communication Key Skills which is fair to both pupils and staff.

Discuss your proposal with another student teacher or your mentor.

THE FUTURE OF KEY SKILLS

The most recent pronouncement on Key Skills is that all pupils in post-16 education should obtain the equivalent of Level 2 in English (Communication), mathematics (Application of number) and Information and Communications Technology (ICT). They should also be working towards obtaining one Key Skill at Level 3. Many schools are keen to offer Key Skills and not just because they mean more money under the new funding arrangements for sixth forms. Key Skills carry UCAS (Universities and Colleges Admissions Service) points, and increasing numbers of pupils may find they are the difference between a place in higher education and

a year out. They may well take over completely from the option of re-sitting core subjects at GCSE.

However, they are not easy to deliver and many pupils do not value them. It may be several years before a new shape emerges in which Key Skills sit happily in the curriculum. They may, of course, disappear altogether.

A LEVEL

From September 2008, the delivery of A level changed again. A levels are divided into four modules, the first two of which constitute AS and need to be examined by the end of Year 12. These first two units are weighted at 50 per cent of the final A level grade, and are marked at a standard which is considered to be an intermediate step between GCSE and A level. Pupils are able to retake specific AS modules in Year 13 while following the A2 course (modules 3–4), although you will find that retake policies differ from school to school.

The introduction of the AS Year 12 exam in September 2000 was initially of concern with English teachers in particular, due to the spiralling level of skills required by the subject at A level. A poor result in Year 12 was seen to lead a pupil to drop the course altogether, especially since the AS result is part of the final result. However, experience shows that AS provides Year 12 pupils with a close target to work towards, rather than cruising through Year 12 doing the minimum of work. AS enables pupils to see how they are doing at the end of their first year, coming from an external source. AS can actually provide a real boost as pupils move into A2. The emphasis in English A level now lies very much on ‘the cultural heritage’. What is more, although pupil responses of the ‘practical criticism’ kind are still highly valued, pupils are also expected to be well acquainted with critical readings of the texts, and with cultural theories such as feminism, new historicism and post-colonialism.

Similarly, A level English Language has moved away from a central focus on personal response and personal examples, to include a greater knowledge of linguistic theory. Although analytical skills are what distinguish the A grade candidate from the D grade one, the knowledge base required for the A level English pupil is much broader than it was.

Teaching A level: what’s the difference?

All of the above makes A level English seem like a very different subject from GCSE. However, it is important to remember that your Year 12 pupils were Year 11 pupils a few months ago and have not magically transformed themselves over the summer break. A common misconception for a student teacher is that A level requires you to teach all that you have learned about English during your degree and that pupils are immediately ready to employ high-order skills such as

sophisticated analysis and eloquent debate. Student (and newly qualified) teachers are often not given A level teaching (in their first year), as if it is some kind of ‘award’ that you can attain only when you have taught successfully in the main school. This builds the mystique that A level is a totally different experience. Much about teaching A level follows on from teaching at Key Stages 3 and 4. You are not automatically doing anything different: many of the teaching strategies you employ at GCSE are relevant and directly transferable to A level.

Before going further, undertake Task 13.3.

Task 13.3 WHAT IS THE PURPOSE OF STUDYING A LEVEL?

It is likely that pupils ‘stay on’ or ‘carry on’ to the sixth form or college because there is little alternative, because it is expected of them by parents or because their friends are doing so. It can be illuminating to interview some sixth-form pupils about their reasons for studying A level, their expectations of the courses and their ambitions when they have finished. One criticism of A level specifications is that they are too closely geared towards preparing pupils for higher education courses in the same subject when only a small percentage will study a single-subject course at university. In discussion with some pupils and/or A level teachers, try to define the purposes of A levels in English.

Compare your findings/ideas with those of another student teachers.

Bearing the previous points in mind, however, there are obvious ways that A level differs from GCSE. Developing a pupil’s own responsibility for learning is central to A level teaching. All A level specifications state that a core aim in English subjects is to reward pupils who show that they have developed a confident, individual voice which is analytical and perceptive. How you do this involves you achieving a balance in your teaching strategies, between providing pupils with knowledge of the text and allowing pupils to develop their own analytical skills and style independently. For example, to issue pupils with Toni Morrison’s *Beloved* and to ask them to ‘read it at home and record your reactions’ would be a very daunting task for all but the most able A level pupil. Pupils need guidance on how to read the text; they need help to see *Beloved*’s account as a rememory of the slave ships and the collective history of black America’s past; they need you to explore with them the *Horsemen of the Apocalypse* chapter. At the same time the novel invites close personal analysis; once you have guided pupils to becoming confident about how the text is working, you can begin to hand over to them the responsibility for responding to its meanings: you would not want to provide all the answers to questions such as ‘Who or what is *Beloved*?’ for them.

Neither would you hand out copious quantities of critical readings of the text and expect pupils to be automatically able to interpret them. Your challenge is to find the balance between lecturing your pupils and facilitating their own ability to learn.

Thus there is, quite rightly, an academic edge to A level that your teaching and learning strategies must address. Pupils need to be encouraged to approach texts much more rigorously than at GCSE, but don't assume that you will be working with all A grade pupils: as with any set, you will find a remarkable range of ability in the A level classroom. Even success at GCSE does not necessarily indicate a strong A level candidate. What is more, many schools employ quite wide entrance requirements for A level, so your pupils' abilities are likely to be very mixed. You need, in your teaching approaches, both to reassure pupils that they will be successful, providing a knowledge base from which they can grow individually, and also to forefront the importance of independence of thought. As at KS3 and 4, you need to differentiate: how are you enabling each pupil to reach academic maturity? Are you exploiting their individual learning styles? Are you balancing your own knowledge base with an encouragement of their own personalised learning?

WHICH COURSE AND WHICH SPECIFICATION?

English Literature A level

As with GCSE, A level English Literature specifications vary, although not as much as they used to. The eight examining boards which existed prior to 2000 were amalgamated in 2003 into three 'awarding bodies': AQA, OCR and Edexcel. Each of these bodies has two specifications on offer (Specifications A and B). All these options have common strands. One of the two modules at AS is coursework, as is one of the two at A2. The final module, module 4, is known as the synoptic paper and will test your pupils' 'unseen' skills: even if your school has opted for a pre-release pack specification, pupils cannot discuss the material with you and will have only a week to look it over. (They can, of course, talk about the pack together, and it is highly useful if you teach pupils about how to be 'study buddies'.) The remaining two modules cover poetry, drama and novels recognised as part of our 'cultural heritage'.

Although these modules are necessarily discrete (i.e. modules 1 and 2 must be delivered first) and are therefore often taught as separate clearly defined strands, they do all link together. English Literature A level aims to develop pupils as autonomous, critical and confident readers. In this sense, whether you are preparing pupils for an examination or encouraging them to read widely for individual coursework choices, your aim is always the same: to lead each pupil into close personal analysis of texts and to be able to consider the text in its cultural context. Your

school will have considered carefully the order in which they deliver texts at AS and A2 and it is worth talking this through with your induction tutor or head of department, so that you can get a sense of the thinking behind the approach. It is also worth noting that pupils begin A2 as soon as they have taken their AS exam in June, and before they receive their results. Many English departments use this A2 time to broaden pupils' wider reading to set them up for the coursework and any synoptic elements of the A2 exam, so here you have the opportunity to share your own favourite literature, novels especially.

English Language A level

Whereas with English Literature the modules are determined by text, in English Language the modules address categories, such as language acquisition, accent and dialect, discourse analysis and so on. Module 4 is again skills-based with pre-released/ unseen materials. As with Literature, two of the modules are coursework, and should encourage pupils to see links between modules. The artificiality of the modular approach can lead pupils to think that their knowledge is not transferable across modules – it is for you to show them that the spiral curriculum applies here.

A level 'English' (combined English Language and Literature)

This syllabus is not a straightforward combination of English Literature and Language A levels. It is very much a 'natural' progression from English at GCSE; thus the A level Literature section of this chapter will be useful to you, the Language section less so; that is, you will explore texts as in Literature (although fewer), and the Language element will be grounded firmly on comprehension, summary and creative skills. You will need to lead pupils into a greater understanding of the purposes of a wide variety of writing, and enable them to acquire analytical skills related to grammar, word choice, structure and semantics. In many ways, the underlying skills you develop are not so very different from their 'single subject' equivalents. However, the way you do this is different: there is not time to consider English Language under lots of discrete thematic headings; rather, you will use your Literature texts to foster close language analysis, while developing pupils' language skills by continuing the emphasis on 'writing for audience' that you began at GCSE.

APPROACHES TO TEACHING AT A LEVEL

As with all curriculum areas, an unconsidered approach is likely to reproduce a student teacher's own experiences; with A level teaching in particular, there is a convention of a sudden change of teaching strategies that do not take into account the previous experience of the pupils, principles about effective learning that are

considered appropriate at earlier curriculum phases and the range of abilities in the group. The comments of two A level pupils at the end of their first term reflect this:

At the beginning of A levels it was like being in a different world. We came back and had a strong feeling that teachers expected us to know it all. I did feel as if I'd be the thickest person in the class and everyone would be brainier than me, but they're not.

(Sarah)

I found GCSE hard but A level is even harder. You get treated so differently but I haven't changed.

(Yin)

Now consider the conventions of A level teaching in Task 13.4.

Task 13.4 **CONVENTIONS OF A LEVEL TEACHING**

Preferably with a partner or in a group of four maximum, discuss your own experience of English at A level or equivalent. Consider the following and how these answers might affect your own teaching of A level:

- the ways you were encouraged to think independently and originally
- the work you felt was most successful and the circumstances in which this occurred
- occasions when you were least inspired.

Continuity and progression

English is a spiral curriculum: that is, pupils keep returning to familiar areas from a more sophisticated viewpoint. Therefore, what works at GCSE works at A level. Do not exclude those strategies you are using in the GCSE classroom, such as:

- display work, especially visualising central concepts for re-vision awareness
- mind mapping opportunities
- sequencing/cloze activities
- use of interactive CD-ROM or research via the Internet
- group work (and careful planning about the group's make-up, e.g. gender mix, ability, differentiated tasks)
- 'real' work – for competitions, magazines, school publication
- PowerPoint presentations to peers

- digicam opportunities to re-interpret scenes/compare with professional interpretations
- converting text into a different genre e.g. scene from a novel into a dramatic monologue by one character.

The above strategies will be welcomed in the A level classroom, alongside the quieter, more self-consciously analytical seminar approach.

Organisation of the classroom

A major strategy to consider is that of seating. How you choose to position your pupils is very important since, as at GCSE, it affects profoundly the kind of interaction that takes place. A level groups tend to be smaller (although some schools are increasingly having to teach groups with numbers comparable to GCSE, due to funding issues). Different learning objectives and teaching styles invite different seating arrangements, so do think about changing seating according to the lesson purpose. Do you want boardroom style so the group can generate opinions easily, or do you want to be the focal point of the lesson? Your decisions about seating also need to take into account the role of note taking, as this will be affected by your classroom layout. Pupils are sometimes reluctant to move once they have established their place in the classroom, so do use a variety of seating choices from the very start of the course. If you have the space, don't discount the value of Circle Time.

Note taking

Because of a focus in schools recently, pupils are focused on talking and doing, and are often alien to note taking. You need to explain – and provide opportunities to practise. Once they've grasped on to note taking, you also find that a pupil who is absent may 'borrow someone's notes': what does this assume about the nature of note taking and a person's thinking: can learning be transmitted in this way? With reference to your own experiences as a student and to your observations of post-16 teaching, consider your opinion of the role of note taking at A level. Do you expect pupils to note down everything you say, everything everyone says? Nothing? 'The best?' Will you guide them in their note taking or assume that they are doing it 'right'? How will your approach to note taking affect your classroom layout? You could interview some pupils about how they take notes; how confident they are about what they are doing when they make notes; what use they make of their notes. Encouraging pupils to buy spiral-bound A4 notebooks (one for each teacher) can really help them to organise their notes. Provide glue to attach any handouts. Too many pupils find loose-leaf folders unmanageable, often using one folder for all the subjects they are studying.

Undertake Task 13.5 in your placement school (see next page).

Task 13.5 **OBSERVATION: ORGANISATION AND AIMS**

Observe A level teaching and note seating arrangements. Consider the link between the seating and the lesson purpose. Which kinds of seating arrangements would suit your own A level teaching if your purpose is:

- note taking: you delivering the information
- whole-class discussion which is teacher-led
- whole-class discussion which is pupil-led
- pupil(s) present(s) a paper to the class
- exam practice
- small group discussions.

Setting assignments

Although individual schools have various approaches, there are some general guidelines to setting writing activities. Again, the advice offered to you at GCSE is directly relevant here. As far as direct examination practice goes, you would use the same style of question as that on the specification's papers, although this obviously does not mean that every writing activity you set on the text needs to be styled to the examination question.

Many A level writing activities are not specifically for examination purposes but to develop further the pupils' skills and knowledge in a particular area of the specification. At times you may wish to set the same task for the whole group and at others to use the differentiation strategies of GCSE. Tasks that begin with 'discuss' or 'write about' are far too vague and unfocused. Although pupils should be encouraged to create their own essay titles at times, these need to be negotiated with you to make sure that they are not addressing too general an issue. The key is for titles to encourage analytical exploration of something specific and the best way to formulate titles is to work closely with the specification's assessment guidelines beside you. Since 2000 these have become much more rigorous: each module has its own set of Assessment Objectives and the percentage each one carries for the final result is broken down carefully in each module. All specifications also offer exemplar material and sample question booklets which you should receive from your school. All examining bodies now have highly developed websites to assist you further. It is well worth familiarising yourself with your specification's particular style. When setting coursework tasks, consult with your head of department who will contact the coursework moderator to confirm that your titles are in line with the Assessment Objectives.

Another important way to test the success of a task is to have a go at it yourself. This is actually probably one of the best ways of testing out a writing activity's potential for success. What seems inspirational when you are planning the task can sometimes be too vague or too specific in practice. You will find out whether the task is appropriate and manageable, and it will also help you to communicate the Assessment Objectives clearly to your pupils.

You need to decide how much support you are going to give pupils on the task once set. At A level the one-to-one tutorial is extremely useful, but it is also time-consuming. You may be able to suspend a lesson in order to see individual pupils; you may be able to set research topics on aspects of the social context of a text or on characters to be discussed. This would free you to speak to pupils individually; otherwise, your only option is to see each one in your own time. Another option is for pupils to have access to your email address. However, especially when pupils are working on different tasks, there is a need to supervise writing in the classroom itself. Although the emphasis at A level is inevitably on 'the essay', other kinds of assignment enrich your pupils' understanding of English at A level. A level pupils do have more time outside the classroom to work on your subject, and many pupils, especially in Year 12, will benefit if you structure this time for them.

Marking strategies

As with GCSE, it is very important to involve pupils in marking procedures – so they can learn from each other and become aware of what makes a 'good' essay. There are numerous ways of doing this, some of which might be as follows:

- by marking each other's work, with reference to the Assessment Objectives
- by attempting the specification's own trial marking exercise for teachers (this usually takes place early in the spring term but there will be a copy of it in school at any time)
- by marking Year 11 work and comparing it with their own.

It is also essential that you are confident about which Assessment Objectives are being assessed in each module, as these will directly influence the way you choose to approach the module.

Now try Task 13.6 (see next page).

Task 13.6 **SETTING AN ASSIGNMENT**

Either on your own or with another student teacher, choose an A level text (Literature) or language theme, such as Language Acquisition (Language). For example, if you are working with the *Six Women Poets* anthology (Kinsman, 1992), your 'assignment ideas' might be:

- 1 Group presentations on particular aspects of the poetry: treatment of motherhood, use of everyday domestic vocabulary; the relationship of these poems to more 'traditional' poetry.
- 2 Dramatising a poem for radio or television such as 'Letter from a Far Country' and performing the script.
- 3 Working on a display for the classroom which might be collages aiming at capturing the flavour and themes of each poet.
- 4 Getting groups to choose a poem from the selection and to work at sympathetic choral reading.

Each of these activities can function as initial exploratory activities on the text or as revision work prior to the exam itself. They also serve to develop your pupils' confidence, as first they share their ideas within a small group, and then present them to a larger audience. On your own or with a partner, devise some similar activities on your chosen text.

SPELLING, PUNCTUATION AND GRAMMAR

There continues to be a close emphasis on spelling, punctuation and grammar (SPAG) at A level. The AEB Chief Examiner's Report on 1996 English language examination answers reads in much the same way as more recent ones in identifying particular areas of concern:

Quality of Language

Assessment Objective 6 requires candidates to communicate clearly the knowledge and insight appropriate to the study of language. It was of great concern therefore to find many whose control of language was such that it intruded on the communication of their ideas. Areas of particular concern were:

- gross spelling errors: were/where, there/their, are/our
- common spelling errors in the technical language of their own discipline, such as; 'sentance', 'similie', 'apostrophie', 'coma', 'grammer', 'Recieved Pronunciation'

- no capital letter on English
- the misuse of commas at sentence boundaries
- weakly constructed paragraphs and essay structure
- convoluted and rambling sentences
- confusion about when to use which and this when using subordinate or main clauses.

Needless to say such errors are more than an irritant to examiners. All specifications emphasise the importance of clarity, accuracy, fluency and articulation at A level English. Pupils of language, aware of attitudes to correctness, ought to recognise how such errors and the writers of such errors are perceived and the way that mechanical accuracy functions as a gate-keeping device in the educational system. You could encourage your pupils to carry out an investigation of how employers judge errors and their makers. Focused work in textual analysis and re-casting would help pupils to consider and practise the effects created by different punctuation marks and sentence constructions.

(AEB, 1996)

You need to work with pupils on their SPAG skills, as well as developing with them an appropriate A level essay style (which does not mean that all pupils write essays following the same ‘formula’). One way of raising pupils’ awareness of writing skills is for them to read each other’s work and make constructive suggestions for improving their expression, structure and style.

Bearing in mind what you read above, do Task 13.7.

Task 13.7 **MARKING, FEEDBACK AND PROGRESSION**

Look at the following opening to a Year 12 pupil’s A level essay (Figure 13.1, see next page). In pairs, discuss what teaching strategies you would employ to aid this pupil’s development of writing skills. How could you adapt strategies you would use at GCSE? Would an exposure to some critical theory help – and, if it would, how would you introduce it?

Question: Does Gittings' anthology reveal a rich variety in Keats' poetry? ('negotiated' title)

I have studied all the various themes Keats poems have took, Keats seemed to have the ability to express his thoughts and feelings in many ways, whether it be through rhyme, humour, sonnets or long, story-like poems such as 'Hyperion'.

In Keats early poetic years he seemed to have decided on a formula for his poems. Most of them were in rhyming couplets. Although Keats early poems had a flow and imagery to them it was not until his last days that Keats put emotions and deep feelings into his work.

Keats explored many different aspects of nature and love in his poems, he seemed to be in love with the idea of being a poet and he greatly admired other poets such as Shakespeare. Keats wrote about great works of literature in his poems and gave them high praise. 'On first looking into Chapman's Homer' was one of Keats early poems, in this poem he describes the inspiration and joy he feel from reading this classic text:

Much have I travelled in the realms of gold,
And many goodly states and kingdoms seen'.

Keats is saying how he feels he has travelled into another world through literature, he was obviously passionate about exploring the mind's imagination.

Other poems written about literary heroes of Keats include 'On sitting down to read King Lear once again'. This tells of how he is inspired by Shakespeare: 'O Golden tongued Romance, with serene lute!' he seems to want to be as well known and respected as Shakespeare.

Keats wrote many long poems, most of these told stories such as 'Endymion'. This poem was four books long and is based on a great legend:

From jagged trunks, and overshadoweth
Eternal whispers, glooms, the birth, life, death.

The poetry was written in rhyme and reflects on the beauty of nature and love.

I feel that when rhyming in poems Keats seems to be limited by having to find rhyming words to express himself. I can see this when 'Endymion' is compared to 'Hyperion', another of Keats long poems. This is about a Greek myth of the defeat of the Titans. In this poem I feel that Keats is far more descriptive. It is full of images and feelings: 'While his bow'd head seem'd list'ning to the earth, His ancient mother, for some comfort yet'. Keats has used a drained sound to depict fear and misery in this line.

Keats has also wrote many humorous poems, most of these in his early days of poetry such as 'On the grasshopper and cricket' which was written as a competition between Keats and a friend to write a sonnet in a set time: 'In summer luxury, - he has never done with his delights; for when tired out with fun He rests at ease beneath some pleasant weed'. Keats wrote many of these poems that seem to be very light at first but he seemed to have a respect for poetry for even in this 'joke' poem he says 'The poetry of earth is never dead'. This shows that he believes poetry comes from the natural world, poetry is found in nature.

■ **Figure 13.1** Pupil's essay

PREPARING TO TEACH A LEVEL

Building on the general points raised in the previous section on approaches to A level teaching, this section looks at specific aspects of A level English Literature and English Language specifications.

Knowing the specification

As has been indicated already, you need to become familiar with the relevant documentation so that you are clear about how much you have to teach and by when; how the work is assessed: by examination (closed or open book), or coursework? How do members of staff mark work so that pupils are aware of how they are meeting the Assessment Objectives?

Teaching a set text

While this section focuses on teaching Literature at A level, much of it transfers to English Language teaching. Bear in mind all the approaches and strategies you are employing at GCSE; the main body of this chapter has already led you away from any idea that the lecture situation is appropriate for your A level group – other than in small quantities. You should also aim to guide your pupils to more independence in their thinking by offering alternative ways of responding to their reading. Although the requirements of each specification differ, no examining body rewards a pupil who trots out a practised answer that lacks originality and does not address the question directly. Remember that one marker sees all the scripts in one group and can easily tell the ‘spoon-fed’ answers that resemble each other. Awarding bodies reward fresh analysis, although this must be informed by a close knowledge of the text and critical focus in terms of genre and cultural context.

Although you are aiming to encourage your pupils to become more responsible for their learning, there is quite a lot of preparation you need to do in advance, even if it does not all transform itself to the classroom in several lectures to silent note-taking pupils. You may be teaching a text with which you are familiar or one that is totally new to you; in either case you need to reread and annotate the text thoroughly. You need to engage with the critical debates surrounding a writer and the work; these should include up-to-date articles, biographies, critical works and reviews, especially if it is not a contemporary work.

Good starting points are the collections of critical essays in the Macmillan *New Casebook* series. Contemporary theory can be found on the Internet and is often fascinating (for example, a tightly argued hypothesis that *Gatsby* is not white). Think about the kinds of teaching strategies you might employ at various points such as: ‘ways in’ to the text; exploration of themes and concepts during the reading; opportunities for critical debate following reading. Consider setting the pupils small research projects, which they can present to each other, to explore

the background of the text, the literary, historical, social and cultural contexts of its production.

Secondary reading is now valued at A level, as reading reviews, essays or introductions to a text are useful means of demonstrating the areas of debate about the writer and the work, and this shows that ‘meaning’ is not a fixed buried treasure to be unearthed but continues to be made by different kinds of readers. Setting multiple-choice questions on a passage or poem where more than one answer may be justified from the text can be a valuable way of exploring how there may be ‘meanings’ in any text. In addition, find out what DVD and audio resources exist in relation to the text, such as films, screenplays and interviews with the writer. Consider carefully how these may be used most profitably.

It is common to approach an A level group with high expectations of debate and discussion, only to find that pupils ‘clam up’ and contributions are forced in order to break a silence. As in any context, discussion needs to be structured and works best when individuals have prepared a contribution before the lesson or by working in pairs or groups before reporting back to the larger group. Although there is sometimes a need for lessons to be teacher centred, especially at first, successful A level teaching depends upon the extent to which pupils assume responsibility for reading and responding to texts. On the way to becoming autonomous readers, pupils benefit from opportunities to explore the text through re-creative work such as pastiche and parody, performance (poetry and drama), hot-seating, writing in a scene: in fact, all those strategies suggested at GCSE. For example, if you are to be teaching Margaret Atwood’s *The Handmaid’s Tale*, you might:

- 1 Identify various gaps in the text which pupils could ‘fill’ by doing a re-creative piece – the ceremony from the viewpoint of the Commander’s wife or another ending after the escape scene.
- 2 Introduce pupils to interviews with Margaret Atwood, and critiques of her work (often discovered in a single chapter of a critical text devoted to contemporary women writers); delegate one article to an individual or pair who read it and report back to the whole group.
- 3 Show the video of the novel, concentrating on selected sequences. Explore the differences, especially the imposition of a more chronological order and its ‘extra scene’ at the end.
- 4 Give pupils the opportunity to re-create Atwood’s style.
- 5 Set up hot-seating of Nick, Ofred’s mother, or the Commander after the game of *Scrabble*.

Managing the reading

There is no easy answer to managing the initial reading and close textual analysis; although it is often found to be tedious, it is still common practice to slog through

a text line by line. In spite of intentions to try other methods, teachers may resort to this method as the only way of ensuring that pupils know the text sufficiently well because they cannot be trusted to do it for themselves. There is no doubt that pupils – especially the weaker ones – find such an approach reassuring. However, A level invites teachers to approach the text more holistically, focusing on multiple readings rather than line-by-line ‘translation’. Again, strategies used at GCSE are useful, such as setting a certain number of pages to read at home and then discussing them as a whole the following lesson, and mapping or jigsaw groups working on different aspects of the text afterwards (see for example *Wide Sargasso Sea: Teaching a Novel at A level*, London: English and Media Centre).

Now do Task 13.8.

Task 13.8 **INTRODUCING A TEXT**

Together with another student teacher, plan three consecutive AS lessons of 45 minutes each on the opening chapter or scene of a text you both know. (Or you could use *The Handmaid's Tale* if you have no common ground.) Assume the pupils have already read the chapter/scene through once. Three lessons may seem a lot of time, but beginnings and endings are vitally important to a text; aim to get your group focusing closely on the key features of your text, including language and structure as well as central themes and concepts. Plan to set them a task to explore the text and find out about the context and genre of the text as well as of the writer. For example, make a bibliography of Margaret Atwood's other books; contact the Margaret Atwood society in Canada; find out what ‘dystopia’ means and find other books in this genre.

Synoptic module: unseen work/pre-release (Literature)

Module 4 requires pupils to be able to cope with any literary text confidently, to demonstrate close reading skills, to be aware of literary conventions, historical and cultural developments in literature and to write a clearly structured essay in good English under examination conditions. The area is, in fact, so huge that it can be daunting. At the same time there can be a real opportunity to share your own enthusiasms, with the availability of text and photocopying rights your only limitations. You do, however, need to guard against concentrating on one genre, such as poetry, because it is your strongest. As a starting point for planning a section of Module 4 preparation, it is useful to look at the Assessment Objectives, the exemplar material and your centre's own set text choices to see if there are any obvious gaps. Unseen papers do not always have extracts from literature; specifications may set non-fiction texts such as travel writing or biography, and

pre-release packs include critical readings. Unseen work is easiest to approach from a genre rather than a thematic angle, because getting pupils to read closely around, say, Romantic poetry or Theatre of the Absurd or the sonnet across the centuries, gives them a detailed understanding of how writers use and subvert the conventions of genre. Thematic work may not be ruled out completely – one specification’s final module is theme based – but if you have a Year 12 group you need to be laying pathways towards Module 4 and the best way to do this initially is to aim at a sound grounding in the way a genre works.

If you were planning a unit of work that was genre based, you could find examples of the short story, for example; you could include sub-genres such as crime stories, folktales, science fiction or popular romantic fiction. When studying them with the pupils you would explore them in a variety of ways but finish with a question in the style of the examination board. A thematic unit of work could be a range of texts about ‘War’ by historical and contemporary men and women writers across genres and cultures.

Unseen work also offers the opportunity to structure pupils’ own wider reading. Near the start of your teaching experience you could ask pupils to report back on a literary text they have recently read and, at the same time, feed in some of your own recommendations. A similar session could be planned for later in your experience, in order to set up an atmosphere that pupils will always have a book ‘on the go’. They need to be answerable for their wider reading by using a ‘Reading Log’ so that they read different genres, genders, times and cultures.

Coursework

The 30 per cent limit on coursework means that there are two aspects to coursework assignments:

- 1 Coursework assignments ought to develop skills for the examination.
- 2 Pupils should be given the chance to shine in a way that the examination may not allow them to.

You therefore need to address both (1) and (2) in your planning for the coursework modules. In the light of (2), awarding bodies welcome a variety of texts from your own group, especially in Year 13. As with GCSE, you are likely to approach coursework differently, the spirit of coursework being that pupils have more control over what they write about. It is, however, imperative that your coursework titles are checked, preferably by the external coursework moderator.

Preparing to teach a particular aspect of English Language

In order to prepare for this, you need to do some background reading. The awarding bodies provide comprehensive reading lists within the specification

information, and there is a recommended list of texts that address teaching approaches in the ‘Resources’ section of this chapter. Some schools may have sets of English Language textbooks from which pupils can work. Nevertheless, English Language at A level – as with English Literature – is about nurturing an informed personal response. Pupils are rewarded for their personal engagement with the subject, shown most clearly in their wealth of personal observations and examples.

Although pupils need to know the theory and major research, these should lead to pupils being able to apply them to their own experience of language in use.

Whatever area of English Language you are teaching, a collection and then analysis of current examples is essential. English Language A level teaching cannot take place in the classroom alone (although you should, of course, draw on examples of accent, slang, cultural and gender significance as they occur): pupils need to be actively encouraged to seek out the language of the shopping centre, the nursery, the chat room, the assembly. Your best preparation for teaching an area of English Language is therefore to have collected examples of your own and to have an idea of teaching strategies that encourage pupils to collect theirs. For example, if you are looking at spelling, research might include:

- 1 Scouring each other’s essays for common misspellings.
- 2 Looking at signs on market stalls and outside shops.
- 3 Considering how spelling is taught in a local school.
- 4 Examining the purpose of the dictionary (and its history).
- 5 Collecting examples of deliberate misspellings in advertising/products/news headlines.

You need to undertake the resource hunting yourself in order to encourage your own pupils to do the same. In order to clarify your objectives for the research and analysis, the Assessment Objectives provide you with very useful guidelines when both setting tasks and assessing work. It is well worth taking your pupils out of school, in spite of the paperwork this may involve.

English Language coursework: creative writing

Although you are unlikely to be given the responsibility for this during your initial teacher education, you may be working in a school that encourages you to contribute to creative writing lessons. Creative writing is valuable even outside the coursework module, since pupils are writing within an already determined genre and examining its features in relation to their own work – which enhances their awareness of language. Ask pupils to collect examples of the genre they are imitating, get them to share their work, and provide the opportunity for pupils to

employ marking procedures as suggested in this chapter. If you are keen to explore creative writing at A level, it will always be relevant and welcomed by the school, since the accompanying analysis benefits the pupils in the exam itself.

Synoptic module: unseen/pre-release work (English Language)

As with Literature, it is important to consult your centre's chosen specification for guidelines about what is assessed. Nevertheless, you have a free hand in choosing what texts to analyse. Since the synoptic paper could reproduce any kind of written text, you could simply analyse a different example every lesson. However, this would not create any continuity for you – or continuity and progression for the pupils. Far better to choose a focal point, such as 'the way women are represented in the media' or 'children's fiction: 1900 to now'. This way, pupils can really focus on specific examples of language use and, at the same time, develop their skills and knowledge for the final module. The four modules are inextricably linked; it is the role of the teacher to show how skills are transferable from module to module and, if you choose an embracing 'theme' for close analysis, you can combine this with an essay question on the topic, tailored to your own specification's Module 4 style.

Equipment for A level English Language

Ideally, English Language A level needs to be resourced with lots of voice recorders, a digital camcorder, digital cameras, interactive whiteboards and access to television, the Internet, PowerPoint, story boarding and movie editing software, Paint – and good dictionaries. In reality this is rarely possible, but do find out what resources would be available to you and how you can book them. Build the technology available into your lesson plans. In addition, find out the textbooks that are available in your school or training institution. Recommended texts are given at the end of this chapter.

Teaching A level 'English' (combined English Language and Literature)

An English A level 'combines' language and literature in the same way that GCSE does. For example, a unit of work based on *I Know Why the Caged Bird Sings* would extend to an exploration of how writers of varied genres (including the media) have expressed issues of racism over the past two centuries. As with all preparation, you would need to make reference to the awarding body's specification and supporting material.

SUMMARY AND KEY POINTS

A level Specifications changed from 2008 and the specifics of these can alter year by year. Make it a priority to check your exam board's website regularly. The site also contains a whole host of useful resources to support you and your pupils, so make sure pupils are familiar with the site early on.

Be aware that the Internet can be your enemy as well as your friend. Less able/less organised pupils can panic over coursework and become over-reliant on the Internet, leading to plagiarism issues.

Do remember that your Year 12 pupils are not undergraduates. Ease them slowly into academic, independent learning, avoiding the lecture situation and utilising those teaching and learning strategies that work well at GCSE.

Finally, do utilise the experience of sixth-form teachers and spend time talking to them about the philosophy behind the long-term plan and text/topic choices: this is the best way to gauge how pupils are perceived to develop their skills during the two year course.

RESOURCES

There are many valuable support materials available; seek the guidance of your tutor and colleagues in school, as well as student teachers in other schools. Be on the watch for new English education programmes and screenings on television. Teachers' TV can be accessed via the Internet. The Internet is the way forward when it comes to researching resources: and it is well worth encouraging your pupils to use it whenever you embark on a new text/theme. BBC education sites are particularly useful. Revision resources based on the new specifications are readily available and are worth looking at: there are too many to mention here. The following list is a selection of what is available for Communication Key Skill, English literature and English language teaching. Remember that it is not the text alone that determines the level of study, but the approach and the requirements of the response.

Language

Keith, G. and Shuttleworth, J. (1997) *Living Language*, London: Hodder & Stoughton.

Keith, G. and Shuttleworth, J. (1999) *Investigating Talk*, London: Hodder & Stoughton.

(The above have now produced an excellent series based on the modules.)

Barker, V. and Canning, J. (eds) (n.d.) *A Level English Language Topics: Authority, Class, Gender*, Somerset: Wessex Publications. Chalkface Project Communication Key Skills.

Photocopiable resources for both tests and portfolios at Levels 1, 2 and 3.

- Crystal, D. (1995) *The Cambridge Encyclopaedia of the English Language*, Cambridge: Cambridge University Press.
- Goddard, A. (1991) *English Language A Level: The Starter Pack*, Lancaster: Framework Press.
- Goddard, A. (1993) *Researching Language*, Lancaster: Framework Press.
- Kelly, B., Hunt, M. and Brooks, J. (2002) *Getting the Evidence (Key Skills)*, London: Collins.
- Wainwright, J. and Hutton, J. (1992) *In Your Own Words: Advanced Level English Language*, Walton on Thames and Edinburgh: Nelson.

Literature

- Croft, S. and Cross, H. (1997) *Literature, Criticism and Style*, Oxford: Oxford University Press.
- McCulloch, R. (ed.) (1994) *English Literature A Level*, Cambridge: Pearson.
- Peet, M. and Robinson, D. (1992) *Leading Questions*, London and Edinburgh: Nelson.
- NATE (2005) *text, message*, The Future of A level English Website, www.universalteacher.org.uk

FURTHER READING

There is a significant shortage of discussion concerning teaching post-16. The following articles are useful starting points for debating some of the current issues surrounding A level teaching.

- Canwell, S. and Ogborn, J. (1994) 'Balancing the books: modes of assessment in A level English Literature', in Brindley, S. (1994) *Teaching English*, London: Routledge, pp. 149–153.

This essay considers the inherent difficulties involved when assessing/examining A level English Literature.

- Eaglestone, R. (2000) *Doing English*, London: Routledge.

Eaglestone helps us to understand English as a subject now by taking us through its fascinating history.

- Daw, P. (1996) 'Achieving high grades at A level English Literature: an investigation into the factors that contribute to schools' success', *English in Education*, 30, 3, Autumn 1996, 15–26.

This draws on a report from six Suffolk schools about the factors that seem to underline success.

- The English Association, www.le.ac.uk/engassoc.

This is a very useful website and contains papers on the new A levels as well as teaching strategies.



TEACHING ENGLISH

Critical Practice

Jon Davison and
Jane Dowson

Teachers ‘reflect on their own practice, develop their skills, knowledge and expertise, and adapt their teaching appropriately.’

Statement of Professional Values and Practices – General
Teaching Council for England (2006)

INTRODUCTION

The term ‘critical practice’ in the subtitle of this chapter indicates the two factors central to successful development as a teacher: the crucial role of school experience and the ability to reflect on that experience. As a teacher of English it is particularly important to develop your own principles by which you can set targets and evaluate yourself in relation to these targets. Otherwise, you can find yourself driven to please others who may have their own, conflicting criteria; it can be this, often unconscious, drive to please or satisfy competing demands that produces the confusion and self-doubt that are often common during initial teacher education (ITE). For example, you can find yourself wanting to meet a variety of needs, that may include: the needs and interests of pupils; the differing aspirations and expectations of parents; the varying ideals and pedagogy of class teachers; the demands of the professional tutor in school; the requirements of an Ofsted inspection; university directives and guidance; criteria for coursework assignments and the range of conditions to be fulfilled for the attainment of QTS Standards. In addition, if you are sensitive to the contexts of teacher education, you also realise that school-based ITE can encourage an apprenticeship model of training while at the same time expecting the student teacher to operate as a professional colleague.

STUDENT TEACHER DEVELOPMENT

Furlong and Maynard (1995) propose five broad stages of development that student teachers undergo during school experience. These stages are: ‘early idealism’, ‘personal survival’, ‘dealing with difficulties’, ‘hitting a plateau’ and ‘moving on’. Furlong and Maynard are emphatic, however, that these stages are not ‘discrete or fixed; rather, they are interrelated and mutable’ (Furlong and Maynard, 1995, p. 73). Similarly, the writers are keen to stress that progression through these stages should not be viewed in a ‘crude or simplistic way’:

We do not suggest that student teachers simply progress along a narrow linear pathway, moving smoothly from stage to stage. This is far from the case. Our research indicates that development from ‘novice’ to ‘professional educator’ is dependent on the interaction between individual students, their teacher education programme, and the school context in which they undertake practical experience.

(Furlong and Maynard, 1995, p. 70)

Development as a student teacher may therefore be seen to be the product of, among other things, the complex interactions between the individual, the higher education institution (HEI) programme and the school context. While these interactions are often perceived as disconnected, it is difficult, but vital, however, that all parties understand their interdependence. Arthur *et al.* (2005, p. 121) offer a useful analogy for the process of student teacher development, which they believe takes place in the same way that a pre-digital photograph develops in a developing tray:

The image does not develop uniformly from nothing: at one moment a blank sheet; the next a fully formed, crystal-clear picture. Instead, as the image swims into view, different parts of it emerge simultaneously and independently: a highlight here; a fragment of landscape there; a detail of shadow; now a facial feature, until the complete image emerges. What emerges first and last depends on interactions between information stored in the paper and the chemicals acting upon it. Similarly, the development of the student teacher’s practice, knowledge, understandings and beliefs is a synthesis of experiences.

There are then no easy answers to the questions of ‘What are my goals?’, ‘How well am I doing?’, ‘Will I make a good English teacher?’ What can be said is that you are not expected to demonstrate or achieve all the standards all at once. If you are unsure about your ability to ‘make it’ as a teacher, what will be looked for is evidence of progress. Progress will be made, and, more significantly, measured,

through a process of setting specific targets and, through reflection, identifying achievements and areas for development.

The process of target-setting and realistic self-appraisal cannot happen in isolation; it needs to be done in conjunction with other student teachers, class teachers, the head of department, your tutor and, above all, your mentor. You will need verbal and written feedback that is constructive and specific. The retrospective comments of successful newly qualified teachers (NQTs) endorse the importance of reflection and feedback during ITE. As Bubb and Bailey (2002, p. 130) found, ‘Lesson observations of other teachers have great value for NQTs’ and NQTs believed that observation of, and being observed by, experienced teachers to be ‘the most useful activity’ for developing reflective practice during school experience. In what may seem to be a sea of uncertainty, there is a stronghold of consensus that development as a teacher is complex and takes time. In fearing the censorship of the many masters and mistresses to whom you are answerable, you may find that you are your own severest critic. To some extent this is how it should be; you must be self-critical but realistic and constructive as well. In order to be neither over-optimistic nor over-critical you need to identify where you are – not where you would like to be (or fear that you might be) – before you can set realistic targets and monitor your progress.

OBJECTIVES

By the end of this chapter you should:

- begin to understand the nature of reflection and the processes of teacher development
- have an understanding of the qualities, knowledge and skills you bring to teaching
- be aware of your needs in areas of subject knowledge
- be aware of the kind of working relationship you wish to develop with your mentor
- be aware of the importance of the need to develop a wider professional role in the English department and the school as a whole.

MONITORING DEVELOPMENT

Reflective teaching should be personally fulfilling for teachers but also lead to a steady increase in the quality of education provided for children.

(Pollard *et al.*, 2008)

Obviously, your overriding aim for the period of your Initial Teacher Education is to develop from a person who is interested in teaching into a confident, qualified subject teacher. The difficulty is in how to measure such a development. It has to be acknowledged that ‘development’ is a complex process and hard to categorise, particularly in terms of a complex role such as that of the teacher; consequently, a profile of standards is bound to be inadequate to describe individual development: ‘As yet we have very little detailed understanding of how students develop their own practical professional knowledge in relation to such competences’ (Furlong and Maynard, 1995, p. vii). However, Berliner (1994, p. 108) proposes a number of stages in the development of teacher expertise, from the novice (student and many first-year teachers) to expert teacher (achieved by ‘a small number’ of teachers). Indeed, the Training and Development Agency for Schools (TDA) framework of Professional Standards for the development of teachers with career stages from *Qualified Teacher Status*, through *Induction*, *Post-threshold*, *Excellent Teacher* to *Advanced Skills Teacher* (TDA, 2007) relates closely to Berliner’s model. However, many are critical of Berliner’s ‘simplistic’ description of the novice that ignores not only the diversity of entrants to teacher education courses, but also the range of knowledge, experience and expertise they bring with them (see for example Arthur *et al.*, 1997). As Furlong and Maynard (1995, p. 182) observe, it is ‘important to recognise that no student teacher enters the classroom as a complete novice – they bring with them a vast array of skills, knowledge and understandings derived from other contexts.’

Now if you have not done so already as part of your course, undertake Task 14.1 (see facing page), which is intended to help you to recognise that you start off with many of the qualities needed for qualified status.

Having shared your *Individual Statement* with other student teachers, it will have become apparent that you all have a variety of qualities and experiences that will enhance teaching. To categorise you and your colleagues as ‘novices’ ignores the expertise you bring to an ITE course. Postgraduates will have followed markedly different programmes during their time studying for a first degree. No doubt you have discovered the variety of degrees your fellow student teachers have obtained: some may have studied for ‘traditional’ single-subject degrees in English; others may have followed modular programmes; others still may have studied English and American Studies, Media Studies, drama, English and anthropology, for example. Such diversity will enrich your discussions throughout the year. However, it will be equally clear that while you have particular knowledge, skills and qualities related to your work in the classroom, your experiences of English as a subject may mean that there are gaps in relation to National Curriculum English. You should be actively seeking opportunities not only to use your strengths but also to develop your knowledge and understanding through reading, attending poetry readings, watching documentary programmes and adaptations, seeing plays and films, and debating texts with one another and with colleagues in school.

Task 14.1 **INDIVIDUAL STATEMENT**

No doubt you have found that the student teachers in your group have had a variety of experiences before they embarked upon a teacher education course: some may be newly graduated in their early twenties, while others may have also studied for a higher degree; some may have had some teaching experience in the UK or abroad; others may have raised families or be embarking upon a second career. Whatever your and their experience may have been, it is clear that you all have different kinds of knowledge and expertise that you bring to your teaching. Equally, it is important that you are clear in your own mind about your own reasons for teaching.

Using the headings given below, write an account of yourself. This will serve as a benchmark against which you are able to gauge your development at strategic points of your course. When you have completed it, you might wish to share its contents with another student teacher, your tutor or mentor. Keep your Individual Statement as it will be useful at any stage during the year that seeks to review your development.

Individual statement

Write an account of yourself using the following headings:

- **Stage of the course**
Note the date so that you can monitor development since an earlier point or at a later point of the course.
- **Reasons for wanting to teach**
Describe why/how you have decided to become a teacher.
- **Me as teacher**
What sort of teacher do you wish to become? How would you like to be seen by pupils and colleagues?
- **Previous experience**
Describe any experience you feel is relevant to the course, or to your chosen career.
- **Personal skills and qualities**
Describe any qualities and skills you have which you believe to be appropriate to teaching.
- **Attitude to the subject**
Describe any beliefs or principles you hold about the nature and importance of English as a school subject (see Task 2.1 Why English?).
- **Professional concerns**
Describe any current issues or problems you are concerned about in relation to teaching.
- **Any other issues**

Now complete Task 14.2.

Task 14.2 SUBJECT REVIEW

Read Chapter 3, 'Working with the National Curriculum'. You will see that National Curriculum English requires teachers to engage with the whole range of aspects of English as a subject. While you may be particularly confident in some areas, there may be gaps in your subject knowledge that need to be filled.

Photocopy Table 14.1 (opposite). Complete the boxes to identify areas of progression and 'gaps'. The 'action' column should give you goals for your own development. Discuss with your mentor and tutor strategies for developing your knowledge, understanding and experiences through relevant reading, observations in school, through aspects of your course or other professional development.

DEVELOPING ROLES AND RELATIONSHIPS

Working with your mentor

Q7a, Q8 and Q9 in *Standards for the Award of QTS* (TDA, 2007) recognise that crucial to 'critical practice' are the relationships between the student teacher, mentor and colleagues within and beyond the English department. Most ITE programmes have a teacher designated as a subject mentor, but it is highly likely that you will also have the support of the head of department, or of more experienced colleagues whose classes you are teaching. It is most important that you clarify the terms of your relationship with your colleagues very early on in your school experience and while your mentor will be a knowledgeable, experienced English teacher, who is a good source of ideas and who will engage in discussion of key issues related to the teaching of English, you should not act simply as a 'sponge' soaking up what is offered. You are expected to be proactive; to take responsibility for your own development; to set agendas; to identify targets.

Central to your relationship with your mentor should be the notion of openness: an ability to ask for, and willingness to receive, advice: 'Act upon advice and feedback and be open to coaching and mentoring' (TDA, 2007, Q9). Such openness can be developed once you understand exactly what is the relationship between development and judgment in the work of your mentor. You need to know your mentor's expectations of you and, importantly, you need to articulate what expectations you have of your mentor. This approach will enable you to engage

Table 14.1 Subject knowledge in relation to curriculum areas			
Subject area	Confident	Not confident	Action
<i>Media</i> <ul style="list-style-type: none"> analysis of film, TV and journalism digital technology, media production 			
<i>Drama</i> <ul style="list-style-type: none"> conventions such as role play, hotseating ability to perform drama activities 			
<i>Speaking and listening</i> <ul style="list-style-type: none"> facilitate pair, group, class discussion conventions of formal activities, e.g. debates 			
<i>Reading</i> <ul style="list-style-type: none"> literature published before 1914 (drama, poetry, novels and short stories) twentieth-century writers (drama, poetry, novels and short stories) text from diverse cultures non-fiction 			
<i>Writing</i> <ul style="list-style-type: none"> creative writing (to produce or analyse) formal purposes, e.g. reviews, reports variety of forms 			
<i>ICT</i> <ul style="list-style-type: none"> interactive whiteboard word processing using specific software Internet, email, discussion boards information retrieval, e.g. www searching, library systems, DVD-ROMs 			
<i>Language study</i> <ul style="list-style-type: none"> language varieties language change standard English 			
<i>Teenage fiction</i> <ul style="list-style-type: none"> class reader wider reading 			

in productive discussion of your development – your successes, needs and targets for development – during lesson debriefings and review meetings with your mentor.

Undertaking Task 14.3 will enable you to clarify how you would like to work with your mentor.

Task 14.3 **EXPECTATIONS OF STUDENT TEACHER AND MENTOR**

Listed below are a number of words that might describe the many roles of a mentor. In order to clarify how you perceive your needs and expectations, number the words in order of priority (or you could identify your top three):

Colleague	Role model	Critic
Mediator	Motivator	Consultant
Assessor	Counsellor	Provider of materials
Collaborator	Diagnoser	Subject guru
Reviewer	Facilitator	Source of ideas
Advocate	Protector	Expert teacher

Having done so, discuss your expectations with your mentor. What are your mentor's own views on the mentor's role?

Equally, you might invite your mentor to do this exercise separately at the same time as you and then compare your lists. A good starting point for beginning to discuss your needs might be the *Initial Statement* and *Subject Review* you produced earlier.

Collaborative teaching

Team working and collaboration

Q32 Work as a team member and identify opportunities for working with colleagues, sharing the development of effective practice with them.

(TDA, 2007)

Much of your time in the first weeks of school experience is likely to be spent observing in an attempt to begin to understand the processes and practices of the English classroom. Some student teachers find this period frustrating. Having made the decision to embark upon a teaching career they are keen to 'do it for real': to stand alone in front of a class and 'be a real teacher'. Such feelings are understandable, particularly when a student teacher has been observing an accomplished English specialist who makes it all seem so easy. But do not be in

too great a hurry. There are other ways in which you will learn as much, if not more, about teaching than from teaching alone. After all, it is sobering to think that if you enter teaching in your early twenties, you will have some forty years in which to teach – ample time to perfect the art.

Obviously, observation will take you only so far. However, focused observation in which teacher and mentor have decided on the key aspects for attention, followed by a detailed discussion of the teacher's reasons for certain decisions and actions, can enable you to learn much. Engaging in a dialogue about the mentor's reasons for choosing one course of action, for example, rather than another at a particular point, will identify the multitude of choices that a teacher makes throughout the course of a lesson. Such choices are not only made during a lesson: a reflective teacher will engage in reflection in all stages of a lesson and decisions will have been made at the planning, preparation and evaluation stages.

Moving on from observation you can ideally negotiate some collaborative teaching. Collaborative teaching will enable you to develop your classroom skills, knowledge and understanding progressively and coherently. By taking responsibility for parts of lessons initially, you will be able to focus upon and develop key aspects of the teaching repertoire: beginning and ending lessons; handling transitions smoothly; instruction and exposition; question and answer; story-telling; managing and working with individuals, groups and a whole class. Collaborative teaching with your mentor will help you to develop your classroom teaching skills progressively and it will also enable you to gain access to those choices in relation to all aspects of teaching.

When a mentor and learner-teacher take joint responsibility for a lesson, plan it together, and each play different parts in the teaching, with the parts played by the learner-teacher being selected to provide focused learning experiences, very nearly ideal conditions can be achieved for practising classroom strategies . . . having to explain to one's planning partner exactly what one's purposes are and the variety of considerations that lead one to choose particular ways of pursuing these purposes can help mentors to make explicit their own planning processes.

(McIntyre and Hagger, 1993, p. 33)

At the heart of collaborative teaching and, indeed, of the working relationship with your mentor, is discussion: discussion that unravels and analyses the reasons for choices made while planning, teaching and evaluating collaboratively taught lessons. It is the articulation of these reasons for choices that will present the processes and practices of teaching, and the values and beliefs about the subject that underpin English teaching.

Collaborative teaching need not necessarily be carried out only with your mentor. There is much to be gained from teaching collaboratively with another teacher or a fellow student teacher. Collaborative teaching does not have to be

seen as a one-way process either; classroom teachers who can adjust to co-operative teaching often discover an interchange of ideas, approaches and resources. An influential survey of NQTs by Her Majesty's Inspectorate (HMI) is useful in identifying the areas where teachers learn from others and where the student teacher and NQT can contribute to the department in which they work:

In their initial plans, the most effective teachers usually identified the structure and content of each lesson. They included the grouping of pupils, the timing of the lesson, the choice of resources and the use of non-teaching support. The survey revealed instances where some aspects of the new teachers' plans had been adapted by other teachers in the school.

(Ofsted, 1993, para 3.17)

Working in the English department

In the early period of their ITE courses many student teachers relate to a model of the teacher that focuses in the main on standing in front of a class. When you listed your skills, qualities and your reasons for teaching in your Initial Statement, it is likely that you used some of the following: 'enthusiasm', 'communication', 'love of subject', 'enjoyment of subject', 'empathy with pupils'. It is precisely these reasons that bring most of us to English teaching, but such attributes focus upon the act of teaching: the teacher in a classroom working with pupils. However, once in school it is clear that your working environment goes beyond the four walls of the classroom. While most of your day may be spent engaging with pupils, you will be expected to form positive working relationships with adults, be they mentors, departmental colleagues, teaching assistants, other student teachers, administrative staff and parents. It is important, therefore, that you see yourself developing professionally in three ways, not only in the classroom, but also in the English department and in the school as a whole. You need to develop your professional role not only as a classroom practitioner, but also as fellow subject professional and colleague.

You may find that when you discuss your Individual Statement with other student teachers, some hold a 'cultural heritage' view of English and are interested mainly in passing on the humanistic values perceived as being located in literary texts. It may be that they see this approach to be closely linked to transmission, teacher-centred modes of teaching. Conversely, others may hold a 'cultural analysis' view of the subject and are more likely to be interested in how readings of texts are constructed, and in their teaching wish to involve pupils actively in exploring and constructing them. (For further discussion of beliefs about the nature of English as a subject, see Chapters 1 and 2.)

Equally, the same diversity of beliefs is true of experienced English teachers. While the English department in which you are placed acts as a cohesive and united team of subject specialists, it is important to recognise that in any English

department there will be a wide range of beliefs about the importance of different aspects of the subject; a diversity of opinions on pedagogy; a variety of teaching styles – all of which are informed by the values and beliefs of the members of the departmental team. The shared aims and goals of the English department that are exemplified in collaboratively produced schemes of work, for example, may well be the product of a variety of values, beliefs and attitudes held by different departmental members. There is, of course, no *one* way to teach English. Indeed, when you observe experienced English teachers it is likely that you will see them employ a range of styles and approaches with different classes, or, indeed, within the same lesson.

The range of perspectives that teachers of English hold is part of the fabric of the English department. Such a range of perspectives may well be implicit in the day-to-day work of the department, but the differences are likely to be made visible in the discourse of departmental meetings. In such meetings English teachers have to respond to the variety of values, beliefs and attitudes located in the products of many educational discourses: for example, a new National Curriculum English Order to be implemented; revised GCSE specifications to be planned for and taught; GNVQ initiatives; draft Local Authority, school and departmental policies tabled for discussion.

Departmental meetings are at the heart of a teacher's working life and are an excellent source for your own professional development. However, initially they can appear daunting occasions. To be surrounded by confident, experienced subject specialists can make you all too aware of how little you really know about teaching the subject. However, you should attempt to make a contribution to the work of the department beyond your own classroom teaching. Good relationships with your departmental colleagues also mean sharing ideas and resources. It is important, therefore, for you to take as full a part as is appropriate in departmental discussions and decision-making. Many teachers, departments and schools engage in teacher education precisely because student teachers bring a new perspective and fresh ideas. You should display confidence (but not over-confidence) in your knowledge and abilities, but also maintain a realistic awareness of your needs and the gaps in your knowledge and understanding, which are, for the most part, the result of the limited experience of teaching you have had hitherto. Above all, you will be expected to ask questions. Such involvement will develop your understandings of how a department is managed, how a school curriculum emerges, and it will highlight the fact that teaching is always a matter of choices. It will deepen your understanding of classroom practice by uncovering the complex interactions between the range of educational discourses with which an English teacher engages both inside and outside the classroom. It is important, therefore, that you discuss with your mentor not only the possibility of your attending departmental meetings but, where appropriate, parents' evenings and professional development activities at departmental and whole-school levels, at which you will gain further insight into the work of an English teacher. In relation to examination work – whether or

not you are actually teaching GCSE, A level or vocational groups – it will be extremely valuable to you to attend moderation meetings for two reasons. First, such meetings allow you to begin to become aware of the standards expected of pupils to achieve certain levels in the National Curriculum, or grades in public examinations. Second, discussion at such meetings explores the differences of opinion as to the relative importance of various aspects of English that are exemplified in pupils' work.

Clearly, it is important to recognise that any English department, while working as a united team, with stated aims and policies on a variety of curricular issues, is in fact the sum of a range of values and beliefs related to educational discourses. In order for you to become developed fully as a subject specialist classroom teacher, it is important to participate fully in the life and work of the English department. As Arthur *et al.* (1997, p. 144) sum up:

subject teaching should not just be seen in terms of classroom practice; nor should further professional development only be seen in terms of a student teacher's involvement in extra curricular activities and pastoral work: both facets of school experience should be located firmly within the discourses of the subject department.

REFLECTION

Personal professional development

Q7 (a) Reflect on and improve their practice, and take responsibility for identifying and meeting their developing professional needs.

(TDA, 2007)

Naturally, in the early days of school experience, like all student teachers, you will be most concerned by approaches to class management. Undoubtedly, one of the key targets at this point of any HEI course is the development of the basic skills of teaching. However, it is equally important to realise that the teaching of a subject is not unproblematic. As Dart and Drake (1996, p. 63) observe: 'a student must possess certain beliefs about the subject, beliefs which are acted out in the way the student teaches, manages the classroom and establishes relationships with pupils'. Pollard *et al.* (2008, p. 5) remind us that 'the concept of reflective teaching draws particular attention to the aims, values and social consequences of education'.

In *Teaching Student Teachers to Reflect*, Zeichner and Liston (1987) propose a typology for teachers: the *technician*, whose focus is the successful completion of ends by others – characterised by the approach of some less reflective authors as 'get them in, get them out and get the blighters to get on with it'; the

craftsperson, who considers educational justifications for his or her actions – the type of teacher who might say, ‘this lesson is part of the National Curriculum or syllabus, it will enable the learners to achieve, etc.’, and the *moral craftsperson*, who considers the moral and ethical implications of the institutional arrangements in which he or she is teaching: Zeichner and Liston argue that if student teachers do not consciously reflect on these matters, they will not be equipped to recognise or deal with them in their practice. Successful teaching, therefore, is never about ‘delivering’ a lesson. (See Davison (2008) for a discussion of the inappropriateness of the metaphor ‘delivering’ rather than ‘teaching’ a lesson.)

Nor is it about simply copying the practice of your mentor or other experienced teachers in school. To do so and simply develop your practice guided by ‘tradition, instruction and imitation’ will lead in Dewey’s words to the development of ‘routine action’, in which your actions amount to ‘prejudices that is, prejudgments, not judgments proper that rest upon a survey of evidence’ (1910, pp. 3–5). Conversely, reflective action is premised on ‘active, persistent and careful’ consideration and based on the need to solve a problem (*ibid*, 1910, p. 6). While many believe reflective practice to be a product of the 1980s, it is clear from just these brief quotations that reflective practice has a history in pedagogical thought of at least a century.

Although ‘a number of competing models and conceptions of the “reflective practitioner” exist, varying in the meaning which they give to the terminology they use and in the nature of the theoretical articulation of the notion which they offer’ (McLaughlin, 1996, p. 30), Pollard *et al.* (2008) provide a useful overview of the definitions of reflection that have emerged in the writing related to teaching and teacher education. Reflective practice incorporates a variety of features including: problem setting and solving; the development of analytical skills and attitudes that facilitate reflection, such as self-awareness and self-determination; the examination of values, moral principles and ideological and institutional constraints. Such features encompass, and are the foundation of, the process, content, preconditions and product of reflection. To sum up, reflection is ‘the mental process of structuring or restructuring an experience, a problem, or existing knowledge, or insights’ (Korthagen and Wubbels, 1995, p. 55).

Frost (1993, p. 140) helpfully summarises the purposes of reflection and how the process enables the student teacher to:

- assess his or her own skills and to improve them
- evaluate the chosen teaching strategies and materials in terms of their appropriateness
- question the values embedded in those practices and proceed to challenge the aims and goals for teacher education
- continue to examine and clarify their personal values and beliefs about society and pedagogy

- theorise about the context of their pedagogical practice – that is, to try to develop explanations about the pupils, the interactions in the classroom and about the processes of teaching and learning
- examine the adequacy of theories about pedagogical contexts and processes and develop a critique of them.

The purposes of reflection are much wider, then, than only the acquisition of classroom skills. Reflecting enables you to recognise the aims, values and beliefs that underpin classroom practice and the educational processes of the school. Reflection within an ITE course will enable you to develop practice in the short term, and also begin the development of habitual reflection that will subsequently enable you to continue to improve practice throughout your career. To elaborate: structured, guided reflection on, or analysis of, your own practice, in the light of required reading, or school-based investigations which are part of an ITE course, will begin to develop initial competence in the context of a particular school-experience classroom. This experience will also develop practices of reflection that, as a Newly Qualified Teacher, you may use to facilitate further professional development.

In order to reflect, you need to have a set of terms by which to evaluate how you fulfil your role as a teacher; a commonly understood set of terms is what is understood by a ‘philosophy’. It is common to hear that ‘philosophy’ or ‘theory’ are not relevant when learning skills and strategies; you do, however, need a framework of principles by which to evaluate what you are doing and to enable you to make decisions that appear to be consistent. A ‘philosophy’ does not have to be fixed or limiting; instead, it should be dynamic as it responds to experience. It should be developed from combining your reading and analysis of other people’s theories with your own ideas and experience. When you apply for a job, your letter of application and your answers to questions in interview will be expected to reflect your personal aims as an English teacher.

Before you read the final section of the chapter, do Task 14.4 (see facing page).

Task 14.4 **THEORY AND PRACTICE**

The following four statements are philosophical in nature. Decide with which you agree most. Explain to your tutor or another student teacher the reasons for your choice.

- 1 An active involvement with literature enables pupils to share the experiences of others. They will encounter and come to understand a wide range of feelings and relationships by entering vicariously the worlds of others, and in consequence, they are likely to understand more of themselves.

(DES and WO, 1989)

- 2 British education is directed towards the dissemination of certain ideological values, whose preservation will ensure that the economic inequalities of British society remain unchallenged . . . As educators, we have a duty to enable our students to understand the relations between language and society, culture and economics, knowledge and power. In other words, we must develop goals, classroom approaches and material which will transform 'English' into the study of the world and how our entire culture is produced, sustained, challenged, remade.

(Macdonald *et al.*, 1989, p. 16)

- 3 Teaching English at any level needs to be founded on an understanding of the nature of language and the way in which it is acquired and developed. The teacher must have a clear grasp of the range of purposes for which we need and use language. We need it for the transactions of our everyday lives. We need it for personal and social relationships. We need it for reflecting on and understanding our experiences, for responding to the world about us, and for understanding and sharing the experience and insights of others. We use it to resolve problems, to make decisions, to express attitudes. Part of the skill of the teacher is to show how the various uses of language illuminate each other: how, for example, the language resources used in a poem differ from and complement those used in a set of instructions for carrying out a process. Good teaching of English, at any level, is far more than the inculcation of skills: it is an education of the intellect and sensibility.

(DES, 1984, 3.2, p. 13)

- 4 [The future agenda for English teaching must be] a curriculum, which values the whole person, where pupils are taught and learn appropriate skills and knowledge, in meaningful, relevant contexts. We need to create a situation where pupils learn to appreciate others' creativity and develop their own; to construct texts and understand how and why texts are produced; to appreciate and respond to texts. All this within a context which recognises and values cultural diversity and students' own and others' heritage. A future where students have the skills necessary to function in all aspects of their lives: at work, leisure activities and in their personal lives. Ultimately, to help students to take a full part in the local community and society at large by exercising moral values of honesty, justice, fairness and democracy.

(Shreeve, 1995, p. 1)

When you have considered the above statements, try to compose your own statement about the future agenda for English teaching.

SUMMARY AND KEY POINTS

Often, particularly in the early days of school experience, student teachers give little thought to their potential roles as departmental colleagues, or of at some stage being given responsibility for areas of the curriculum in a subject department. This is entirely appropriate, as the initial task on which student teachers focus is the ability to motivate and manage pupils in the classroom. However, an approach to school experience that sees it only as a basis for acquiring a set of context- and value-free skills in the English classroom is likely to lead to a relationship with a mentor that might be called an ‘apprenticeship’. Such a model of school experience is insufficient. It is not the intention of ITE courses to ‘clone’ teachers, which would not only be undesirable, but also impossible. Such a model pays insufficient attention to the social dynamics of becoming a teacher. It undervalues the process of developing a personal philosophy that may be articulated and translated into practice through the synthesis of experiences. It does not take account of the varying experiences and skills that each student teacher brings to his or her initial teacher education.

An open working relationship with your mentor can allow you to begin to probe your own personal theories of teaching and learning – the theories and images of teaching and learning that all student teachers bring to a teacher education course (Arthur *et al.*, 2005) and which develop and change during school experience. Griffiths and Tann (1992, p. 79) propose that reflection should not be viewed as hierarchical, ‘all of the levels are an essential part of reflective practice’ (i.e. practical and critical modes are equally important); rather, all student teachers and teachers, who might be considered to be reflective, should engage in all levels in their careers. Therefore a student teacher, or, indeed, an experienced teacher, might engage in the form of reflective practice most appropriate to the context in which they find themselves (Pollard *et al.*, 2008).

Mentor and student teacher, by engaging in an articulation of personal experience, by investigating the educational discourses embedded in the descriptions of experience and practice, and by engaging in dialogue, can understand better the contexts in which they are working; in these ways they will both develop professionally. Ultimately, of course, there is:

the need to reflect on the activity of reflection itself, in which the practice of reflection itself becomes the subject of scrutiny and development. This is just as important in the practice of being a reflective practitioner as deliberately engaging learners in ‘learning about learning’ is to the learning process. Now more than ever we need teachers who are prepared to engage in questioning and refining their own personal and professional values and, from this position, to assert their voices and practice in the educational system.

(Arthur *et al.*, 2005, p. 162)

FURTHER READING

Arthur, J., Davison, J. and Moss, J. (1997) *Subject Mentoring in the Secondary School*, London: Routledge.

This seminal book looks at the nature of student teacher development in the light of the changes in teacher education since 1992. It examines tendencies in subject mentoring and proposes that 'discursive' mentoring is more likely to promote development. The book also contains case study material relating to observation and collaborative teaching in the English classroom.



Arthur, J., Davison, J. and Lewis, M. (2005) *Professional Values and Practice*, London: Routledge.

Based on research into the preparation of student teachers and an examination of educational policy, this book considers implications for the development of student teachers in relation to nature of professional practice.

Capel, S., Leask, M. and Turner, T. (2009) *Learning to Teach in the Secondary School: A Companion to School Experience* (5th edn), London: Routledge.

First published 1995. The companion volume to this book considers all aspects of school experience from a generic point of view. It supports student teachers whatever their subject.



Dart, L. and Drake, P. (1996) 'Subject perspectives in mentoring', in McIntyre, D. and Hagger, H., *Mentors in Schools: Developing the Profession of Teaching*, London: David Fulton.

This chapter considers in depth aspects of subject mentoring with particular focus on the English classroom.

Pollard, A., Collins, J. and Simco, N. (2008) *Reflective Teaching: Evidence-informed Professional Practice* (3rd edn), London: Continuum.

This is a detailed and comprehensive textbook on critical reflective practice. It is accessible and user-friendly, with cross-referencing, key readings and exercises. The book is linked to the Reflective Teaching Website, <http://www.rtweb.info/>, which contains a wealth of resources to support the development of critically reflective practice.



BIBLIOGRAPHY

- Abbott, C. (1995) 'What use are the new technologies?', in Protherough, R. and King, P. *The Challenge of English in the National Curriculum*, London: Routledge.
- Abrams *et al.* (2001) *Studying Film*, London: Arnold.
- Aers, L. and Wheale, N. (1991) *Shakespeare in the Changing Curriculum*, London: Routledge.
- Alexander, P. (ed.) (1951) *William Shakespeare: The Complete Works*, London and Glasgow: Collins.
- Alexander, R. (2000) *Culture and Pedagogy: International Comparisons in Primary Education*, Oxford: Blackwell Publishing.
- Alexander, R. (2006) *Towards Dialogic Teaching: Rethinking Classroom Talk* (3rd edn), York: Dialogos.
- Altman, R. (1999) *Film/Genre*, London: BFI.
- Alvardo, M. and Boyd-Barrett, O. (eds) (1992) *Media Education: An Introduction*, London: BFI/Open University Press.
- Andrews, R. (ed.) (1989) *Narrative and Argument*, Buckingham: Open University Press.
- Apple, M. (2004) *Ideology and Curriculum* (3rd edn), New York & London: Routledge-Falmer.
- Arnold, M. (1969) *Culture and Anarchy*, London: Penguin (1969 edn).
- Arthur, J., Davison, J. and Moss, J. (1997) *Subject Mentoring in the Secondary School*, London: Routledge.
- Arthur, J., Davison, J. and Lewis, M. (2005) *Professional Values and Practice*, London: Routledge.
- Arts Council (1992) *Drama in Schools: Arts Council Guidance on Drama Education*, London: Arts Council.
- Bagnall, N. (ed.) (1973) *New Movements in the Study and Teaching of English*, London: Temple Smith.
- Bain, E. and Bain, R. (1997) *The Grammar Book*, Sheffield: NATE.
- Bain, R. (1991) *Reflections: Talking about Language*, London: Hodder & Stoughton.
- Baker, K. (ed.) (1988) *The Faber Book of English History in Verse*, London: Faber & Faber.
- Baldick, C. (1983) *The Social Mission of English Criticism*, Oxford: Oxford University Press.

- Ball, S. (1985) 'English for the English', in Goodson, I. (ed.) *Social Histories of the Secondary Curriculum*, London: Falmer Press.
- Bakhtin, M. M. (1981) *The Dialogic Imagination*, Austin: University of Texas Press.
- Barker, C. (1977) *Theatre Games*, London: Methuen.
- Barker, V. and Canning, J. (eds) (n.d.) *A Level English Language Topics: Authority, Class, Gender*, Somerset: Wessex Publications.
- Barnes, D. (1976) *From Communication to Curriculum*, London: Penguin.
- Barnes, D., Britton, J. and Rosen, H. (1975) *Language, the Learner and the School*, Harmondsworth: Penguin.
- Barrett Browning, E. (1988) *Selected Poems*, London: Chatto & Windus.
- Bate, J. (1997) *The Genius of Shakespeare*, London: Macmillan.
- Bazalgette, C. (1989a) *Media Education: An Introduction*, London: BFI.
- Bazalgette, C. (1989b) *Primary Media Education: A Curriculum Statement*, London, BFI.
- Bazalgette, C. (1996) 'Beyond the province of enthusiasts: re-establishing media education', *English and Media Magazine*, 34, summer.
- Bazalgette, C. (2000) 'A stitch in time: skills for the new literacy', *English in Education*, Spring 2000, 34(1), NATE.
- BBC Education (1996) *Shakespeare Shorts*, London: BBC.
- Beach, R. and O'Brien, D. (2005) 'Playing texts against one another in the multimodal English classroom', *English in Education* 39(2): 44–60.
- Benton, P. (1996) 'Children's reading and viewing in the nineties', in Davies, C. (ed.) *What is English Teaching?*, Milton Keynes: Open University Press, pp. 76–104.
- Benton, P. and Benton, S. (1991, 1990) *Inside Stories 3 and 4*, London: Hodder & Stoughton.
- Berliner, D. (1994) 'Teacher expertise', in Moon, B. and Mayes, A. S., *Teaching and Learning in the Secondary School*, London: Routledge.
- Bernstein, B. (1990). *The Structuring of Pedagogic Discourse*, London: Routledge.
- Bethell, A. (1983) *Eyeopener*, 1 and 2, London: Cambridge University Press.
- Beverton, S. (2003) 'Can you see the difference? Early impacts of the Primary National Literacy Strategy on four secondary English departments', *Cambridge Journal of Education* 33(2).
- Bhatt, S. (1994) 'The Writer', in Bhinda, M. (ed.) *Jumping Across Worlds*, Sheffield: NATE.
- Black, P. et al. (1992) 'Introduction', in *Education: Putting the Record Straight*, Stafford: Network Educational Press.
- Blatchford, R. (ed.) (1986) *The English Teacher's Handbook*, London: Hutchinson.
- Bleiman, B. (1991) *Activities for A Level English*, London: Longman.
- (1995) *The Poetry Pack*, London: English and Media Centre.
- (2001) *The Poetry Book*, London: English and Media Centre.
- Bloom, V. (1986) 'You'll love this stuff!', in Styles, M. (ed.) *You'll Love this Stuff!*, Cambridge: Cambridge University Press.
- Bloome, D. and Stierer, B. (1995) *Reading Words*, Sheffield: NATE.
- Board of Education (BoE) (1904) *Elementary Code*, London: HMSO.
- (1910) *Circular 753*, London: HMSO.
- (1921) *The Teaching of English in England* (Newbolt Report), London: HMSO.
- (1926) *Education and the Adolescent* (Hadow Report), London: HMSO.
- (1938) *Report on Secondary Education* (Spens Report), London: HMSO.
- (1943) *Curriculum and Examinations in Secondary Schools* (Norwood Report), London: HMSO.
- Bogdanov, M. (1994) *Shakespeare on the Estate*, part of the series *Bard on the Box*, BBC 2 Television.

- Bolton, G. (1992) *New Perspectives on Classroom Drama*, New York: Simon & Schuster.
- Bourdieu, P. and Passeron, J. C. (1977) *Reproduction in Education, Society and Culture*, London: Sage Publications.
- Bousted, M. (2000) 'Rhetoric and practice in English teaching', *English in Education* 34(1): 12–23.
- Bowker, J. (1991) *Secondary Media Education: A Curriculum Statement*, London: British Film Institute.
- Branston, R. and Stafford, R. (1996) *The Media Student's Book*, London: Routledge.
- Brindley, S. (ed.) (1994) 'Part IV: writing', *Teaching English*, London: Routledge.
- British Educational Communications and Technology Agency (BECTA) (2004) *ICT in Schools Survey 2004*, London: DfES.
- (2008) *Microsoft Vista and Office 2007: Final Report with Recommendations on Adoption, Deployment and Inter-operability*, London: DCSF.
- British Film Institute (BFI) (2000) *Moving Images in the Classroom: A Secondary Teachers' Guide to Using Film and Television*, London: BFI.
- Britton, J. (1970) *Language and Learning*, London: Penguin.
- (1973) 'How we got here', in Bagnall, N. (ed.) *New Movements in the Study and Teaching of English*, London: Temple Smith.
- Broadbent, S. (1994) *Romeo and Juliet: Classroom Material*, London: English and Media Centre.
- (1995) *Key Stage 3 English Units*, London: English and Media Centre.
- Brooks, G., Cato, V., Fernandes, C., Gorman, T., Kispal, A. and Orr, G. (1996) *Reading Performances at Nine*, Slough: NFER.
- Browning, R. (1975) *Men and Women and Other Poems*, London: J. M. Dent.
- Brownjohn, S. (1980) *Does It Have to Rhyme?*, London: Hodder & Stoughton.
- (1994) *To Rhyme or Not To Rhyme? Teaching Children to Write Poetry*, London: Hodder & Stoughton.
- Bruner, J. (1986) *Actual Minds, Possible Worlds*, Cambridge, Mass.: Harvard University Press.
- (1988) *Two Modes of Thought. Language and Literacy from an Educational Perspective*, Milton Keynes: Open University Press.
- Bubb, S. and Bailey, M. (2002) *Improving Induction: Research-Based Best Practice for Schools*, London: Routledge.
- Buckingham, D. (1993) *Children Talking Television*, London: Palmer Press.
- (2003) *Media Education: Literacy, Learning and Contemporary Culture*, London: Polity Press.
- (2007) *Beyond Technology: Children's Learning in the Age of Digital Culture*, London: Polity Press.
- Grahame, J. and Sefton-Green, J. (1995) *Making Media: Practical Production in Media Education*, London: English and Media Centre.
- and Grahame, J. (1998) 'English and Media teaching ten years on: teachers talking', *English and Media Magazine*, 39, autumn.
- et al. (2007) *The Impact of the Media on Children and Young People with Particular Focus on Computer Games and the Internet*, in The Byron Review on Children and Technology, DCSF 2008.
- Buckley, K. et al. (1995) *Exploring Pre-twentieth-century Fiction: A Language Approach*, Lancaster: Framework Press.
- Burgess, R. and Gaudry, P. (1985) *Time for Drama*, Buckingham: Open University Press.
- Burgess, T. (1996) 'English teaching and its narratives', in *Changing English*, London: Institute of Education, University of London, March, 3(1): 57–77.

- Burn, A. (1998) 'The robot in the cornfield: media arts across the curriculum', *English and Media Magazine*, 39, autumn.
- (2008) 'New media and the future of media education' in *Media Education Journal*, no.43, AMES (the Association for Media Education Scotland).
- and Durrant, J. (2007) *Media Literacy in Schools: Practice, Production and Progression*, London: Paul Chapman.
- Butts, D. (2002) 'Teaching Media in the English Curriculum', review in *Media Education Journal*, 32.
- Byron, K. (1986) *Drama in the English Classroom*, London: Methuen.
- Byron, T. (2008) *Safer Children in a Digital World: The Report of the Byron Review*, London: DCSF.
- Calderhead, J. (1987) 'The quality of reflection in student teachers', *European Journal of Teacher Education*, 10(3): 269–278.
- (1989) 'Reflective teaching and teacher education', *Teaching and Teacher Education*, 5(1): 43–51.
- and Robson, M. (1991) 'Images of teaching: student teachers', *Early Conceptions of Classroom Practice, Teaching and Teacher Education*, 7(1): 1–8.
- Cameron, D. (1995) *Verbal Hygiene*, London: Routledge.
- Cameron, D. (2007) *The Teacher's Guide to Grammar*, Oxford: Oxford University Press.
- Canwell, S. and Ogborn, J. (1994) 'Balancing the books: modes of assessment in A level English Literature', in Brindley, S., *Teaching English*, London: Routledge, pp. 149–153.
- Capel, S., Leask, M. and Turner, T. (2001) *Learning to Teach in the Secondary School* (3rd edn), London: Routledge.
- (2009) *Learning to Teach in the Secondary School* (5th edn), London: Routledge.
- Carter, R. (ed.) (1990) *Knowledge about Language and the Curriculum: The LINC Reader*, London: Hodder & Stoughton.
- (1997) *Investigating English Discourse*, London: Routledge.
- Chopin, K. (2000) *Desiree's Baby*, <http://www.pbs.org/katechopin/library/desireesbaby.html>.
- Clark, V., Baker, J. and Lewis, E. (2002) *Key Concepts and Skills for Media Studies*, London: Hodder & Stoughton.
- Cliff Hodges, G., Drummond, M. J. and Styles, M. (eds) (2000) *Tales, Tellers and Texts*, London, New York: Cassell.
- Coles, J. (1994) 'Enough was enough: the teachers' boycott of National Curriculum testing', *Changing English*, 1: 16–31.
- (2003) 'Alas, poor Shakespeare: teaching and testing at Key Stage 3', *English in Education*, 37: 3–12.
- Cook, H. and Styles, M. (1988) *There's a Poet behind You*, London: A & C Black.
- Cox, B. (1991, 1995) *Cox on Cox – An English Curriculum for the 1990s*, London: Hodder & Stoughton.
- (1995) *The Battle for the National Curriculum*, London: Hodder & Stoughton.
- (ed.) (1998) *Literacy Is Not Enough: Essays on the Importance of Reading*, Manchester: Manchester University Press.
- Crystal, D. (1987) *The Cambridge Encyclopaedia of Language*, Cambridge: Cambridge University Press.
- Crystal, D. (2004) *The Stories of English*, London, Penguin Books.
- Daiches, D. (1956) *Critical Approaches to Literature*, London: Longman.
- Daly, M., Mathews, S., Middleton, D., Parker, H., Prior, J. and Waters, S. (1989) 'Different views of the subject: a PGCE perspective', *The English Magazine*, 22: 15–17.

BIBLIOGRAPHY ■ ■ ■ ■

- Dart, L. and Drake, P. (1996) 'Subject perspectives in mentoring', in McIntyre, D. and Hagger, H., *Mentors in Schools: Developing the Profession of Teaching*, London: David Fulton.
- Davison, J. (1990) 'Uneasy rider', *Times Educational Supplement*, 21 October 1990.
- (2008) 'Why we shouldn't have it all off Pat', *Times Educational Supplement*, 14 March 2008, http://www.tes.co.uk/search/story/?story_id=2593569.
- and Grahame, J. (1992) *Media Directory*, Sheffield: NATE/English and Media Centre.
- and Moss, J. (2000) *Issues in English Teaching*, London: Routledge.
- Daw, P. (1995) 'Differentiation and its meanings', *English and Media Magazine*, 32: 11–15.
- Dealing, R. (1996) *The New Qualifications Framework 16–19*, revised version, London: HMSO.
- Dean, G. (2000/2003) *Teaching Reading in Secondary Schools*, London: David Fulton Publishers.
- Department for Children, School and Families (DCSF) (2007a) *The Children's Plan*, London: DCSF.
- (2007b) *Departmental Report 2007*, London: DCSF.
- Department of Education and Science (DES) (1963) *Half our Future* (Newsom Report), London: HMSO.
- (1975) *A Language for Life* (Bullock Report), London: HMSO.
- (1983) *Popular TV and Schooling*, London: HMSO.
- (1984) *English from 5 to 16*, London: HMSO.
- (1987) *The National Curriculum 5 to 16: A Consultation Document*, London: HMSO.
- (1988a) *The Report of the Committee of Enquiry into the Teaching of English Language* (Kingman Report), London: HMSO.
- (1988b) *National Curriculum Task Group on Assessment and Testing: A Report (TGAT)*, London: HMSO.
- (1989) *English for Ages 5 to 16* (Cox Report), London: DES.
- (1990a) *English in the National Curriculum (No. 2)*, London: HMSO.
- (1990b) *Language in the National Curriculum: Materials for Professional Development*, London: HMSO.
- and Welsh Office (DES and WO) (1989) *English for Ages 5 to 16* (Cox Report 2), London: HMSO.
- (1990) *The Statutory Order: English in the National Curriculum*, London: HMSO.
- (1993a) *English 5–16 (1993)*, London: HMSO.
- (1993b) *The Revised Order: English in the National Curriculum*, London: HMSO.
- (1995) *English in the National Curriculum* (Dearing Report), London: HMSO.
- /BFI (1989) *Primary Media Education: A Curriculum Statement*, London: BFI.
- Department for Education (DFE) (1993) *Boys and English*, London: HMSO.
- (1995) *English in the National Curriculum*, London: HMSO; Cardiff: Welsh Office Education Department.
- Department for Education and Employment (DfEE) (2001) *Framework for Teaching English: Years 7, 8 and 9*, London: DfEE.
- /QCA (1999a) *The National Curriculum for England: Citizenship*, London: DfEE/QCA.
- (1999b) *The National Curriculum for England: English*, London: DfEE/QCA.
- Dhondy, F. (1978) *Come to Mecca*, London: Fontana Lions.
- Department for Education and Skills (DfES) (2001a) *Framework for Teaching English: Years 7, 8 and 9*, London: DfES.
- (2001b) *Literacy Across the Curriculum*, London: DfES.

- (2001c) *Literacy Progress Units*, London: DfES.
- (2002a) *Year 9 Booster Kits*, London: DfES.
- (2002b) *Guided Reading*, London: DfES.
- (2002c) *Access and Engagement in English – EAL*, London: DfES.
- (2002d) *Key Objectives Bank for Teaching and Assessment for Year 8*, London: DfES.
- (2003a) *Assessment of Pupils Learning English as an Additional Language*, London: DfES.
- (2003b) *Departmental Report*, London: DfES.
- (2004a) *Pedagogy and Practice: Teaching and Learning in Secondary Schools*, London: The Stationery Office.
- (2004b) *The Children Act*, London: The Stationery Office.
- (2005a) *Ensuring the Attainment of White Working Class Boys in English*, London: DfES.
- (2005b) *Every Child Matters: Change for Children in Schools*, London: The Stationery Office.
- (2006) *Departmental Report*, London: DfES.
- (2007) *Gender and Education: The Evidence for Pupils in England*, London: DfES.
- Dewey, J. (1910) *How We Think*, New York: D. C. Heath (2004 edition Montana: Kessinger Publishing).
- Dickens, C. (1985) 'A Christmas Carol', in *The Christmas Books*, vol. 1, London: Penguin Classics.
- Dixon, J. (1967) *Growth Through English*, Oxford: Oxford University Press/NATE.
- Dollimore, J. and Sinfield, A. (eds) (1985) *Political Shakespeare: New Essays in Cultural Materialism*, Manchester: Manchester University Press.
- Dover Wilson, J. (1932) 'Introduction', in Arnold, M., *Culture and Anarchy*, London: Penguin (1969 edn).
- Duffy, J. (2008) 'Media studies: the next generation' in *BBC News Online Magazine*, 30/1/08.
- Dutton, B. and Mundy, J. (1995) *Media Studies: An Introduction*, London: Longman.
- Eagleton, T. (1983) *Literary Theory*, Oxford: Blackwell.
- (2007) *How to Read a Poem*, Oxford: Blackwell Publishing
- Earl, L., Levin, B. et al. (2001) *Watching and Learning 2 OISE/UT Evaluation of the Implementation of the National Literacy and Numeracy Strategies*, Toronto: OISE/University of Toronto.
- Eco, U. (1989) *The Open Work*, Harvard: Harvard University Press (originally published in 1959 in Italy as 'Opera aperta').
- Ellis, V., Fox, C. and Street, B. (eds.) (2007) *Rethinking English in Schools: Towards a New and Constructive Stage*, London & New York: Continuum.
- Elsom, J. (ed.) (1992) *Is Shakespeare Still Our Contemporary?* London: Routledge.
- English and Media Centre (EMC) (1984) *Changing Stories*, Sheffield: NATE.
- (2001) *Wide Sargasso Sea: Teaching a Novel at A level*, London: English and Media Centre.
- (2006) *Doing News*, London: English and Media Centre.
- (2008) *Doing Ads*, London: English and Media Centre.
- Evans, P. (2002) *How to Teach Non-fiction Writing at Key Stage 3 (Writers Workshop)*, London: Fulton.
- Evening Chronicle* (1987) *Bossy Parrot*, Newcastle: Bloodaxe Books.
- Foggin, J. (1992) *Teaching English in the National Curriculum: Real Writing*, London: Hodder & Stoughton.

- Franzak, J (2006) 'Zoom: a review of the literature on marginalized adolescent readers, literacy theory, and policy implications', *Review of Educational Research*, 76(2): 209–248.
- Fraser, P. (1993) 'Chaucer with chips: right-wing discourse about popular culture', *English and Media Magazine*, 28: 19.
- Freire, P. (1987) *Literacy: Reading the Word and the World*, London: Routledge & Kegan Paul.
- Frost, D. (1993) 'Reflective mentoring and the new partnership', in McIntyre, D., Hagger, H. and Wilkin, M. *Mentoring: Perspectives on School-based Teacher Education*, London: Kogan Page.
- Fuller, F. and Bown, O. (1975) 'The good mentor', in Ryan, K. (ed.) *Teacher Education*, 74th Year Book of the National Society for the Study of Education, Chicago: University of Chicago Press.
- Furlong, J. and Maynard, T. (1995) *Mentoring Student Teachers*, London: Routledge.
- Garfield, L. (1992) *Shakespeare: The Animated Tales*, London: BBC.
- Gauntlett, D. (2007) *Media Studies 2.0*, <http://www.theory.org.uk/mediastudies2.htm>.
- Gibson, R. (1994) 'Teaching Shakespeare in schools', in Brindley, S. (ed.) *Teaching English*, London: Routledge, pp. 140–148.
- (1998) *Teaching Shakespeare*, Cambridge: Cambridge University Press.
- Gilmour, M. (1994) *RSA Shakespeare in Schools Project 1992–4: A Review*, London: RSA Publications.
- Goddard, A. (1993) *Researching Language*, Lancaster: Framework Press.
- Goodman, S. and Graddol, D. (1997) *Redesigning English: New Texts, New Identities*, London: Routledge.
- Goodson, I. (ed.) (1985) *Social Histories of the Secondary Curriculum*, London: Palmer Press.
- Goodwyn, A. (1992) 'English teachers and the Cox models', *English in Education*, 26(3): 4–10.
- Gordon, L. (1984) *Virginia Woolf: A Writer's Life*, Oxford: Oxford University Press.
- Gossman, L. (1981) 'Literature and education', *New Literary History*, 13.
- Graham, J. (1990) *Pictures on the Page*, Sheffield: NATE.
- Grahame, J. (1990) *The English Curriculum: Media*, Sheffield: NATE/English and Media Centre.
- (1993) *Advertising*, Sheffield: NATE/English and Media Centre.
- (1996) *The News Pack*, London: English and Media Centre/NATE.
- Greenlaw, L. (1996) 'Rhyme with reason', *Times Educational Supplement*, 30 August, p. 23.
- Greenwell, B. (1994) 'Alternatives at English A level, again', *English and Media Magazine*, summer: 11–14.
- Griffiths, M. and Tann, S. (1992) 'Using reflective practice to link personal and public theories', *Journal of Education for Teaching*, 18(1): 69–84.
- Group, N. L. (1996). 'A pedagogy of multiliteracies: designing social futures', *Harvard Educational Review*, 66(1): 60–92.
- Gurr, A. (2004) 'A new theatre historicism', in Holland, P. and Orgel, S. (eds) *From Script to Stage in Early Modern England*, Basingstoke and New York: Macmillan.
- Hall, S. (ed) (1997) *Representation: Cultural Representations and Signifying Practices*, London: Sage.
- Halliday, M. A. K. (1973) *Explorations in the Functions of Language*, London: Edward Arnold.
- Hamblin, K. (1987) *Mime: a playbook of silent fantasy*, London: Lutterworth.

- Harrison, C. (2002) *Key Stage 3 Roots and Research*, London: Department for Education and Skills.
- Harrison, T. (1984) *Selected Poems*, Harmondsworth: Penguin.
- Hart, A. and Hicks, A. (2002) *Teaching Media in the English Curriculum*, Stoke-on-Trent: Trentham Books.
- Hayhoe, M. and Parker S. (1988) *Words Large as Apples*, Cambridge: Cambridge University Press.
- Haynes, A. (2007) *100 Ideas for Teaching Writing*, London: Continuum.
- Hayward, S. (2000) *Cinema Studies: The Key Concepts* (2nd edn), London: Routledge.
- Her Majesty's Inspectorate (HMI) (1984a) *English from 5 to 16*, London: HMSO.
- (1984b) *The Curriculum from 5 to 16*, London: HMSO.
- (1986) *English from 5 to 16: The Responses to Curriculum Matters 1*, London: HMSO.
- (1993) *The New Teacher in School*, London: HMSO.
- Hickman, J. (1995) 'NC English version 3.2: flawed but workable', *English and Media Magazine*, 32, summer: 4–7.
- Hilton, M. (ed.) (1996) *Potent Fictions: Children's Literacy and the Challenge of Popular Culture*, London: Routledge.
- (2006) 'Damaging confusions in England's KS2 reading tests: a response to Anne Kispal', *Literacy*, 40(1): 36–41.
- Hodgson, J. and Richards, E. (1974) *Improvisation*, London: Methuen.
- Holderness, G. (ed.) (1988) *The Shakespeare Myth*, Manchester: Manchester University Press.
- Holding, P. (1992) *Romeo and Juliet*, Text and Performance Series, London: Macmillan.
- Hornbrook, D. (1988) "'Go play, boy, play": Shakespeare and educational drama', in Holderness, G. (ed.) *The Shakespeare Myth*, Manchester: Manchester University Press, pp. 145–159.
- Howe, A. (1992) *Making Talk Work*, London: Hodder & Stoughton; reprinted 1997, Sheffield: NATE.
- IAAMSS (1952) *The Teaching of English*, Cambridge: Cambridge University Press.
- ILEA English Centre (1984) *Changing Stories*, London: English and Media Centre/NATE.
- Jackson, D. (1982) *Continuity in Secondary English*, London and New York: Methuen.
- Jenkins, T. (1995) 'GNVQ Media: 1 a beginner's guide, 2 work in progress', *English and Media Magazine*, 32, summer: 5–39.
- (1996a) *GNVQ Media: Production and Communication Intermediate*, London: Longman.
- (1996b) *GNVQ Media: Production and Communication Advanced*, London: Longman.
- Johnson, D. and Kress, G. (2003) 'Globalisation, literacy and society: redesigning pedagogy and assessment', *Assessment in Education: Principles, Policy & Practice*, 10(1), 5.
- Johnson, J. (1992) "'Made tongue-tied by authority": the Orders for English', in Norman, K. (ed.) *Thinking Voices*, London: Hodder & Stoughton.
- Johnson, S. (1765/1908) *Preface to Shakespeare*, Oxford: Oxford University Press.
- Jones, K. (2003) *Education in Britain: 1944 to the Present*, Cambridge: Polity.
- Jones, P. (1991) *The Shakespeare Workshop*, New South Wales: St Clair Press.
- Jowett, J., Montgomery, W., Taylor, G. and Wells, S. (eds) (2005) *The Oxford Shakespeare: The Complete Works*, Oxford: Clarendon.
- Keith, G. (1991) *Knowledge about Language*, Coventry: NCET.
- Kelly, B., Hunt, M. and Brooks, J. (2002) *Getting the Evidence (Key Skills)*, London: Collins.

- Kemeny, H. (ed.) (1990) *Talking IT Through*, Coventry: NCET.
- Kinsman, J. (ed.) (1992) *Six Women Poets*, Oxford: Oxford University Press.
- Korthagen, F. and Wubbels, T. (1995) 'Characteristics of reflective practitioners: towards an operationalisation of the concept of reflection', *Teachers and Teaching: Theory and Practice*, 1(1): 51–72.
- Kress, G. (1992) *Learning to Write*, London and New York: Routledge.
- (1995) *Writing the Future: English and the Making of a Culture of Innovation*, Sheffield: NATE.
- Knights, L. C. (1933) *How Many Children Had Lady Macbeth? An Essay in the Theory and Practice of Shakespeare Criticism*, Cambridge: The Minority Press.
- Laban, R. (1948) *Modern Educational Dance*, London: Macdonald & Evans.
- Lake, C. and Rose, M. (eds) (1990) *Language and Power*, London: ILEA Afro-Caribbean Language and Literacy Project in Further and Adult Education.
- Lanier, D. (2002) *Shakespeare and Modern Popular Culture*, Oxford: Oxford University Press.
- Lankshear, C., Gee, P., Knobel, M. and Searle, C. (1997) *Changing Literacies*, Buckingham: Open University Press.
- LATE (1995) *The Real Cost of SATs: A Report for the London Association for the Teaching of English*, London: LATE.
- Leach, S. (1992) *Shakespeare in the Classroom*, Buckingham: Open University Press.
- Leask, M. and Litchfield, D. (1999) 'Using ICT in your particular subject', in Leask, M. and Pachler, N. (eds) *Learning to Teach Using ICT in the Secondary School*, London: Routledge.
- and Williams, L. (1999) 'Whole-school approaches: integrating ICT across the curriculum', in Leask, M. and Pachler, N. (eds) *Learning to Teach Using ICT in the Secondary School*, London: Routledge.
- Leavis, F. R. (1948) *The Great Tradition*, London: Chatto & Windus.
- and Thompson, D. (1933) *Culture and Environment*, London: Chatto & Windus.
- Lemin, K. (2001) 'Practical production work within an integrated English and Media curriculum: acquisition of theory or creative exploration', *English in Education*, 35 (1).
- LINC (1992) *Language in the National Curriculum: Materials for Professional Development*, LINC.
- (n.d.) 'The process of writing' and 'The writing repertoire', in *Language in the National Curriculum* (unpublished).
- Little, R., Redsell, P. and Wilcock, E. (1986) *Contexts*, London and Oxford: Heinemann.
- Longhurst, D. (1988) "'You base football player!": Shakespeare in contemporary popular culture', in Holderness, G. (ed.) *The Shakespeare Myth*, Manchester: Manchester University Press, pp. 59–73.
- Lucas, P. (1991) 'Reflection, new practices and the need for flexibility in supervising student teachers', *Journal of Further and Higher Education*, 15(2): 84–93.
- Lunzer, E. and Gardner, K. (eds) (1979) *The Effective Use of Reading*, London: Heinemann Educational Books for the Schools Council.
- Lynch, W. (1991) *Planning for Language*, Coventry: NCET.
- MacArthur, B. (ed.) (1996) *The Penguin Book of Historic Speeches*, London, Penguin.
- McCulloch, R. (ed.) (1994) *English Literature A Level*, Cambridge: Pearson.
- Macdonald, D. et al. (1989) 'Different views of the subject: a PGCE perspective', *English and Media Magazine*, summer: 15–17.
- McDougall, J. (2006) *The Media Teacher's Book*, London: Hodder Arnold

- McIntyre, D. and Hagger, H. (1996) *Mentors in Schools: Developing the Profession of Teaching*, London: David Fulton.
- McIntyre, D. and Hagger, H. (1993) 'Teachers' expertise and models of mentoring', in McIntyre, D., Hagger, H. and Wilkin, M., *Mentoring: Perspectives on School-based Teacher Education*, London: Kogan Page.
- Mackay, M. (2002). *Literacies Across Media: Playing the Text*. London: Routledge.
- McLaren, P. (1988) 'Culture or canon? Critical pedagogy and the politics of literacy', *Harvard Educational Review*, 58(2).
- McLaughlin, T. (1996) *Beyond the Reflective Teacher*, unpublished paper, Cambridge University Department of Education.
- Macrae, N. (2002) *How to Teach Fiction Writing at Key Stage 3 (Writers Workshop)*, London: Fulton.
- McRae, J. and Vethamani, M. E. (1999) *Now Read On*, London: Routledge.
- Marshall, B. (2000) 'A rough guide to English teachers', *English in Education* 34(1): 24–41.
- (2006) 'What do we know in English: facts and fiction in an arts based English curriculum', in *English in Education*, 40(3): 7–20.
- Masterman, L. (1980) *Teaching About Television*, London: Macmillan.
- (1985) *Teaching the Media*, London: Comedia.
- (1995) *Media Studies Teachers' Guide to Studies in Depth*, Manchester: NEAB.
- Mathieson, M. (1975) *The Preachers of Culture*, London: Allen & Unwin.
- Maybin, J. (1996) 'An English canon?', in Maybin, J. and Mercer, N., *Using English: From Conversation to Canon*, London: Routledge.
- and Mercer, N. (1996) *Using English: From Conversation to Canon*, London: Routledge.
- Meek, M. (1988) *How Texts Teach What Readers Learn*, Stroud: Thimble Press.
- (1991) *On Being Literate*, London: The Bodley Head.
- (1996) *Information and Book Learning*, Stroud: Thimble Press.
- Mercer, N. (2000) *Words and Minds: How We Use Language to Think Together*, London: Routledge.
- and Swann, J. (1997) *Learning English: Development and Diversity*, London: Routledge.
- Messenger Davis, M. (1989) *Television is Good for Your Kids*, London: Hilary Shipman.
- Millard, E. (1997) *Differently Literate: Boys, Girls and the Schooling of Literacy*, London: Palmer Press.
- (2003) 'Towards a literacy of fusion: new times, new teaching and learning?', *Reading*, 37(1): 3–8.
- Minns, H. (1991) *Primary Practice*, Coventry: NCET.
- Mitchell, S. (1994) 'Argument in English Literature at A level and beyond', *English and Media Magazine*, summer: 15–20.
- Mole, J. (1990) *Catching the Spider*, London: Blackie.
- Moss, J. (2000) 'How should critical theory inform English teaching?', in Davison, J. and Moss, J. *Issues in English Teaching*, London: Routledge.
- Mullis, I., Martin, M. et al. (2007). *IEA's Progress in International Reading Literacy Study in Primary School in 40 Countries I. A. f. t. E. o. E. Achievement*, Chestnut Hill, MA: TIMSS & PIRLS International Study Center, Boston College.
- Nahachewsky, J. (2007) 'At the edge of reason: teaching language and literacy in a digital age', *E-Learning*, 4(3): 355–366.
- National Association for the Teaching of English (NATE) (1993) *Move Back the Desks*, Sheffield: NATE.

BIBLIOGRAPHY ■ ■ ■ ■

- (1994) 'GCSE English: the background to the current concerns', *NATE News*, spring 1994, p. 9.
- (2005) *text, message*, The Future of A level English website (<http://www.universalteacher.org.uk>).
- National Centre for Educational Technology (NCET) (1991) *Language Learning and IT*, Coventry: NCET.
- National Curriculum Council (NCC) (1990) *English Non-statutory Guidance*, London: NCC.
- (1993) *National Curriculum in English: The Case for Revising the Order*, London: NCC.
- National Oracy Project (NOP) (1991) *Teaching Talking and Learning at Key Stage 3*, London: NCC/NOP.
- (1993) *Teaching Talking and Learning at Key Stage 4*, London: NCC/NOP.
- National Writing Project (1990) *Ways of Looking: Issues from the National Writing Project*, London: Nelson.
- (1993) *Responding to and Assessing Writing*, London: Nelson.
- Neelands, J. (1984) *Making Sense of Drama*, London: Heinemann.
- (1992) *Learning Through Imagined Experience*, London: Hodder & Stoughton.
- (1993) *Structuring Drama Work*, London: Cambridge University Press.
- Nicholas, N. and Strader, A. (2000) *Hamlet, Prince of Denmark, Restored to the Original Klingon*, New York: Simon and Shuster.
- Nicholls, B. (1974) *Move*, London: Heinemann.
- Norman, K. (ed.) (1992) *Thinking Voices*, London: Hodder & Stoughton.
- Ofcom (2008a) *Lifeblood of Democracy? Learning About Broadcast News*, February, London: Ofcom.
- Ofcom (2008b) *Media Literacy*, London: Ofcom
- Ofsted (1993) *The New Teacher in School*, London: HMSO.
- Ofsted (2005). *Re-modelling the School Workforce*, London: HMSO.
- Oldham, E. (2006) 'The PISA mathematics results in context', *Irish Journal of Education*, 37: 27–52.
- O'Neill, C. (1977) *Drama Guidelines*, London: Heinemann.
- Organisation for Economic Cooperation and Development (OECD) (2007) *Programme for International Student Assessment (PISA) 2006*, Paris: OECD.
- Orme, D. (1995) *Specials! Romeo and Juliet*, Dunstable: Folens.
- Orgel, S. (1991) 'What is a text?', in Kastan, D. S. and Stallybrass, P. (eds) *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, New York and London: Routledge.
- O'Sullivan, T., Dutton, B. and Rayner, P. (1994, 2003) *Studying the Media*, London: Arnold.
- Palmer, D. J. (1965) *The Rise of English Studies*, Oxford: Oxford University Press.
- Patten, J. (1992) *Speech to Conservative Party Conference*, 7 October 1992, London: Conservative Party Press Office.
- Peel, R. and Hargreaves, S. (1995) 'Beliefs about English', *English in Education*, 29(3): 38–49.
- Peet, M. and Robinson, D. (1990, 1992) *Essential Articles Nos 1–4*, Carlisle: Caryl Press.
- (1992) *Leading Questions*, London and Edinburgh: Nelson.
- Peim, N. (1992) 'Reading and the world of LINC', *English in Education*, 26(3): 36–39.
- Pennac, D. (1994) *Reads Like a Novel*, trans. D.Gunn, London: Quartet.
- Perera, K. (1984) *Children's Writing and Reading, Analysing Classroom Language*, Oxford, Basil Blackwell
- (1987) *Understanding Language*, Sheffield: NAAE/NATE.

- Phillips, M. (2008) 'English and media studies: where next for the odd couple?', *itp Magazine*, 59, April.
- Phillips, W. H. (2002) *Film: An Introduction* (2nd edn), London: Palgrave, Macmillan.
- Pollard, A. Collins, J. and Simco, N. (2008) *Reflective Teaching: Evidence-informed Professional Practice* (3rd edn), London: Continuum.
- Powling, C. and Styles, M. (1996) *A Guide to Poetry 0–13*, Reading: Books for Keeps and The Reading and Language Information Centre.
- Prain, V. (1996) 'Selves to discover, selves to invent: rethinking autobiographical writing in the English classroom', in *Changing English*, 3(1), London: Institute of Education, University of London, March: 7–19.
- Price, S. (1993) *Media Studies*, London: Pitman.
- Protherough, R. and King, P. (1995) *The Challenge of English in the National Curriculum*, London: Routledge.
- Qualifications and Curriculum Authority (QCA) (2000) *Language for Learning*, London: QCA.
- (2001) 'GCSE criteria for English and English literature', in *National Criteria for GCSE*, London: QCA.
- (2005) *Assessing Pupils' Progress in English*, London: QCA.
- (2007a) *English Programme of Study for Key Stage 3 and Attainment Targets*, London: QCA.
- (2007b) *National Curriculum*, <http://curriculum.qca.org.uk/>.
- (2008a) *Framework for Secondary English*, London: The Stationery Office.
- (2008b) *The National Strategies: Secondary Spring 2008 Subject Leader Development Meeting for English*, London: QCA
- Rawlins, G. and Rich, J. (1985) *Look, Listen and Trust*, London: Macmillan Education.
- Reid, J.-A., Forrester, P. and Cook, J. (1989) *Small Group Learning in the Classroom*, London: Chalkface Press/English and Media Centre.
- Reynolds, D. and S. Farrell (1996) *Worlds Apart? A Review of International Studies of Educational Achievement Involving England*, London: HMSO.
- Reynolds, P. (1991) 'Unlocking the box: Shakespeare on film and video', in Aers, L. and Wheale, N., *Shakespeare in the Changing Curriculum*, London: Routledge, pp. 189–203.
- Richards, I. A. (1929) *Practical Criticism: A Study of Literary Judgment*, London: Routledge & Kegan Paul.
- Richmond, J. (1992) 'Unstable materials: The LINC story', *English and Media Magazine*, spring 1992, English and Media Centre/NATE.
- Roberts, A. E. and Barter, A. (1908) *The Teaching of English*, London: Blackie.
- Robson, J., Simons, J. and Sohn-Rethel, M. (1990) 'Implementing a Media Education policy across the curriculum', in Buckingham, D. (ed.) *Watching Media Learning*, London: Falmer Press.
- Rose, J. (2006) *Independent Review of the Teaching of Early Reading: Final Report*, London: DfES.
- Rosen, B. (1988) *And None of It Was Nonsense*, London: Mary Glasgow.
- Rosen, M. (1974) *Mind Your Own Business*, London: Andre Deutsch.
- Rosenblatt, L. (1978) *The Reader, the Text, the Poem*, Illinois: Southern Illinois University Press.
- Ross, A. with Hunt, P. (2006) *Language Knowledge for Secondary Teachers*, London: David Fulton Publishers.
- Rudduck, J. (1991) 'The landscape of consciousness and the landscape of action: tensions in teacher education', *British Educational Research Journal*, 17: 4.

- Sachar, L (2003) *Holes*, London: Bloomsbury.
- Sampson, G. (1921) *English for the English*, Cambridge: Cambridge University Press.
- Sanderson, I. (2003) 'Is it "what works" that matters? Evaluation and evidence-based policy making', *Journal of Research Papers in Education*, 18(4): 329–343.
- School Curriculum and Assessment Authority (SCAA) (1994) *English in the National Curriculum: Draft Proposals*, London: SCAA.
- (1996) *A Guide to the National Curriculum*, London: HMSO.
- (1997) *Information Technology, Communications and the Future Curriculum*, London: HMSO.
- Scannell, V. (1971) *Selected Poems*, London: Allison and Busby.
- Scholes, R. (1985) *Textual Power*, Newhaven and London: Yale University Press.
- (1989) *Protocols of Reading*, Newhaven and London: Yale University Press.
- Schön, D. (1983) *The Reflective Practitioner*, London: Temple Smith.
- Schools Inquiry Commission (1868) *The Taunton Report*, London: HMSO.
- Sealey, A. (1991) *Language in Context*, Coventry: NCET.
- Searle, C. (1998) *None But Our Words: Critical Literacy in Classroom and Community*, Buckingham: Open University Press.
- Self, D. (1988) *New Guidelines: Romeo and Juliet*, London: Mary Glasgow.
- Shakespeare, W. and Leong, S. (illustrator) (2007) *Romeo and Juliet*, London: SelfMadeHero.
- Shepherd, C. and White, C. (1990, 1992) *Essential Articles Nos 1–4*, Carlisle: Carel Press.
- (1991) *Novel Ideas*, Carlisle: Carel Press.
- Shreeve, A. (1995) 'The future of English', *English in Education*, 29(2): 1–2.
- Simons, M. and Plackett, P. (eds) (1990) *The English Curriculum: Reading Comprehension*, London: English and Media Centre.
- Singh, K. (1992) *Land of Five Rivers: Short Stories by the Best Known Writers from the Punjab*, India: Orient Paperbacks.
- Smithers, R. (2000) 'Teenage culture harming pupils, says Woodhead', *The Guardian*, 12 February.
- Soler, J. and Openshaw, R. (2006) *Literacy Crises and Reading Policies: Children Still Can't Read!* London: Routledge.
- Stafford, R. (2007) *Understanding Audiences and the Film Industry*, London: BFI.
- Stanovich, K. (1986) 'Matthew effects in reading: some consequences of individual differences in the acquisition of literacy', *Reading Research Quarterly*, 21(4): 360–407.
- Steane, J. B. (1964) *Marlowe: A Critical Study*, Cambridge: Cambridge University Press.
- Stevenson, A. (2000) *Granny Scarecrow*, Northumberland: Bloodaxe Books.
- Stibbs, A. (1995) 'The specialness of poetry', *English in Education*, 29(3): 14–19.
- Style, M. (1989) *Collaboration and Writing*, Buckingham: Open University Press.
- Styles, M. and Watson, V. (1996) *Talking Pictures*, London: Hodder & Stoughton.
- Sutherland, J. (2006) 'Promoting group talk and higher-order thinking in pupils by "coaching" secondary English trainee teachers', *Literacy*, 40(2): 106–114.
- Swan, M. (2005) *Grammar*, Oxford: Oxford University Press
- Times Educational Supplement* (1915) 'Children and the cinematograph', 5 January.
- Trudgill, P. (1975) *Accent, Dialect and the School*, London: Edward Arnold.
- (1983) *On Dialect*, Oxford: Blackwell.
- Teacher Training Agency (1997) *Training Curriculum and Standards for New Teachers*, London: TTA.
- Training and Development Agency (TDA) (2007) *Standards for the Award of Qualified Teacher Status*, London: Stationery Office.

- Twist, L., Sainsbury, M. *et al.* (2003) *Progress in International Reading Literacy Study National Report for England: Reading all over the World*, London, DfES and NFER.
- Tillyard, E. M. W. (1943) *The Elizabethan World Picture*, London: Chatto & Windus.
- UCLES (1996) *Report on the June 1996 Examination SR21 (UK)*, Cambridge: UCLES.
- Urquhart I. (1996) ‘“You see all blood come out”: popular culture and how boys become men’, in Hilton, M. (ed) *Potent Fictions: Children’s Literacy and the Challenge of Popular Culture*, London: Routledge, pp. 150–184.
- Volosinov, V. N. (1986) *Marxism and the Philosophy of Language*, Cambridge, Mass., and London: Harvard University Press.
- Vygotsky, L. S. (1978) *Mind in Society*, Cambridge, Mass, and London: Harvard University Press.
- (1986) *Thought and Language*, Cambridge, Mass, and London: MIT Press.
- Wainwright, J. and Hutton, J. (1992) *In Your Own Words: Advanced Level English Language*, Walton on Thames and Edinburgh: Nelson.
- Wall, P. (1996) *GCSE Media Studies*, London: Collins.
- (2007) *Media Studies for AQA GCSE*, London: Harper Collins.
- Wells, S. (ed.) (1988) *The Cambridge Companion to Shakespeare Studies*, Cambridge: Cambridge University Press.
- West, A. and Dickey, A. (1990) *Redbridge High School English Department Handbook*, London: Borough of Redbridge Advisory Service.
- Westbrook, J. (2007) ‘Wider reading at Key Stage 3 – happy accidents, bootlegging and serial readers’, *Literacy*, 41(3): 147–154.
- Whiting, C. *et al.* (1996) *Partnership in Initial Teacher Education: A Topography*, London: University of London.
- Whitten, W. and Whittaker, F. (1938) *Good and Bad English*, London: Newnes.
- Wilkinson, A. (ed.) (1986) *The Writing of Writing*, Buckingham: Open University Press.
- Williams, R. (1961) *Culture and Society*, London: Penguin.
- Williamson, J. and Woodall, C. (1996) ‘A vision for English: rethinking the revised National Curriculum in the light of contemporary critical theory’, *English in Education*, 30(3): 4–13.
- Wood, D. (1992) ‘Teaching talk: how modes of teacher talk affect pupil participation’, in Norman, K. (ed.) (1992) *Thinking Voices*, London: Hodder & Stoughton.
- Yandell, J. (1997) ‘Sir Oracle’: The Merchant of Venice in the classroom’, *Changing English*, 4: 105–122.
- Young Observer (1987) *Words on Water*, Harmondsworth: Penguin.
- Zeichner, K. and Liston, D. (1987) ‘Teaching student teachers to reflect’, *Harvard Educational Review*, 37(1): 23–49.
- Zephaniah, B. (1999) *Face*, London: Bloomsbury.



INDEX

- A2 level: English 287; English Language 287; English Literature 243, 287, 294, 295; Key Skills Communication 289, 291; Media Studies 189; structure of A level 292
- A (Advanced) level: Applied GCEs 287–9; approaches to teaching 295–300; AQA 186, 187, 189, 294; course and specification 294–5; coursework 189, 294–5, 298, 303, 306, 307–8; Edexcel 186, 187, 193, 294; English 295, 308; English Language 294–5, 306–8; English Literature 20, 294–5; media qualifications 186, 187; Media Studies 189–90; National Curriculum 46; OCR 186, 187, 189, 193, 294; post-16 teaching 287, 292–4; preparing to teach 303–8; Shakespeare 243, 250; WJEC 186, 187, 189, 193, 203
- Abbott, C. 207, 208
- adult-needs view of English: Cox Report's five views of English 4; drama 223; National Curriculum 12, 13, 46; writing genres 146
- advertising: English Language A level 307; media education 179, 185, 190–1; National Curriculum 31; poetry 269; private reading 116; retrospective writing 140
- Alexander, R. 67, 68
- APP (Assessing Pupils' Progress in English) 68, 74, 75
- Applied GCE (General Certificate of Education) 287–9
- AQA (Assessment and Qualifications Alliance): English Literature A level 294; media qualifications 186, 187; Media Studies A level 189
- archetypes 183
- Aristotle 172
- Arnold, Matthew 22, 23, 28, 29
- Arthur, J. 312, 322, 326
- AS level: Communication Key Skills 289–91; English 287; English Language 287; English Literature 243, 287, 294–5; introducing a text 305; Media Studies 189; structure of A level 292
- Attwood, Margaret 304, 305
- Audacity* program 211
- Auden, W. H. 172
- audience(s): drama 221, 226–8, 233–4, 245–6; language and grammar 172; LINC's functional model of language 8; media education 180, 184–5, 190–1, 210–11; poetry 274; reading 117, 124; Shakespeare 251–2, 255; speaking and listening 35, 80, 82, 83, 89; writing 134, 136, 139–40, 142–3, 148, 150–4, 295
- audio 211–12
- Baker, Kenneth 32, 242
- Balls, Ed 46
- Barker, Clive 229
- Barnes, Douglas 4, 29, 80
- Barthes, Roland 181, 189
- Bazalgette, C. 190, 193, 196, 198, 200
- BBC (British Broadcasting Corporation) 9, 46, 211, 217, 309
- BECTA (British Educational Communications and Technology Agency) 204–5
- Beloved* (Morrison) 293
- Berliner, D. 314
- Bernstein, B. 66, 76
- BFI (British Film Institute) 194, 196, 198, 202, 203
- Black Papers 30
- Bloom, Valerie 269–71, 272
- Blunkett, David 41
- Board of Education (BoE): *Circular* 753 23, 24, 26; Elementary Code 22; Newbolt Report 23–9, 33, 198; Norwood Report 29; Regulations 21; Report on Secondary Education 27, 28

- Boas, F. S. 25
- Boys and English (Ofsted) 118
- Brecht, Bertolt 236
- Britton, James 4, 8, 29, 80
- Browning, Elizabeth Barrett 283, 285
- Browning, Robert 55, 283, 285
- Brownjohn, Sandy 279
- Bruner, Jerome 68, 276
- BTEC (Business and Technology Education Council) 187, 287–91
- Buckingham, David 181, 183–5, 193, 199–200, 205–6
- Bullock Report (A Language for Life) (DES) 4, 30, 65, 81, 91, 158, 198, 220, 264
- Burn, A. 191, 196, 199, 211
- ‘Cambridge School’ of English 25, 28, 29
- Cameron, Deborah 158, 159, 175
- canon of English literature:
 - Board of Education 23–4;
 - cultural heritage view 17, 104; Leavis 28; National Curriculum 49–54;
 - O levels 30
- Carnegie and Greenaway Medal Shadowing project 133
- Carter, Ron 9, 176
- CCEA (Council for the Curriculum, Examinations and Assessment) 187
- chaining 86
- The Children Act (2004) 72
- The Children’s Plan (DCSF) 62, 73, 74
- Chopin, Kate 54, 55, 56
- A Christmas Carol* (Dickens) 111, 125, 126–8
- cinema: age-related objectives 31; language standards 28; media education 179; see also film
- Circular 753* (Board of Education) 23, 24, 26
- CLCs (City Learning Centres) 202
- cloze procedure 126–8, 153, 278, 279, 296
- collaborative reading 248
- collaborative teaching 318–20
- collaborative writing 34, 36, 96–7, 137, 142–3
- Communication Key Skills 288, 289, 291 see also Key Skills
- Communications Act (2003) 196
- connotation 182
- coursework: CSE 30; GCSE 39–40, 59, 145, 188, 212, 306; A level 189, 294–5, 298, 303, 306, 307–8; media education 189, 190, 192, 212
- Cox, Brian 3, 5, 6, 7, 45, 72
- Cox Report (English for Ages 5 to 16) (DES): 1995 Revised Orders 40; English in the National Curriculum 34, 36, 37, 38; five views of English 3–5; history of National Curriculum 45, 63; Key Stage 4 and GCSE 39; media education 192, 197, 200; National Curriculum: English (2007) 10, 11, 13, 14; role and purposes of English 46, 48; Secondary National Strategy 63, 67; views of English teaching 22
- Cox Report 2 (English for Ages 5 to 16) (DES and WO) 34, 37–9, 104–5, 200, 223, 325
- creative writing 307–8
- critical literacy 6–8, 10, 13, 196, 197
- ‘cross-curricular’ view 4, 12, 13, 46, 224
- CSE (Certificate of Secondary Education) 30, 38
- cultural analysis view of
 - English: Cox Report’s five views of English 5, 6; critical literacy 7; developing roles and relationships 320; genre and rhetoric 15; literacies and new technologies 16–17; media literacy 197; National Curriculum 12, 13, 46; reading 105
 - cultural heritage view of English: Cox Report’s five views of English 5, 6; developing roles and relationships 320; A levels 292; literacies and new technologies 16, 17; National Curriculum 12, 13, 46; Newbolt Report 26; reading 104, 105; writing 146
- cultural literacy 196, 197
- curriculum see National Curriculum
- Curriculum 2000 45, 73, 74, 192, 193, 198
- Curriculum and Examinations in Secondary Schools* (Norwood Report) 29
- The Curriculum from 5 to 16* (HMI) 31
- DARTs (Directed Activities Related to Texts) 68, 125, 128, 131, 278–9
- DCSF (Department for Children, Schools and Families) 76; The Children’s Plan 62, 73, 74; Departmental Report 2007 74; e-strategy 204; Secondary National Strategy 62, 73, 74, 76
- Dearing Committee 40, 45
- A Defense of Poetry* (Shelley) 22
- denotation 182
- Department for Children, Schools and Families see DCSF
- Department for Education and Employment see DfEE
- Department for Education and Skills see DfES
- DES (Department of Education and Science): Cox Report’s five views of English 3; *English 5–16* 27; *English for Ages 5 to 16* (Cox Report 2) 34, 37–9, 104–5, 200, 223, 325; *English from 5 to 16* 325; English in the National Curriculum 243; *Half our Future* 198; Kingman Report 20, 32, 33; *A Language for Life* (Bullock Report) 4, 30, 65, 81, 91, 158, 198, 220, 264; Language in the National Curriculum 14; *National Curriculum Task Group on Assessment and Testing: A Report* 38; *Popular TV and Schooling* 198; see also Cox Report
- Desiree’s Baby* (Chopin) 54, 56
- Developing Tray (DevTray) 209, 246, 247, 248
- DfEE (Department for Education and Employment): English in the National Curriculum 14; *Framework for Teaching*

- English: Years 7, 8 and 9* 11, 13, 64, 109, 152, 219; *The National Curriculum for England: English* 11, 14, 41–2
- DfES (Department for Education and Skills): Access and Engagement in English – EAL 64; Assessment of Pupils Learning English as an Additional Language 64; The Children Act (2004) 72; Ensuring the Attainment of White Working Class Boys in English 67; Every Child Matters 45, 62, 72; *Framework for Teaching English: Years 7, 8 and 9* 64–6, 73, 109, 152; Gender and Education 67; Guided Reading 68; Key Objectives Bank 64; Literacy Across the Curriculum (LAC) 65; National Curriculum 45; Pedagogy and Practice 68; Secondary National Strategy 62, 64–6, 72–3; standards in English 70; text message language 213; website 216; Year 9 Booster Kits 64
- dialogic teaching 68, 81
- diamante poems 272–3
- Dickens, Charles 111, 125, 126–8, 173–5
- Dickey, A. 6, 7, 8
- Dickinson, Emily 172
- Directed Activities Related to Texts see DARTs
- discourse: dialogic teaching 68; English Language A level 295; exploring in official documents 14; language and grammar 168; literacy 11; media education 180, 186, 193; National Curriculum 40; pedagogy 66; reading 109, 116, 130–1; writing 151
- Dixon, John 4
- Doing Ads* (EMC) 190, 201
- Doing News* (EMC) 191, 201
- Don' Go Ova Dere* (Bloom) 269–71
- Double Take* (EMC) 194, 201
- drafting 143–5
- drama 218–41; character of drama in schools 223–5; drama games 229–30; identity of school curriculum drama 220–3; improvisation 232–5; movement and mime exercises 230–2; National Curriculum 37, 219–20; overview 218, 240; structuring drama lessons 239–40; working conditions for risk-taking drama 225–8; working methods in drama training 237–9; working with texts 235–7
- DTP (desktop publishing) 178
- Durrant, J. 191, 196, 199, 211
- Eagleton, Terry 28, 172
- EAL (English as an additional language) 64, 116, 122
- Eco, Umberto 184
- Edexcel 186, 187, 193, 294
- Education Reform Act (1988) 45, 121
- EMC (English Media Centre) 194, 198, 202, 203, 209
- English: Cox Report's five views of English 3–5; diversity of 2–3; English and the Board of Education 23–5; *English from 5 to 16* 30–3; *English in the National Curriculum* 34–8; English teaching postwar 29–30; ICT and the English curriculum 203–6; integration of drama 224–5; media in English 199–202; National Curriculum 10–14, 46–51; using ICT in English 206–12; working in the English department 320–2
- English A level 287, 295, 308
- English for Ages 5 to 16* (DES) see Cox Report
- English for Ages 5 to 16* (Cox Report 2) (DES and WO) 34, 37–9, 104–5, 200, 223, 325
- English from 5 to 16* (HMI) 31, 32, 223
- English from 5 to 16: The Responses to Curriculum Matters* 1 (HMI) 31, 32
- English in the National Curriculum* (DES and WO) 221
- English in the National Curriculum* (DFE) 10, 11, 14, 221, 243
- English Language: A2 level 287; A level 294–5, 306–8; AS level 287
- English Literature: A2 level 243, 287, 294, 295; A level 20, 294–5; AS level 243, 287, 294–5
- evaluation 154–6
- Every Child Matters* (DES) 45, 62, 72
- Face* (Zephaniah) 120
- The Fair* (Scannell) 280–1
- film: media education 182–3, 185–7, 192–5, 201–3, 211; National Curriculum 45, 55, 57; reading 110, 116, 121; regionalisation and globalisation 17; Secondary National Strategy 77; Shakespeare 254–6, 258; writing 150
- Film Education 202, 203
- Firth, Professor C. H. 25
- Flour Babies* (Fine) 121
- focusing material 237, 238
- formative assessment and evaluation 154–6
- Fowler, J. H. 26
- Framework for Secondary English* 62, 66, 72–7
- Framework for Teaching English: Years 7, 8 and 9* (DfEE/DFES) 11, 13, 64–6, 73, 109, 152, 219
- Freire, Paulo 6
- Frontier* 213
- The Furniture Game* 279
- Garageband* program 212
- GCE (General Certificate of Education) see A level; Applied GCE; O level
- GCSE (General Certificate of Secondary Education): AQA 187; and BTEC 288; compared to teaching A level 292–6; coursework 39–40, 59, 145, 188, 212, 306; drama 236; and Key Skills Communication 289–92; and Key Stage 4 38–40, 59; learning objectives 14; managing the reading 305; marking strategies 299, 301; media education 186–8, 190, 198, 209, 212; Media Studies 186, 187–8; National Curriculum 41, 45–6, 59; organisation of classroom

- 297; poetry 280, 283; reading 115; Secondary National Strategy 62, 65, 74; setting assignments 298; Shakespeare 243, 250, 257; speaking and listening 79, 101; teaching a set text 303–4; teaching English at 16+ 287; WJEC 187; working in the English department 321, 322; writing 145, 146, 151
- gender: A level teaching 296, 307; LINC theories of language 9; media education 182, 183, 184; National Literacy Strategy 67, 71; poetry 265; and reading 111–13, 117, 118–21, 131; Shakespeare 251, 255
- General Certificate of Secondary Education see GCSE
- genre: drama 220; A level teaching 297, 303, 305–7; media education 183, 192, 195–6, 208; reading 108, 112, 115, 116, 118, 131; and rhetoric 15–16, 18; Secondary National Strategy 67, 74, 77; writing 138, 142, 144–5, 146–50, 154
- globalisation 12, 15, 17–18
- GNVQ (General National Vocational Qualification) 287
- Grahame, J. 193, 200
- grammar see language and grammar
- Great Expectations* (Dickens) 173–4
- The Great Tradition* (Leavis) 5, 198
- group work: drama 219, 222–4, 226–8, 229, 234–5; group-shared reading 113–15, 116–18, 119, 124, 149; pedagogy 68; speaking and listening 34, 80, 83, 88–9, 92–5, 101; writing 140–1, 143, 145
- Guided Learning* 68
- Half our Future* (DES) 198
- Halliday, M. A. K. 8, 189
- Hamlet* (Shakespeare) 244, 253, 255
- The Handmaid's Tale (Attwood) 304, 305
- Harrison, Tony 260, 262
- Hawthorn effect 70
- Hegley, John 60
- Henry V* (Shakespeare) 92–4, 253, 254
- HMI (Her Majesty's Inspectorate): *The Curriculum from 5 to 16* 31; *English from 5 to 16* 31, 32, 223; *The New Teacher in School* 202, 320
- Holes* (Sachar) 57, 58, 114
- ICT (information and communications technology): adult-needs view of English 4; assessment, reporting and pupil tracking 207, 212–13; and the English curriculum 203–6; Key Skills 288, 291; media education 178–9, 199, 203–6; professional development 207, 213–14; pupils' learning and attainment 206, 207–12; reading 116, 129; in schools 206; Shakespeare 258; skills audit 317; speaking and listening 94–9; technological development 178–9; using ICT in English 206–12
- ideology 183
- immersive education 211
- improvisation 232–5, 236, 238
- independent reading 114–16
- Individual Statement 314, 315
- information and communications technology see ICT
- information retrieval 37–8
- INSET days (in-service education and training days) 202, 213
- Institute of Education, University of London 29
- Internet 16–17, 77, 105, 179, 185, 204, 213
- ITE (initial teacher education) course: diversity of English 1, 2, 6, 14; media education 214; National Literacy Strategy 64; poetry 266; reflection 324; student teacher development 311, 313, 314; working in the English department 320; working with your mentor 316
- Johnson, Samuel 24, 242
- Jonson, Ben 253
- Joseph, Sir Keith 30
- Jowell, Tessa 178, 200
- Kar2ouche* 211
- Key Skills: assessment 287–8; attainment targets 40; communication specification 288, 289, 291–2; future of 291–2; organisation 291
- Key Stage 1 27
- Key Stage 2 73, 109
- Key Stage 3: assessment 41; drama 219, 221, 222, 224–5, 236; implications for teacher and learning 35; LINC theories of language 9; media education 190, 192–4, 199; National Curriculum 46, 50–2, 55, 58, 107–8; poetry 269–74, 275–8, 280; reading 35, 104–5, 107–11, 115, 121–2, 125; SATs 46, 115, 257; Secondary National Strategy 74; Shakespeare 243, 254, 257; speaking and listening 34; teaching A level 294; writing 36, 41, 143, 146, 150
- Key Stage 4: drama 219; and GCSE 38–40; media education 190, 192–4, 199; National Curriculum 35–6, 49, 50, 53, 55, 59, 107–8; poetry 279–84; reading 35, 107, 108; Secondary National Strategy 74; Shakespeare, William 254; writing 36, 146, 150
- Kingman Report (DES) 20, 32, 33
- Kress, Gunther 86, 87
- Laban analysis 230, 231
- language and grammar 158–77; analysing language in literature and children's writing 173–5; drama 237; exploring use and theorising structure 168–73; grammar: implicit and explicit knowledge about language 161–5; grammar: making use of a shared metalanguage 165–7; Key Stage 4 and GCSE 40; Language in the National Curriculum (LINC) 8–10, 33; National Curriculum 37; overview 158–61; Secondary National Strategy 74; Shakespeare 245, 252; speaking and listening 84–8;

- teaching English at 16+ 300–2;
using ICT in English 208
- A Language for Life* (Bullock Report) 4, 30, 65, 81, 91, 158, 198, 220, 264
- Language in the National Curriculum see LINC
- Language, the Learner and the School* (Barnes et al.) 4, 29
- Lankshear, Colin 8, 10
- Leavis, F. R. 5, 28–9, 198
- lexis 166, 167
- LINC (Language in the National Curriculum) 8–10, 12, 13, 33–4
- listening see speaking and listening
- literacy: critical literacy 6–8, 10, 13, 196, 197; literacies and new technologies 16–17; media literacy 16, 195–7, 200; National Curriculum 11, 13, 14; reading 104, 105, 109, 110, 121; Secondary National Strategy 63, 64, 66–7, 71, 73; see also NLS (National Literacy Strategy)
- ‘London School’ of English 29
- Lyrical Ballads* (Wordsworth) 22
- Macbeth* (Shakespeare) 237, 243, 246, 256
- marking strategies 299
- Marlowe, Christopher 251
- Masterman, L. 178, 183, 194, 199, 200
- media: critical understanding 48; cultural analysis view 5, 7, 12, 46; defining 178–80; drama 220; reading 105–6, 110, 113, 116, 129, 131; regionalisation and globalisation 17; requirements of reading 31, 35; Revised Orders 40–1; Shakespeare 252, 258; standards in English 28; see also media education
- media education 178–203; continuing professional development 202–3; defining 190–4; GCSE Media Studies 187–8; interrogating cultural attitudes 197–9; Media Audiences 180, 184, 191; media in English 199–202; Media Institutions 180, 181, 185–6, 189, 191; Media Languages 180, 181–3, 191; media literacy 16, 195–7, 200; media products 180; media qualifications 186–7; Media Representations 180, 183–4, 191; Media Studies 180–1, 186–8, 190, 198, 199, 202; media texts 180, 181; moving images 194–5; National Curriculum 37; outlining the field 179–80; overview 178–9; reading 129
- Meek, Margaret 104, 105, 135
- Meeting at Night* (Browning) 283, 285
- mentors: developing roles and relationships 316–18, 319, 321; diversity of English 31, 32; drama 235; Key Skills 291; media education 200; poetry 267, 280, 283; reading 110, 117; reflection 323; student teacher development 313, 315, 326; writing 39
- The Merchant of Venice* (Shakespeare) 246, 251
- metalanguage 162, 163, 165–7
- metaphor 275–6, 277, 279
- mime exercises 230–2
- MLEs (managed learning environments) 205
- modelling 64, 152, 153
- morphology 166, 167
- Morrison, Tony 293
- movement exercises 230–2
- Movie Power-Scripting 201
- moving images 194–5
- Moving Images in the Classroom* (BFI) 194, 199, 201
- My Last Duchess* (Browning) 49
- National Curriculum: canon of English literature 49–54; Cox Report 3–5, 10–11, 13–14, 22, 34, 36–40, 45–6, 48, 63, 67, 192, 197, 200; Cox Report 2 34, 37–9, 104–5, 200, 223, 325; Curriculum 2000 45, 73, 74, 192, 193, 198; Dearing Committee 40, 45; drama 218–22, 224–5; *English 5–16* 27; English from 5 to 16 31, 32, 223; *English in the National Curriculum* 10, 11, 14, 221, 243; *English in the National Curriculum* 34–8; five views of English 3–5, 46; futures 15; history of 44, 45–6, 63; LINC 8–10, 12, 13, 33–4; literacies and new technologies 16, 17; media education 190–2, 198, 207, 210, 213; overview 44, 60; planning 54–9; poetry 266, 269; Programmes of Study 49–51; purposes of English 46–9; reading 106–9, 110, 113, 115, 123, 126; regionalisation and globalisation 17; revisions 40–2; Secondary National Strategy 62, 63–5, 68, 72–7; Shakespeare 243; speaking and listening 79; student teacher development 20–2, 24, 314, 316, 321–3; writing 137–9, 142–7, 150, 154
- The National Curriculum for England: English* (DfEE/QCA 1999) 11, 14, 41–2
- The National Curriculum for England: English* (QCA 2007): canon of English literature 49–54; drama 218, 221, 224; history of National Curriculum 45; ICT 207; importance of English 11–13, 48; reading 106–7, 123; *Secondary National Strategy* 62, 72–7; writing 137–9, 142–7, 150, 154
- National Literacy Project 40, 63
- National Literacy Strategy see NLS
- NCC (National Curriculum Council) 35
- Newbolt Report (*The Teaching of English in England*) (BoE) 23–9, 33, 198
- Newsom Report 198
- The New Teacher in School* (Ofsted) 202, 320
- NGfL (National Grid for Learning) 204, 213
- NLS (National Literacy Strategy): media education 198; National Curriculum 11, 13, 40–2, 55, 58, 63–5; planning 55–6; reading 105, 109; Secondary National Strategy 62–5, 67–72, 76; writing 152
- NNS (National Numeracy Strategy) 65

- non-literary texts 50, 54, 125–9, 193
- NOP (National Oracy Project) 33, 43, 209
- Norwood Report 29
- novels: critical literacy 197; graphic 119, 130; language and grammar 173–4; Leavis 5; National Curriculum 52, 57–8; and poetry 265; reading 114, 118–20, 121, 125; romance 119, 146; Secondary National Strategy 65, 67, 72; speaking and listening 81, 87; teaching English at 16+ 293–5, 297, 304, 305, 317; unsuitability of 24–5; writing 139
- NQTs (newly qualified teachers): media education 202, 204; Secondary National Strategy 66; student teacher development 293, 313, 320, 324
- OCR (Oxford, Cambridge and RSA Examinations): English Literature A level 294; media education 186, 187, 189, 193; Media Studies A level 189
- Ofcom 196, 216, 217
- Of Mice and Men* (Steinbeck) 121
- Ofsted 69, 118, 202, 311, 320
- O level 30, 38
- O'Neill, Cecily 229
- Othello* (Shakespeare) 246, 251
- The Other Side of Truth* (Naidoo) 121
- 'Oxford School' of English 20, 25, 29
- pedagogy 66–8, 76, 109, 193, 201, 321
- peer evaluation 154
- Perera, Katharine 84–5, 168, 171
- personal growth view of English: Cox Report's five views of English 4, 67; genre and rhetoric 15–16; National Curriculum 12, 13, 46; purposes of English 46
- phonology 166, 167
- Picture Power* 3 182, 201, 209
- PIRLS (Progress in International Reading Literacy Study) 70
- PISA (Progress in International Student Assessment) 70
- plagiarism 212
- poetry 260–86; collaborative poetry writing 96–7; exploring use and theorising structure 172; Key Stage 3 269–74, 275–8; Key Stage 4 279–84; the need for a rationale 262–5; nineteenth century 22; overview 260–2, 284; planning poetry lessons 265–8; poetry across the age range 268
- Polanski, Roman 256
- popular culture: hostility to 24, 28, 29; media education 192, 198; relevance of texts 109
- postmodern textuality: genre and rhetoric 15–16
- PowerPoint* 209, 211
- pre-vocational courses 187
- Pritam, Amrita 55
- Programmes of Study 49–51
- proof-reading 144
- prosody 245
- prospective writing 139, 140, 144
- publication 150–4
- Publisher* 211
- punctuation 40, 300–2
- QCA (Qualifications and Curriculum Authority) 69, 74, 186, 219, 243
- Quiller-Couch, Sir Arthur 25
- radio: age-related objectives 31; language and grammar 167, 170; media education 179, 180, 192, 194, 201; requirements of reading 35; setting an assignment 300; writing 145
- reading 103–33; aims of 111–13; assessment 129–31; and gender 111–13, 117, 118–21, 131; group-shared reading 116–18; independent meaning 114–16; making meaning out of texts 110–13; media education 193; National Curriculum 35, 51–2, 53, 106–9; *National Strategy for Key Stage 3* 109–10; overview 103–6, 131–2; poetry 263–4, 266, 279; *Secondary National Strategy* 70, 71, 74; strategies 113–14; supporting progression: reading the unfamiliar 124–9; websites 133; whole-class reading 120–4; writing 137, 147
- redrafting 143
- reflection 322–4
- regionalisation 17–18
- The Report of the Committee of Enquiry into the Teaching of English Language* (Kingman Report) (DES) 20, 32, 33
- retrospective writing 139
- rhetoric 15–16
- Richard III* (Shakespeare) 248, 249, 253
- role-play 223
- Romeo and Juliet* (Shakespeare) 246, 255, 256
- Rosen, Harold 4, 29, 80
- Rosen, Michael 271
- Rose Review 71, 74
- 'rule of three' (Aristotle) 172
- Sachar, Louis 57, 58, 114
- Sampson, George 26
- SATs (Standard Assessment Tests) 14, 45–6, 145, 151, 213, 236, 243
- Saussure, Ferdinand de 181
- scaffolding 68, 152, 153
- Scannell, Vernon 280–1
- Scholastic website 60
- School Report* (BBC) 211
- Screening Shorts* (BFI) 194, 195, 201
- Scrutiny* 28
- Secondary National Strategy see SNS
- semiotics 181, 189, 199
- Shakespeare, William 242–59; assessment 257; historical contexts 250–2; knowledge, attitudes and obstacles 244–9; overview 242–4, 258; planning and organising classrooms 92–4; playwright, company and conditions of production 252–4; production histories and contemporary Shakespeares 254–6; reading 105; Shakespeare in Schools Project 248
- Shelley, Percy Bysshe 22

- Skillset 186
- Skills* (Stevenson) 276, 277, 278, 279
- SNS (Secondary National Strategy) 62–78; criticisms of 66–7; historical context 63–5; legacy of the four-part plan 65–6; new National Curriculum and Secondary Framework 72–7; overview 62, 77; snapshot of English teaching 2001–2007 67–9; standards in English 69–72
- Sonnets from the Portuguese* (Barrett Browning) 283
- SPAG (spelling, punctuation and grammar) 300–2
- speaking and listening 79–102; drama 219, 220, 222, 225; exploring variety in spoken language 89–91; GCSE 39, 59; ICT 94–9; language and grammar 173; media education 192, 195, 207, 209, 211; National Curriculum 13, 32, 34–5, 39–40, 45, 47, 49–50, 58–9, 74; observing speaking and listening 82–4; overview 79–82, 100; planning and organising classrooms 91–4; poetry 263; progression and assessment 99; and reading 123; Secondary National Strategy 73, 74; skills audit 317; and writing 84–8, 136–9, 142
- spelling: assessing writing 39; GCSE 40; Key Skills 290; language and grammar 168; media education 179; National Curriculum 34, 36, 41; Newbolt Report 26; purposes of English 47; Secondary National Strategy 73; Shakespeare 253; teaching A level 300–2, 307; word-processing packages 207, 208; writing 142, 144, 149, 151, 155
- Spens Report 27–8
- Standard Assessment Tests see SATs
- standard English: assessment, reporting and pupil tracking 212; canonical texts and novels 24–5, 29; correctness and character 25, 31; National Curriculum 10–11, 14, 27, 35, 40; regionalisation and globalisation 17; speaking and listening 80, 85, 91
- standards in English 69–72
- Stanislavski, Constantin 236
- Steinbeck, John 121
- The Stench of Kerosene* (Pritam) 55
- stereotypes 183, 231, 233, 251
- Stevenson, Anne 276, 277, 279
- stock characters 233
- story-telling 237–8
- student teacher development 312–13
- Surgeon, Professor Caroline 26
- Swan, Michael 163, 165
- synoptic module 294, 295, 305–6, 308
- syntax 166, 167, 172
- TAs (teaching assistants) 69, 70
- Tate, Nick 103, 104
- teacher's role 83–4, 91, 95
- teaching English at 16+ 287–310; approaches to teaching at A level 295–300; assessment criteria 289–90; BTEC and Applied GCE levels 288; future of Key Skills 291–2; Key Skills Communication 289; A levels 292–4; overview 287, 309; preparing to teach A level 303–8; resources 309–10; spelling, punctuation and grammar 300–2; tests and proxy qualifications 290–1; what is a BTEC qualification? 288; which course and which specification? 294–5
- teaching English: critical practice 311–27; developing roles and relationships 316–22; monitoring development 313–16; overview 311, 326; reflection 322–4; student teacher development 312–13
- The Teaching of English in England* (Newbolt Report) (BoE) 23–9, 33, 198
- TEFL (teaching English as a foreign language) 1
- television/TV: media education 190, 198, 209, 211; multimodal literacies 77; poetry resources 266; requirements of reading 35; Teachers TV 102, 209, 217, 259, 309
- The Tempest* (Shakespeare) 246, 251
- Them and [uz]* (Harrison) 260
- Tillyard, E. M. W. 251
- transcribing spoken language 85–8, 89
- UCAS (University and Colleges Admissions Service) 291
- Virus* 195
- Vitae Lampada* (Newbolt) 25
- VLEs (virtual learning environments) 205, 213
- Vygotsky, L. S. 68, 79, 153
- websites 16, 209–11
- whole-class teaching: drama 223, 238–40; media education 201; reading 114, 115, 119, 120–4, 149; Secondary National Strategy 64, 66–8; writing 153, 156
- Williams, Raymond 198
- Wilson, Jacqueline 60
- Wilson, John Dover 25–6
- WJEC (Welsh Joint Examination Council) 186, 187, 189, 193, 203
- Woolf, Virginia 81
- word processing 207–8, 212, 213
- Wordsworth, William 22
- The Writer* (Bhatt) 261–2
- writing 134–57; assessment 36, 154–6; audience and publication 150–4; creative writing 307–8; genre 146–50; National Curriculum 36, 51, 74; overview 134–5, 156; poetry 264–5, 266–7, 272, 279; social dynamics 141–5; spoken and written language 84–8; writing and language autobiographies 135–6; writing and learning 139–41; writing and the processes of English 136–9
- writing frames 68, 152, 153–4
- Zeffirelli, Franco 255, 256
- Zeichner, K. 322, 323