

**Developing pupil understanding of school-subject knowledge: an exploratory
study of the role of discourse in whole-class teacher–pupil interaction during
English literature lessons**

Jennifer Ann Smith

School of Education

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Supervisory team: Dr Karen Smith (Principal) and Dr David Frost

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Abstract

In this submission I explore the role played by discourse in the development of pupils' understanding of school-subject knowledge in secondary school classrooms in England, following changes to GCSE (General Certificate of Secondary Education) specifications in 2015. Changes to the structure, the subject content, and the assessment of GCSEs were made in an effort to focus on 'powerful knowledge' during the Key Stage (KS) 4 curriculum (for pupils aged 14 – 16 years old) and in order to promote an emphasis on knowledge that is based on academic disciplines.

My research looks at the concept of powerful knowledge, based in a critical realist epistemology and a social realist theory of knowledge, and the extent to which all young people are likely to access knowledge that is powerful in the classroom. I argue that access for all pupils to the means by which to judge knowledge claims and thereby challenge and change society – the transformational power of knowledge – underpins a social justice agenda. My research explores a less-developed aspect of the social realist debate on powerful knowledge, a pedagogic discourse to enable a move away from merely teaching factual or content knowledge. I propose that for knowledge to be powerful teachers and pupils need to be 'epistemologically aware'.

My case-study research contributes new empirical findings to the literature on pedagogic discourse for a powerful knowledge curriculum. I discuss the learning trajectories of 15 pupils (including five from socio-economically disadvantaged backgrounds) from two Year 10 'case' classes observed over a 12-week period, during which they studied a novel as part of their GCSE English literature course. 'Thinking notes' and concept mapping were introduced as innovative data-gathering and analytical tools with which to gain a unique and detailed analysis of

pupils' learning over the series of lessons given during the 12-week period. I discuss the teachers' conceptual framing of their discipline and the role that this, together with pupils' experiences and backgrounds, has in the re-contextualisation of discipline-based knowledge in the classroom.

I conclude that pedagogic discourse that makes the epistemic logic and related concepts of a subject explicit – an epistemological awareness - may enable pupils from both disadvantaged and non-disadvantaged socio-economic backgrounds to build systems of meaning that transcend their everyday understanding of the world and the context in which they view it to access powerful knowledge. I present a conceptualisation of a powerful knowledge pedagogic discourse for the study of a novel in the KS4 English literature classroom.

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Chapter 1: Introduction

The research and ideas presented in this submission emerged from a desire to understand how young people, especially those from disadvantaged backgrounds, might be supported in order ‘to unlock the code’ to accessing discipline-based subject knowledge in secondary school. My own secondary school experience in England as a free-school-meals pupil, an indicator of socio-economic disadvantage, had often been frustrating. I loved reading and worked hard but, when it came to answering questions during the two years of studying towards my General Certificate of Education (GCE) O levels, the examinations taken at the end of compulsory education in England between 1951 and 1987, I often felt that I was answering different questions to some of the other pupils. I passed all my O level examinations but did not get the A grades I would have liked.

I now understand that I had not recognised the specialist nature of the questions and the approach that they required. I, like many of my peers, had not unlocked the code to discipline-based knowledge and remained constrained within more ‘everyday’ ways of thinking. Abstract, conceptualised and rational knowledge as found in the academic disciplines, was not unlocked for me until I returned to education as a mature part-time student to study for my degree. This time, what was being studied was made explicit by my tutors and properly structured in the course readers.

My interest in different ways of thinking was developed further during my initial training in special needs education nearly twenty years ago. During my teaching career, I found that many of my adult students had either not gained the qualification in English they needed at school, so were returning to evening classes several years later or they had previously followed vocational training rather than academic educational routes. Whether I was teaching a GCSE (General Certificate of Secondary Education) English evening class or a leadership and management qualification for managers in further education, it seemed to me that my students would ‘notice’, or possibly ‘not notice’, different things; their focalisation or framing could take different forms. This focalisation appeared to me to determine

how they conceptualised their understanding. I found that listening to the way in which my students talked about the subject, either in class or in tutorials, helped me to understand how they were structuring and building their knowledge. I recognised early on that my challenge in the classroom was to help students to recognise what it meant to think in an ‘academic’ way.

My career path has since diversified, and I am no longer a teacher. My work has taken me back into the secondary-school classroom as a researcher, usually evaluating the impact of classroom interventions or changes in the curriculum or national qualifications in England and Wales. During classroom observations I was often aware of quite different discourses during whole-class teacher-pupil interactions; these discourses’ characteristics depended on whether the class was considered by the school to be a higher- or a lower-attaining group. In the lower-attaining classes, discourses would often be contextualised within the pupils’ everyday lives, using this as a starting point for introducing new knowledge; however, this approach usually failed to support conceptual understanding. An example of this was seen in secondary school maths classes, where problem-solving in the lower-attainment classes would start with generic problem-solving skills that required the application of a low level of mathematical knowledge to solve an everyday ‘problem’, rather than introducing pupils to the structures needed ‘to think mathematically’ and thereby undertake mathematical problem solving. The lower-attaining groups would often have a higher proportion of socio-economically disadvantaged pupils compared to the higher-attaining groups. Pupils therefore appeared to be ‘locked into’ particular ways of thinking and discourse.

Since the change of government in 2010 there has been a period of intense debate around the nature of school-subject knowledge within the curriculum in England, to which my work for example, for the Department for Education (DfE) and the examination regulator Ofqual sometimes contributed. Changes to the National Curriculum at Key Stage 4 (KS4 - for pupils aged 14 – 16 years old) were also reflected in a new structure, subject content, and to the assessment of GCSE qualifications. The aim of these changes is to promote an emphasis on knowledge that is based on academic disciplines, with the idea that some knowledge is valuable

and needs to be known, and to counteract the claim that GCSE examinations were getting easier because more pupils were being awarded the highest grades. The new qualification specifications for GCSE English, English literature and mathematics have been taught in schools since September 2015, with the first examinations taken in 2017.

English literature is of particular interest to me; specifically, how and which pupils would manage the ‘shift’ from *reading* novels as part of a subject called ‘English’ at Key Stage 3 (KS3 – for pupils aged 11 – 13 years old) to *studying* novels within the new GCSE ‘English literature’ curriculum. The latter in my opinion requires an understanding of literary criticism and critical analysis, including close textual analysis and the study of whole texts.

The new GCSE specifications focus on the ‘canon’ of literature first written in English. The assessment is formed of two examination papers which are set and marked by the awarding organisation. Coursework, written responses to questions on texts that include opportunities for pupils to gain feedback from teachers and revise their work before submitting a final version for assessment, or controlled assessments where pupils work independently on coursework within the classroom environment are no longer a permitted option for the assessment of GCSEs. The examination questions on the novel in the new GCSE assessments use command words such as ‘explore’ and ‘explain’, without the prompts seen in previous examination papers to remind pupils to focus on the use of language, structure or form in their responses (Pearson Edexcel 2017). While there is greater emphasis in the assessment criteria on critical analysis and evaluation in the new specifications, there is less guidance in the examination questions to suggest to pupils that this is required. It would be very easy for pupils to believe that a descriptive response is expected.

Studying a novel, rather than a Shakespeare play or poetry, may appear a more familiar activity to pupils and therefore would not necessarily suggest the need for an academic way of thinking about the text. Pupils encounter stories and novels throughout their school career and some pupils will read them at home too. Play

scripts and poetry are likely to be perceived as less familiar by pupils and to require a different ‘school-based’ approach. I was interested to understand how this move between different ways of thinking about a novel, reading for comprehension to ‘studying’ the text, would be conceptualised and framed within the pedagogic discourse by teachers and recognised by pupils.

The GCSE subject content and assessment objectives for English literature published by the DfE in 2013 emphasise academic ways of discussing, analysing and evaluating texts. My timeframe has meant that this has been a unique opportunity for me to explore how the school-subject knowledge has subsequently been framed and structured within the pedagogic discourse in the KS4 classroom in the early stages of the implementation of the new GCSE qualifications and the effect this is having on what is learned by different pupils. My experience in evaluating the impact of changes in assessment regimes also suggested to me that both the high-stakes nature of GCSE examination outcomes as gate-keeper qualifications for pupils’ access to further education and work and their role in school performance tables would also determine the pedagogic discourse. Teacher perceptions of what examiners are looking for in pupils’ responses to examination questions was likely to impact on what is taught in the classroom and how it is taught.

My previous experience in the classroom as a pupil, teacher and researcher has had an influence on my strong belief in the idea that education should support all young people to recognise and access disciplinary systems of meaning, empowering them in a way that allows them to engage in society’s conversations about the world and what it should be like. This idea underpins my argument presented here. In contrast to 21st century skills-based and student-led approaches to curriculum development and pedagogy, which focus on the development of generic skills and which foreground pupils’ everyday contexts and motivations, my research seeks to challenge perceptions of the teaching of ‘knowledge’ within the school curriculum as elitist and a vehicle for the reproduction of inequality. I use the term subject knowledge to mean the knowledge taught in schools which is based in the intellectual and epistemological fields of the academic disciplines. My research is

based on the premise that access to such knowledge in the school curriculum, and an understanding of the social nature of knowledge, is fundamental to the facilitation of pupils' social mobility, especially for pupils who come from socio-economically disadvantaged backgrounds.

To gain a better understanding of what access to subject knowledge might look like in practice, I have focused on pedagogic discourse in the classroom as the main channel for the transmission and framing of knowledge, values and social norms. I have focused on what knowledge is *actually* taught in the classroom rather than what is documented in the school curriculum or a teacher's scheme of work. My research explores the role played by discourse in the development of pupils' understanding of subject knowledge in secondary school classrooms in England, following the changes to GCSE specifications in 2015.

The introduction of powerful knowledge to the KS4 curriculum

During the early phases of the development of the latest national curriculum, the expert group for the National Curriculum Review (DfE 2011) in England (re)introduced the term 'powerful knowledge' (Young 2008) into the debate about what subject knowledge should include. Young's conceptualisation of powerful knowledge is based in a social realist theory of knowledge that draws on the work of sociologists Emile Durkheim and Basil Bernstein (Young 2008).

A social realist theory of knowledge recognises knowledge's social nature but rejects the view that this means that it cannot be separated from the social context of its production (Rata 2016; Barrett & Rata 2014; Moore 2013a, 2013b; Maton & Moore 2010; Moore 2009; Young 2008). Knowledge is socially produced; however, this knowledge, once produced, can in turn affect social contexts and practice (Moore 2013b; Maton & Moore 2010; Moore 2009). Social realism recognises the emergent and objective properties of knowledge, which are 'rooted in social grounds' (Barrett & Rata 2014: 2). What is important, and potentially powerful, about an emphasis on discipline-based knowledge in the classroom is to recognise the social nature of knowledge and the structures of knowledge. How

knowledge is produced, questioned and validated within a discipline, ‘knowing about knowledge’ I would argue, supports a social justice agenda that ensures that pupils, regardless of their socio-economic background, have access to and can recognise the value of different types of knowledge. The starting point for this is access to the specialised discourses and structures of disciplinary knowledge through subject knowledge.

Within the literature that I discuss further in Chapter 2, a single definition of powerful knowledge from a social realist perspective has proved elusive. Sometimes, for example, powerful knowledge is defined *as* disciplinary or subject knowledge in that it is described as different to common-sense knowledge, systematic and specialised (Young & Lambert 2014). It is perceived as ‘better knowledge’ with the opportunity to generalise and see past immediate contexts. Whilst such knowledge is recognised as based in the epistemic fields of the disciplines, this definition in my opinion does not make it explicit where the ‘power’ lies. Powerful knowledge could potentially be framed by the teacher in the classroom as a series of ‘products’ or knowledge chunks, rather than making explicit the process of knowledge production within the discipline. The teaching of products alone will not allow pupils control over knowledge (Wheelahan 2006). The need to make the epistemological basis of subject knowledge, the generative principles, explicit for pupils in a powerful knowledge approach to curriculum design and pedagogy is seen in the work of, for example, Rata (2016), McPhail (2016) and Wheelahan (2006).

The latter, extended definition, of powerful knowledge above helps to counteract claims that a focus on knowledge in the curriculum assumes a deficit ‘Gradgrind’ model of empty vessels to be merely filled with facts¹. More importantly, it also

¹ ‘Now, what I want is Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else and root out everything else. You can only form the minds of reasoning animals upon Facts; nothing else will ever be of any service to them.’ From *Hard Times*, Charles Dickens.

supports social mobility for pupils, allowing access to and understanding of how subject knowledge works. It has been argued that the new GCSE specifications are too content-heavy and focus on factual knowledge (see Wrigley 2017, for example). For GCSE English literature the need to study whole texts could be perceived as content-heavy but this approach does reflect the nature of literary criticism. How the teacher frames the subject may result in the teaching of isolated facts about a text or alternatively may focus on key concepts and theories from the discipline. A recognition of the knowledge structures, key concepts and relationships between concepts from the discipline moves learning away from mere factual knowledge.

Advocates for skills- and application-influenced approaches to curriculum development, such as Schleicher from the OECD, would argue that success in education is not about the reproduction of content knowledge (Husbands 2015). It is not; it requires an *understanding* of content knowledge, its epistemological basis, key concepts and the methods of enquiry from the discipline.

Pupils' access to and awareness of different forms of knowledge will be realised (or not) by the recontextualisation of disciplinary and subject knowledge within the pedagogic discourse at both a school and an individual class level. In my research I recognise the potential for a disconnection between the epistemology of a discipline, subject knowledge, as identified within a national or school curriculum and its assessment, and pedagogic discourse. Pupils' progression from the concrete world of lived experience to levels of conceptualisation, abstract thought and new ways of thinking about the world is a process of dislocation and of the experiencing of knowledge boundaries. I believe this requires teachers to have a secure grasp of their subject: 'the basic conceptual structure of the subject [...] a clear conceptual map' (Winch 2013:138).

Within the recontextualising space of the school and the classroom I would argue that there is *potential* for pupils to access the collective, conceptual knowledge of academic disciplines and to gain an epistemological awareness. This would enable a move from individual experience and context-dependent knowledge, to the recognition and understanding of context-independent knowledge and the

possibility for the ‘not-yet thought’ (Bernstein 2000:30). There is however evidence to suggest that young people from socio-economically disadvantaged backgrounds, especially if they have not had access to a rich language environment, may require greater support to access subject knowledge (Law et al. 2013; Mercer & Littleton 2007; Hasan 2004; Bernstein 2000).

In my research I use the lens of a social realist theory of knowledge to explore the social and epistemological construction of subject knowledge within the classroom, its links to the discipline, and to establish what this might mean for individual pupils from different socio-economic backgrounds. The extent to which all pupils have access to knowledge that is powerful, including knowledge about knowledge, will I believe determine whether a social justice agenda is fulfilled.

Access to powerful knowledge offers the potential for education to ‘interrupt’ rather than reproduce inequality (Rata 2016). For this to happen we need to talk explicitly about a ‘powerful knowledge approach’ for the teaching of subject knowledge. It is not enough to make an assumption that the teaching of ‘subjects’ in school will lead to knowledge that is powerful for all pupils. A clearer definition of powerful knowledge, why it is powerful and what this might look like in the classroom is required for teachers, teacher trainers and by policy makers.

Focus for my research and its contribution to the field

The discursive space of a comprehensive-school classroom brings together pupils with experience of a diverse range of discourse practices that are influenced by the pupils’ background and prior learning. Included within this mix are the social constructs belonging to the discourse of subject knowledge and pedagogy. The space offers an opportunity for an explicit examination of meaning and of a change in the pupils’ understanding. Discourse is the central concept of this study. I understand discourse to be the general principles, concepts, methods of enquiry and language of an ‘objectified’ subject knowledge within a curriculum (Bernstein 2000). The concept includes linguistic capacity both in terms of thought and communication (Rata 2017).

In my research I have focused on whole-class interaction between teachers and pupils to consider the role of discourse on pupils' understanding of subject knowledge over time. I acknowledge that learning also takes place both within other classroom discourses and within wider discourses (such as small-group work or support from home) but I chose to prioritise classroom interactions that potentially offer all pupils the opportunity to engage with the subject knowledge. Interactions that are not just subject to the dynamics or knowledge of a smaller group of pupils or out-of-school discourses. My research explores the extent to which pupils recognise the specialist nature of a subject discourse and their subsequent framing of the discourse and the related knowledge structures. I also consider the conceptual framework of the subject that teachers bring to the classroom interaction and its influence on classroom discourse and how pupils think about knowledge. Further research questions include how, if at all, background factors influence individual pupil's or groups of pupils' recognition of the specialist nature of a subject discourse as they move towards the use of discipline-based discourses and knowledge structures within the classroom in KS4. I consider to what extent current classroom practice as observed in my research provides evidence to suggest that pupils could be supported to access 'powerful knowledge'.

I have used a case-study strategy to focus on two Year 10 English literature classes, totalling 58 pupils and their four teachers. Both classes are following the new 2015 GCSE specification for English literature and are in the same school. Class 1 are a 'middle-band' class based on prior attainment (KS2 national assessment outcomes at the end of primary school – pupils aged 10 years old) and expected grade outcomes from the GCSE examinations. Class 2 are considered by the school to be a higher-band group of pupils, so thought to be more likely to gain the higher grades in their GCSE examinations than their middle-band peers. Each class has been considered a separate 'case' because of the different prior attainment, expectations for examination outcomes and background demographics of the pupil cohort in each class. For example, in Class 1 there were twice as many pupils categorised as socio-economically disadvantaged than there were in Class 2. A smaller number of pupils, 15 in total from the two classes, were also selected to take part in workshops, allowing for a more in-depth study of how their understanding of a text developed

over a series of lessons. The classes were observed over the summer term of 2017 for 12 weeks, during which time the pupils studied a novel.

The school participating in the research is a mainstream secondary school of approximately 1,400 pupils, with 300 pupils triggering Pupil Premium funding for the school. I have used Pupil Premium funding as an indicator of socio-economic disadvantage in my research, as it is based on household income. I discuss Pupil Premium as an indicator of disadvantage in more detail in Chapter 3 – Methodology. The school gained a ‘Good’ Ofsted rating in 2017. The school was of interest because, although its proportion of Pupil Premium pupils is not as high as in some parts of the country, according to national figures, it is above the national average (12.9% of pupils in secondary schools in England are eligible for free school meals - DfE January 2017 census). The school is also in a geographical area where social aspects such as low educational aspiration, a lack of cultural capital, and low-income work (where joint household income may be just over the threshold to trigger Pupil Premium funding), is considered to make raising the attainment of pupils more of a challenge.

My research interest is to understand better how pupils from disadvantaged backgrounds can be supported to access powerful, conceptual knowledge, to be able to recognise when specialist discourses are required and to ‘know about knowledge’. In my research, I introduce ‘thinking notes’ and concept mapping as innovative data-gathering and analytical tools with which to gain a unique and detailed analysis of pupils’ learning over the series of lessons given during the 12-week period. The use of a creative and visual method to capture pupils’ thinking and understanding during the classroom research, together with classroom observation data, has identified the implications of what is taught *and* how it is taught on pupil’s understanding of subject knowledge over time.

The most recent policy focus on a knowledge-rich curriculum at KS4 has offered me a unique opportunity to look at how this will manifest within the classroom and its potential impact on what pupils learn during the early phase of implementation of the new curriculum and GCSE qualifications. My research contributes new

empirical findings to the literature on pedagogic discourse for a ‘powerful knowledge’ curriculum. In the next section I explore the education policy context for my research and the implications for a social justice agenda.

The education policy context and its claims for a social justice agenda

In this section I place the most recent changes to the National Curriculum and qualifications at KS4 within the national education policy context in England over the last 40 years and consider the implications for a social justice agenda. The most recent changes to GCSE subject specifications might be considered a conservative rather than a progressive move, a nostalgic return to a focus on disciplinary knowledge rather than skills- or vocational-based knowledge for the 21st century. These are not new arguments. Debate has raged around qualifications at what was until recently the end of compulsory education in England (at the age of 16) and around the curriculum and its assessment for the last four decades, all of which have been the subject of considerable political intervention.

Historically, explanations of inequality in the UK education ‘system’ have drawn on a largely social perspective of education based on theories of cultural reproduction; for example, the neo-Marxist perspective of the work of Bowles & Gintis (1976) or Young (1971). From this perspective, research and debate on, and in, school-based curriculum and assessment is viewed in terms of the reproduction of external relations of power and economics. The impact of externally driven contexts on the effectiveness of education for a particular group of stakeholders is conceptualised in terms of the impact of economic relationships and subsequent power relations on and within school and classroom practice (Maton & Moore 2010; Young 2008). However, the argument from this perspective that education primarily reproduces inequality underplays the transformational role of knowledge.

While recognition of the potential of ‘power over’ – implying power over ‘others’ – is important, it may hide the potential in the ‘power of knowledge’ to transform pupils’ recognition and understanding of different types of knowledge, which is about more than merely socialising into one particular homogenous worldview

(Young & Lambert 2014). A conceptualisation of educational justice as a means by which to support pupils from socially disadvantaged backgrounds needs to challenge notions of ‘equality of opportunity’ which potentially conflate proximity to and engagement with academic learning. A notion of sameness ignores both diversity and different consciousness within the sociocultural classroom. Equally, however, too great an emphasis on difference may result in parallel learning trajectories, with, for example, lowered teacher expectations for young people from socio-economically disadvantaged backgrounds.

While some movement towards a comprehensive, non-selective, state-funded education system in the UK started in the 1950s, it was not until the 1976 Education Act that local education authorities (LEAs) were required to end selective education. The rationale of the change was to offer equality of opportunity to all regardless of social background. Although following a general election, the requirement to remove selective education was repealed by the Conservative government in the 1979 Education Act, the majority of LEAs continued to replace the selective system. During this period there was also debate on the need for a national curriculum. For example, Her Majesty’s Inspectorate (HMI) for schools suggested the need for a common framework of assumptions about what should be taught and how:

Much of the present unease and argument about education arises from a need to reconcile the right which a political democracy properly exercises in making local and national decisions on education with the considerable independence traditionally enjoyed by heads and teachers in determining how schools are run and what is taught, as well as how it is taught. Some common framework of assumptions is needed which assists coherence without inhibiting enterprise.

(HMI 1977:4)

The 1988 Education Act established the National Curriculum and the local management of schools. An aspect of the current school-subject educational context in England, since the introduction of a national curriculum, is the increased involvement of government in defining the purpose of education and what is taught.

The pursuit of knowledge and truth is no longer seen as the main aim of education, with education – and the curriculum – now diluted by a wider range of socially-based outcomes, such as employability or health (Wheelahan 2010b).

Reviews of, and changes to, the curriculum since its first implementation may often be considered politically rather than epistemologically based. Political ideology influences perceptions about what knowledge is required by young people to equip them with the means to engage fully in society and indeed what this means. This may be a more restricted ‘work ready’ definition of engagement or, alternatively, a wider definition that embraces ideas about democratic freedom.

The means may be articulated as the need for particular ‘content’, based in the idea that some things need to be known such as seen in the prescriptive early years of the National Curriculum. The means have also been perceived as a differentiated curriculum as seen during the Labour government of 1997 - 2010, with equal value placed upon different types of knowledge, largely skills- or competency-based, and with recognition and value given to the contextualised experiences of different groups of people (McPhail 2016; Hodgson & Spours 2014; Young 2008). The most recent reforms reflected in the content of the new GCSEs (2015 onwards), it is argued, reflect the views of the coalition government of the time. I discuss what the recent reforms mean for English literature at KS4 in Chapter 2. What is not obvious more generally was the rationale as to why certain knowledge was chosen and valued over other knowledge – why it was deemed important for children to know a particular area of knowledge in the 21st century (Standish & Sehgal Cuthbert 2017).

I developed the logic model below (Figure 1) to visualise a generic conceptualisation of educational justice, the underpinning theory of change. This, at its most simplistic level, identifies the components of a ‘world-class’ education system advocated by secretaries of state for education in England from across political divides over the past decade (Morgan 2016; Gove 2011; DCSF 2008). The model should be read from left to right; assumptions about how the policy will work in practice are held within the arrows and assume a linear progression. There will

be evidence of different ideologies seen within the ‘inputs’, in terms of policy decisions, curriculum, cultural and social norms, and modes of assessment (for example, coursework, summative examination, modular or linear assessments). This interpretation and recontextualisation of disciplinary knowledge, which considers the national curriculum and the assessment of that knowledge within a school’s curriculum, as well as considering the teacher’s pedagogy (see ‘classroom talk’ in Figure 1) is where access to powerful knowledge is potentially determined and the mechanisms of change implemented (Young & Lambert 2014; Young 2008).

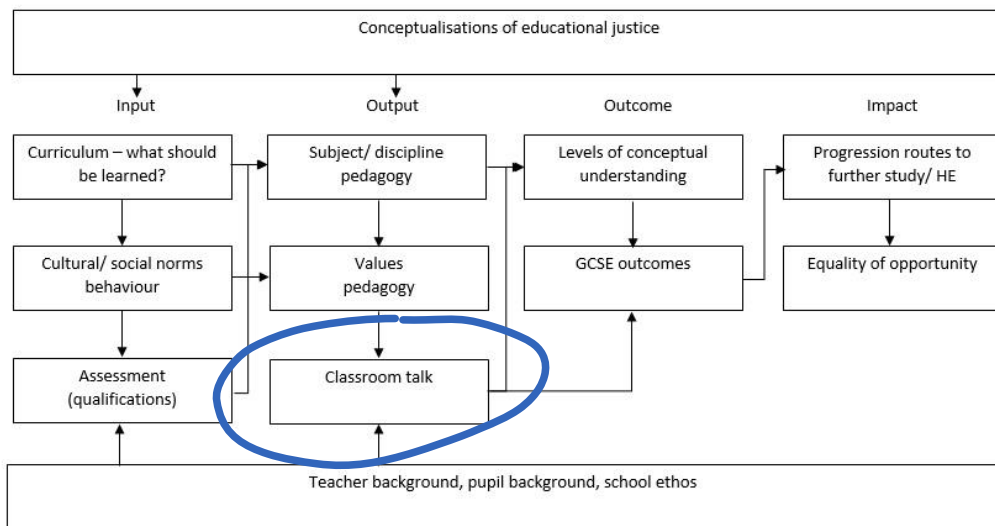


Figure 1: Logic model – generic conceptualisation of educational justice

As identified in Figure 1, I argue that potential for a change in pupils’ understanding of school-subject knowledge sits within the classroom discourse (‘classroom talk’) as part of the whole-class teacher-pupil interaction. It is, therefore, the focus of my research. Powerful knowledge requires the abstraction of knowledge in order to transcend contexts: ‘Students need to acquire the capacity to integrate knowledge (and underpinning principles) through systems of meaning bounded by the discipline in ways that transcend the particular application of specific “products” of disciplinary knowledge in specific contexts’ (Wheelahan 2010a: 96–97).

Developing pupil capacity for powerful knowledge

For many pupils, developing such capacity to conceptualise will not happen in their everyday, non-school lives. There is a body of research, based on large-scale data collection (for example, the Longitudinal Study of Young People, the National Pupil Database, the British Cohort Study, and the Youth Cohort Study), that confirms the correlation between low socio-economic status and below-average student attainment (Demie & Lewis 2010; Goodman & Gregg 2010; Strand 2007 & 2008; Cassen & Kingdon 2007; Hansen & Vignoles 2005). In addition, reviews of a range of practice-based interventions also exist in the research. In the UK, these reviews focus on the primary school phase, examining the development of classroom practice relating to specific aspects of learning. For example, literacy programmes using systematic phonics and the early development of literacy and numeracy skills have been identified as a key influence on students' progress (Slavin 2009 & 2011; Brooks 2007; Rose 2006; Harrison 2000). In the secondary-school phase, there is an increased focus on the school's behaviour (such as on the monitoring of data and on leadership approaches that create an effective environment for raising attainment) as well as on raising aspirations and removing the disenfranchisement of students from disadvantaged backgrounds (Goodman & Gregg, 2010; Demie & Lewis, 2010; Strand, 2007; Mongon & Chapman, 2008). Higgins et al. (2011) conducted a secondary analysis of the research evidence, in which they identified feedback, meta-cognition and self-regulation strategies, peer tutoring and peer-assisted learning, one-to-one tutoring and the effective use of ICT as effective learning and teaching interventions that support secondary-school students who are eligible for Pupil Premium funding. Approaches such as introducing pupils to meta-cognitive strategies, so that learning becomes explicit, are considered to be effective. These metacognitive strategies include approaches which make pupils think about their learning in an explicit way and self-regulation includes the cognitive aspects of thought and reasoning (Higgins et al. 2011).

In addition, organisations such as the Education Endowment Foundation (EEF), funded by the DfE, support research into classroom interventions and commission randomised control trial (RCT) impact evaluations of efficacy or effectiveness – that is, 'what works' in the classroom, especially in relation to disadvantaged pupils.

However, these are often generic skills-based interventions which do not prioritise the knowledge or knowledge structures themselves; alternatively, they might focus on school science or mathematics interventions, or on English language skills development. There is usually less emphasis on what to teach. I would argue that skills-based strategies also need to consider content – the knowledge itself. For example, I worked on the EEF’s evaluation of Voice 21’s Oracy Improvement Programme pilot, which was aimed at improving pupils’ oracy skills, we reported that:

Our interviewees [teachers] suggested that there was little evidence from the pilot project of any tangible improvements in pupils’ achievement or attainment in specific subject areas. In their view, this was perhaps the result of the cognitive aspect of the programme being the most under-developed.

(Smith et al. 2018:74)

Where subject knowledge was not the focus of the development of oracy skills, the discourse may remain in the everyday rather than academic domain, from the pupils’ perspectives. The wider discourses, external to those of disciplinary knowledge, may permeate classroom talk.

The discourses of education outcomes

In recent years the government’s requirement for specific assessment outcomes to be used in school performance measures has led to a greater focus in the classroom on the constructs being assessed in national tests. This is especially true for the Key Stage 2 (KS2) and KS4 tests – where knowledge is defined and framed in the assessment. For many this is considered divisive, with teachers often encouraged to teach only what is likely to be assessed rather than the wider curriculum, resulting in a ‘backwash’ effect (Biggs 2003; Scouller 2000) where both teachers and pupils only see value in the qualification outcome rather than the pursuit of knowledge. The backwash effect, it is argued, may have a negative impact on teaching and learning – narrowing the curriculum and leading to surface rather than deep, conceptual learning (Biggs 2003). Teachers and pupils may concentrate only on

what they think is needed to pass the test rather than the full curriculum (Smith & Murphy 2015).

The GCSE was first introduced as a single qualification in 1986. It was intended to replace the O level and CSE (Certificate of Secondary Education), following a 10-year period of debate during which a range of qualifications, such as the 16-Plus, had been piloted. The CSE was a qualification aimed at a broader range of pupils than the more academically focused O level, offering single subject and vocational options. A Grade 1 CSE examination outcome (the highest grade awarded) was considered equivalent of an O level. However, following a CSE qualification programme of study potentially locked some pupils out from opportunities to engage with the more academic ways of thinking in O level programmes.

The decision to introduce the GCSE as a common examination for pupils of all abilities with a range of possible qualification outcomes was made in 1982; this was followed as discussed above by the 1988 Education Reform Act, which established the framework for a national curriculum. Since this time there have been many reviews of and the implementation of a range of qualification ‘reforms’, such as the 14–19 reforms in 2005 (DfES 2005) with an emphasis on the needs of pupils and employers, and vocationally-based qualifications. In addition, modular specifications and unitised assessments were now available for all subjects. This meant teaching and learning was usually organised and assessed around skills or specific topics, with less opportunity for the synthesis of knowledge across the qualification. However, following the 2010 change in government it was announced that, from 2012, GCSEs could only be assessed as linear qualifications (DfE 2010). This change was brought about amid concerns about the falling standards created by the modular approach.

In the wake of the Wolf Report (2011), the report on the review of vocational qualifications studied by pupils, there was a reweighting of GCSE ‘equivalent’ qualifications for school performance tables: a vocational qualification could no longer be counted as more than one of the 5 A*–C grades (including mathematics and English) at GCSE. Many vocational qualifications were removed from the

approved list of GCSE-equivalent qualifications that could be used in school performance measures. DfE-commissioned research suggests that there was a subsequent increase in English Baccalaureate (EBacc – a range of core academic subjects, including English, maths, a science, history or geography and an ancient or modern foreign language) subjects studied and that pupils who may have traditionally followed a vocational learning pathway were moved to studying more academic subjects. Pupils, often those from disadvantaged backgrounds, are now more likely to study academic subjects in school (Greevy et al. 2012). However, without an understanding of how knowledge works and a clear, explicit pedagogic discourse for their learning, they may not access the powerful knowledge that this change provoked.

Consecutive governments have asserted that their reforms will result in the rigour and challenge required to ensure the public's confidence in the education system, with the dual aim of serving social justice and economic outcomes. The return to an emphasis on disciplinary knowledge within the curriculum, particularly in KS4 and within GCSE qualifications, predictably raises questions of what constitutes disciplinary knowledge and what this means for the classroom. The ongoing and sustained period of change to the curriculum and the programme of study at KS4 creates a potentially fragile environment as school leaders and teachers need to reframe their own understanding of the implications for their professional practice.

The education policy context has seen rapid changes in the last 40 years. In the last two decades in particular, successive governments have involved themselves in reframing the purpose of education and its outcomes. A differentiated curriculum approach under a Labour government, with the policy discourse of educational outcomes tried to convince through, for example, school performance measures that parity of esteem between some low-value vocational or a skills-based education and a knowledge-rich academic curriculum based in the disciplines was possible. Attempts to offer a 'hybrid' qualification with vocational and disciplinary knowledge, the Diploma, resulted in challenges for assessment that meant this was a cumbersome and largely unpopular option for teachers and pupils. The most recent change towards a return to prioritising access for all to disciplinary- based

knowledge started with the then coalition government (Conservative and Liberal Democrat parties) in 2010. While both governments advocated their approach as a means to enable social justice, whilst I do not wish to criticise the intentions of the Labour government their approach was flawed.

The emancipatory potential of disciplinary knowledge acknowledged in this chapter is not disputed. Experience and the large-scale studies referenced here, however, suggests that access to the powerful knowledge a discipline-based curriculum can offer requires a refocus on the role of the pedagogic discourse to ensure that all pupils have a real opportunity to benefit.

Structure for the rest of the submission

In Chapter 2, I discuss the potential of a powerful knowledge approach to curriculum development and pedagogic discourse as a means by which to support a social justice education agenda. I draw on the literature to consider the concept of powerful knowledge further in the context of my research, examining how this may present itself within the classroom. In the second half of this chapter, I discuss a range of studies in the literature that have looked at the role of classroom interaction in learning. I conclude with a conceptual framing of powerful knowledge for studying a novel within English literature and pedagogic discourse for my research.

In Chapter 3, I explain how a social realist approach frames my empirical research, focusing on how changes in pupils' conceptual understanding as well as in the teachers' conceptualisation of GCSE English literature subject knowledge can be visualised. I present a rationale for the use of a case-study strategy and research design to identify and understand patterns of thinking and learning in both individual pupils and groups of pupils through the observation of two GCSE English literature 'case' classes. I also outline my rationale for the use of concept mapping and pupil 'thinking notes' for collecting and analysing data. The ethical dilemmas encountered and my decision-making process in overcoming these are also discussed in the chapter.

In Chapter 4, the outcomes of the data analysis are presented in three parts. In Part 1, I discuss teachers' conceptual framing of what it means to 'study a novel', based on a teacher workshop and interview data. Part 2 focuses on the first of the two classroom cases, Class 1, including the individual progress of the nine focal group pupils over the series of lessons observed, with further cross-unit analysis to consider the progress of the focal group pupils overall in Class 1. I conclude Part 2 with an analysis of the potential for powerful knowledge in Class 1 and the pupils' progress over time. Part 3 uses the same analysis and presentational approach but focuses on Class 2. Alternative interpretations of the analysis are considered within the context of the validity and reliability of the data collected and its analysis.

In Chapter 5, I consider the outcomes of the cross-case analysis within the wider theoretical frameworks discussed in Chapter 2. In Chapter 6, I conclude by considering the implications of the research outcomes for teachers, teacher trainers and policy makers. I confirm how my research contributes to a greater understanding of pedagogic discourse for a powerful knowledge curriculum and present a conceptualisation of a powerful knowledge discourse for studying a novel. I also reflect on the potential of thinking notes and concept mapping as means by which to support teaching and learning.

Chapter 2: Conceptualising knowledge and pedagogic discourse

In this chapter I explore the concept of powerful knowledge and what this might look like within classroom discourse. I first consider the social realist theory of knowledge; the concept of powerful knowledge and what this means for subject knowledge; I discuss approaches to curriculum development and discourses within the classroom. The work of social realists such as Karl Maton, Joe Muller, Rob Moore, Elizabeth Rata, Leesa Wheelahan and Michael Young contributes to a definition of powerful knowledge as a social construct and its rationale. I go on to discuss a range of studies in the literature that have looked at classroom discourse, including the empirical research of Robin Alexander, Karen Littleton and Neil Mercer, to explore the concept of the dialogic classroom. In conclusion I present the conceptual framing of powerful knowledge and pedagogic discourse used for my research based on the sociology of Bernstein (2000, 1990, 1975, 1973 & 1971) Young (2014a & 2008) and Maton (2014, 2010 & 2009).

The research literature has been used to support and develop my initial understanding of what a social realist conceptualisation of powerful knowledge might mean for social justice and the framing of subject knowledge within the pedagogic discourse. Bernstein's ideas, together with the work of Wheelahan (2010a, 2010b & 2006), Young (2014a & 2008) and Rata (2017 & 2016), were influential in clarifying my thinking prior to data collection and analysis. Defining a powerful knowledge pedagogic discourse for teaching and learning in schools is acknowledged as an underdeveloped aspect of the social realist theory (McPhail & Rata 2015).

I have used a conceptual approach to my literature review to provide an opportunity to explore across discipline boundaries – an opportunity that may be missed in a systematic review (Stake 2010). A focus on pupils' understanding of subject knowledge as a result of teacher–pupil discourse needs to be considered in 'relation to phenomena, which though relevant, are different in kind' (Hasan 1999:13). The searches and review of the literature started from the basic premise that there are

different types of knowledge, different ways of framing knowledge and therefore different discourses and ways of thinking.

The parameters I set for my initial search of the literature were informed by my focus on subject knowledge and academic ways of thinking. I was already aware of the social realist theory of knowledge as a synthesis of a critical realist ontology and epistemology and Emile Durkheim and Basil Bernstein's theories of knowledge structures and social relations (Wheelahan 2006). It offered me a theoretical framework that recognises both the epistemological and social basis of knowledge production. It was important for my research that these two aspects of knowledge were included to ensure a social justice focus in my work. The reference to Young's social realist conceptualisation of powerful knowledge (2008) and a knowledge-rich curriculum during the recent development of a national curriculum and public examinations in England, meant this was also important for understanding the policy context for my research. If powerful knowledge is based in a social realist conceptualisation of knowledge, I required a clear definition of powerful knowledge both for my research and to share with wider stakeholders as an outcome of my research.

In the first part of the chapter, I also consider claims for skills-based and student-led conceptualisations of knowledge as potential counter-arguments to powerful knowledge-influenced curriculum development and pedagogy in the classroom. The policy context of these counter-arguments was discussed in Chapter 1. I do not dismiss the counter-argument completely in this chapter; instead, a complementary role is considered in relation to student engagement and movement between knowledge types within pedagogic approaches for a powerful knowledge approach to a curriculum, especially in relation to English literature as a school subject and individual pupil interpretations of texts.

My literature review of classroom discourse began with looking at the dialogic classroom as seen in the work of, for example Neil Mercer and Robin Alexander. This approach was influenced by my understanding of the discourses of literary criticism gained from my undergraduate and post-graduate studies. The idea of

multiple voices, of different discourses, both within and about texts, is based in Bakhtin's (1986) concept of dialogism. In the second part of the chapter therefore I discuss a range of studies in the literature that have looked at theories of learning, and the role of classroom interaction, and the extent to which the pedagogic discourse offers opportunities for whole-class discussion that allows, for example, different perspectives and different theories to be discussed and evaluated. I consider what is learned from these studies about the influence of the discourse on pupils' understanding of subject knowledge in the classroom.

I continue by identifying what developing pupil understanding of subject knowledge might look like within a powerful knowledge curriculum approach, and what the implications are for pedagogy. When considering how pupil progress might be framed, I needed to consider how to conceptualise and frame a shift from everyday discourses to academic discourses and ways of thinking. A framework, such as those seen for GCSE or other classroom assessments, would potentially frame outcomes purely within a specific interpretation of the discipline of English literature and changes in understanding valued in examinations. My search of the literature was used to consider a more generic way of looking at change over time and conceptual growth that did not just assume a single hierarchy, such as grade descriptors for examinations.

The focus of my research is on classroom discourse, but I recognised that there was potential for an absence of pupil talk in the classroom, which meant that traditional discourse analysis approaches may have been insufficient. This meant that the literature review was an opportunity to consider alternative approaches. The literature on conceptual growth was used as a starting point, and in particular the idea of a cognitive-based sociocultural framing, which recognises individual growth but within a wider social context and was congruent with a social realist conceptualisation of knowledge. In the concluding section of this chapter, I present a conceptual framework for powerful knowledge and pedagogic discourse for my research.

A powerful knowledge approach to what is taught in schools

The nature of reality and accounts of the foundations of human knowledge have been debated since the duality of Aristotle's empiricism and Plato's rationalism – the former elevating sensory experience as the primary source of knowledge, and the latter basing their understanding of the primary source of knowledge on innate ideas and reasoning. Ontological and epistemological stance has an impact on theories of knowledge, education and learning, which influence the nature of knowledge (re)construction and pedagogy seen in the classroom.

Knowledge in respect of what can be said to be known is considered in two contexts: the first context is that of research and methodology; and the other, subject knowledge. Firstly, subject knowledge as defined within a school curriculum and the classroom as discussed in Chapter 1; and secondly, disciplinary knowledge, or, as could be argued, interdisciplinary knowledge, for a research area called 'Education'. The latter will be looked at in more detail in Chapter 3 – Methodology. Introducing a social realist powerful knowledge approach to curriculum development assumes a specific conceptualisation of reality and of knowledge. Although, as discussed in my introduction and considered further in this chapter, there is not a single definition of what constitutes the power in powerful knowledge in the literature

The nature of knowledge construction in a typical English secondary-school classroom may sometimes seem far removed from epistemological debates. Teachers support pupils to engage with and build their understanding of a school subject, what I term knowledge construction, as an introduction to disciplinary knowledge and ways of thinking about knowledge. School education is not the field of knowledge production. However, underpinning both what is taught and the associated pedagogic discourse used in the classroom will be an implicit conceptualisation of subject knowledge grounded in such debates.

The curriculum offered in schools often presents a duality between natural-science-based subjects and social-science-based subjects, and in addition there are the aesthetic, arts-based subjects such as music. What may not be explicit within the

discourses of subject teaching and learning in schools is the epistemological stance that influences the concept of different types of knowledge production, and what determines the specialist discourse and practice of a discipline. In addition, there are further discourses of vocational or interdisciplinary subjects where there is a blurring of boundaries, with workplace discourses potentially replacing more academic discourses within subjects.

What a social realist ontology and epistemology means for subject knowledge

To understand the concept of powerful knowledge for my research, as accredited to Young (2008), first requires an understanding of the underpinning social realist theory of knowledge. Social realism has become a term used in the education literature to frame a progressive theory of knowledge, which draws on the work of Durkheim and Bernstein. Social realism offers a counter-argument to postmodernist claims, such as those of Foucault (2001), that knowledge is always subjective and inseparable from the 'who' (Rata 2016). To understand the relevance of the accreditation of the term to Young (2008), by the expert group reviewing the National Curriculum in 2011, first requires an understanding of the underpinning ontology and epistemology that informs the conceptualisation of powerful knowledge.

A social realist theory of knowledge is the basis for powerful knowledge, and as such has implications for how knowledge needs to be framed for it to be powerful. Social realism recognises an objective conception of knowledge in relation to human interaction with the natural or social world but acknowledges that the world can be known only through socially constructed knowledge (Rata 2017; Moore 2013; Maton & Moore 2010).

In the literature the social realist theory of knowledge is not fully defined – it appears to be a fairly broad church, but there are some key concepts that form the basis for debate (Rata 2016). Social realism draws on three elements of critical realism (Archer et al. 1998), the first of which is the idea that there is an independent reality outside what is known through the symbolic domain – ontological realism – supports the idea that there is a social reality external to individuals rather than

existing as a product of individual consciousness. There is a natural or social ‘otherness’ that is unknown and, it might be argued, unknowable (Maton & Moore 2010). A distinction is made between an ‘intransitive realm’, of independently existing objects, both natural and social, and a ‘transitive realm of humanly created knowledge about such objects’ (Moore 2013b:343).

The second element accepts the limitations of what can be known, and how it can be known, epistemological relativism. If the world can be known only through knowledge that is socially produced, such knowledge may change in different contexts or over time, and ‘truth’, as a concept, may not be universal and unchanging. It can be argued, therefore, that an understanding of the form of knowledge and how it can change is needed to recognise what can be said to be known through human subjective knowledge (Maton & Moore 2010).

The third element, judgemental rationality, is therefore embedded within the critical realist epistemology and asserts that claims for legitimate knowledge may be the result of a collective, subjective justification (Maton & Moore 2010: Archer et al. 1998) – for example, ‘theory building’, based on a collective understanding and explanation of phenomena, may transcend its immediate context to produce legitimate knowledge (Kettley 2010). Collective representations Young (2008) argued, are the way in which society transcends the experience of the individual to see both natural and social relations within the world.

Social realism, therefore, recognises knowledge as social and that claims for truth can change over time. The ongoing search for legitimate knowledge based in academic study and research, and a recognition of the criteria for knowledge claims, underpin the concept of powerful knowledge. How knowledge is validated and legitimised within disciplines will vary depending on the rules and criteria of the discipline. How, in turn, disciplinary knowledge is reframed for the secondary-school classroom, and for different school subjects, is where access to powerful knowledge potentially sits within national and school curriculum development and pedagogy. For English literature, the choice of novel studied, how it is discussed in class, what wider ideas about the text and what it means are analysed and evaluated,

will influence pupils' access to subject knowledge that is based in disciplinary ways of studying a novel.

Social realist debate and perspectives from the sociology of educational academics cited, such as Moore, Maton, Young, Christie, Barrett, Rata and McPhail, focus on the emergent and specialised properties of knowledge, and what this means for education policy and practice, especially when relating to curriculum development and pedagogy. A social realist conceptualisation of powerful knowledge is intended to empower young people through access to disciplinary 'systems of meaning' – to recognise who is speaking and to engage and challenge society's conversations about the social world and what it should be like (Wheelahan 2013). A powerful knowledge approach to what is taught in the classroom would therefore need to include objective knowledge that fulfils criteria for both external validity (wider generalisations) and internal coherence, and is recognised within the broader, specialist community. It was attempted in the identification of the new subject content for GCSEs to involve subject experts in the process, although the content remains the responsibility of the DfE. However, opportunities for the recognition and experience of boundaries and movement between knowledge structures – semantic waves (Maton 2014) – may not be explicit within the subject content or subsequent curriculum designs. This will depend on the range of subjects offered within a school curriculum and the extent to which the 'power' in powerful knowledge is made explicit.

As discussed in Chapter 1, I think descriptions of powerful knowledge within the literature as 'better' knowledge are not always helpful as they suggest a final 'product'. An understanding of the process of knowledge production and the criteria for validation recognises the epistemological and social basis of knowledge and that it is the best we know, collectively, at present. There is opportunity and space for challenge. For teachers unclear as to 'what' to teach – how to frame their subject within a curriculum – it would be easy to interpret the latest KS4 curriculum as 'knowledge chunks'. How the school subject is understood will depend on the individual school teacher or subject team's conceptualisation and framing of what they teach within the academic disciplines and how this is translated into pedagogic discourse.

Structuring knowledge and knowledge structures for the classroom

In this section I consider how a social realist conceptualisation of knowledge might be reflected in the structuring of knowledge and the recognition of knowledge structures from the discipline within the classroom. I draw on the literature to determine how knowledge structures might be recognised and described in my research.

A social realist research lens recognises knowledge produced as well as the social interactions and meaning-making that are part of producing knowledge. This argument recognises that objective knowledge is possible, but also that it is neither absolute nor merely relative; rather, it is a social phenomenon and more likely to be fallible (Maton & Moore 2010). Like Popper's (1978:156) 'world 3' concept of objective knowledge that acknowledges 'thought contents' rather than 'thought processes', the social realist argument recognises the feedback, and the causal effect of an objective social reality. Durkheim (1964) recognised that people are both individual contributors to and a product of society – an inter-dependency:

Truth is not the working of experience, but men have always recognised in truth something that in certain respects imposes itself on us, something that is independent of the facts of sensitivity and individual impulse.

(Durkheim 1964:430)

I use the concept of different orders of meaning to start to think about how knowledge might be structured and evaluated. Durkheim's dichotomous concept of profane and sacred orders of meaning recognised 'the division of the world into two distinctive domains' (Durkheim 2001:36). Profane orders of meaning refer to the everyday world: practical, immediate and are contextualised in the particular. These are distinguished from the sacred orders of meaning, which refer to the sacred world of religion as the collective product of a society: arbitrary, conceptual and unrelated to real-world issues. The sacred, therefore, is conceptualised in learning that is not related to the practical knowing how to (Young 2008; Muller 2000). Instead, it is characterised by the ability to conceptualise and theorise, allowing for predictions and alternatives. The ability to step back from personal experience, to recognise

knowledge as concepts and patterns, and in turn to recognise how these shape the way the world, including the social world, is understood appears to me to be an important focus for subject knowledge if it is to be powerful.

The idea of a hierarchy of knowledge recognised in, for example, higher-order thinking skills is familiar in education and usually underpins assessment regimes such as those used for the GCSE. The hierarchy can suggest that conceptual understanding is only accessed and evidenced by higher-attaining pupils, that is those pupils who previously, for example in KS2 assessments, have already evidenced higher attainment than some of their peers. This may have implications for those pupils who are not expected to attain high grades in their examinations and the level of support they are given to access conceptual, disciplinary knowledge. The research discussed in Chapter 1 suggests that pupils from socio-economically disadvantaged backgrounds are more likely to be within the group not expected to gain higher grades in their GCSEs. These pupils may remain locked into their everyday worlds of experience, rather than accessing rational, conceptual knowledge.

A key purpose of education must be in supporting pupils to recognise and access knowledge that is beyond their experience. Without this a social justice agenda is not fulfilled. Durkheim's two specific orders of meaning suggest different forms of social organisation, which are complementary rather than interchangeable – the 'social origin of categories' (2001:17). Durkheim differentiates between two kinds of representation based on perceptions of how knowledge is formed: the empirical experience of the individual based on the direct 'action of objects' on the mind, and the collective categories of thought that are social, combined and organised within moral, religious and economic institutions, that is a collective consciousness (2001:18). Durkheim states:

The very way these two kinds of representations are formed is the basis of their differentiation. Collective representations are the product of vast cooperative efforts that extend not only through space, but over time; their creation has involved a multitude of different minds associating, mingling, combining their ideas and feelings – the accumulation of generations of experience and knowledge.

(Durkheim 2001:18)

He proposed the ‘sociality of rational knowledge’ – epistemically structured knowledge that is social but context-independent – what is now defined in the literature by some social realists *as* powerful knowledge (Rata 2017: 1004).

A powerful knowledge classroom discourse should support pupils in accessing thought beyond experience (Bernstein 2000). To recognise and focus on objective knowledge over the individual subjective experience of the individual knower, as Bourdieu explains: ‘A 20-year-old mathematician can have 20 centuries of mathematics in his mind’ (2004:40). Each pupil does not need to rediscover key mathematical concepts – ‘thought contents’ – but these allow logical relationships to be made with other conceptual knowledge and will react back to influence subjective experience and thought processes (Popper 1978:150). Making connections and recognising relationships suggests the need for engagement with knowledge concepts – not a passive process but requiring an element of struggle as part of an ongoing learning journey. How pupils are supported to recognise the need to make connections and see relationships, if this is not part of their usual way of thinking, will determine whether they gain access to knowledge and ways of thinking about knowledge that are powerful.

Using the concept of vertical and horizontal discourse to categorise knowledge

To talk about knowledge structures, I needed a language of description to describe the knowledge structures within a subject and discipline called English literature for my research. For this, I used Bernstein’s (2000) ideas, which build on Durkheim’s concept of two domains, to distinguish between vertical and horizontal discourse. His ideas offered a language of description to consider the structuring of knowledge and to identify in a systemised way how knowledge structures might be

categorised. Although I recognise, and discuss in more detail later, that the initial separating out of knowledge into two ‘types’, horizontal and vertical, is potentially overly simplistic, it offers a helpful starting point. Horizontal discourses are segmented, locally and context-bound, relating to the everyday, work-based or on-the-job knowledge: Durkheim’s profane (Bernstein 2000). What is termed horizontal discourse is acquired experientially and is predominantly implicit and tacit, not requiring explicit pedagogic interventions. It is language heard and/or spoken at some point by most people as they go about their day-to-day lives. It is competence-based and segmentally related, with no underlying principle for integrating and building on knowledge (Bernstein 2000).

Conversely, vertical discourse is expressed in bodies of codified knowledge in accordance with explicit principles of recontextualisation affecting the distribution of knowledge with evaluative rules. For example, within the context of a school evaluative rules would be those that define standards and act selectively on what is taught, and the timing and form of transmission to different pupil groups (Bernstein 2000).

Vertical discourse is the discourse of the disciplines. These discourses are then described further in relation to how knowledge is produced and structured. The organising principles frame knowledge as hierarchical knowledge structures such as the natural sciences or horizontal knowledge structures, segmentally organised into specialised languages such as the social sciences. Hierarchical knowledge structures are recognised as those produced by an integrating code, working towards higher levels of abstract, propositional knowledge (Bernstein 2000).

Horizontal knowledge structures in contrast are those where each language has its own criteria for legitimate texts – and the absence of common criteria makes the languages untranslatable (Bernstein 2000). This recognises the possibility of different fields of knowledge within a single discipline. In English literature, this could be used to frame the different approaches to literary criticism and different specialisms, such as feminism or historical theoretical approaches to studying a text. It is also where, as discussed in Chapter 1, maintaining the thread between subject

knowledge and disciplinary knowledge may become tentative. Subject knowledge cannot hope to reflect the range of specialist discourses within a discipline. Determining what is included within subject knowledge for a curriculum may be politically rather than epistemologically driven. Equally, the knowledge boundaries of the discipline within higher education may themselves be fragile (Kinchin 2017 & 2016).

I have developed the concept map below (Figure 2) to visualise Bernstein's (2000) ideas of vertical discourse as hierarchical and horizontal knowledge structures to conceptualise the different types of knowledge seen within the disciplines. The cyclical nature of truth claims – defending, challenging or refuting of knowledge – is visualised to reflect the dynamic process of knowledge production and recontextualisation. Knowledge is socially produced and will be subject to different levels of contextualisation depending on the type of knowledge and its production. Bernstein's ideas offer a sociological lens and a valid language of description for discourse, knowledge structures and their social basis. In the map, the idea of the extent to which knowledge is context-dependent or context-independent is also included. 'Semantic gravity' (Maton 2009:44) – that is, how dependent knowledge is on the context within which it is acquired, allows Bernstein's ideas to be developed further as a continuum that identifies progression within subject knowledge structures rather than as a dichotomy. Where there is strong semantic gravity, meaning is more dependent on context. Weaker semantic gravity results in objective, conceptualised understanding which is transferable to other contexts (2009). This has also been included in the map.

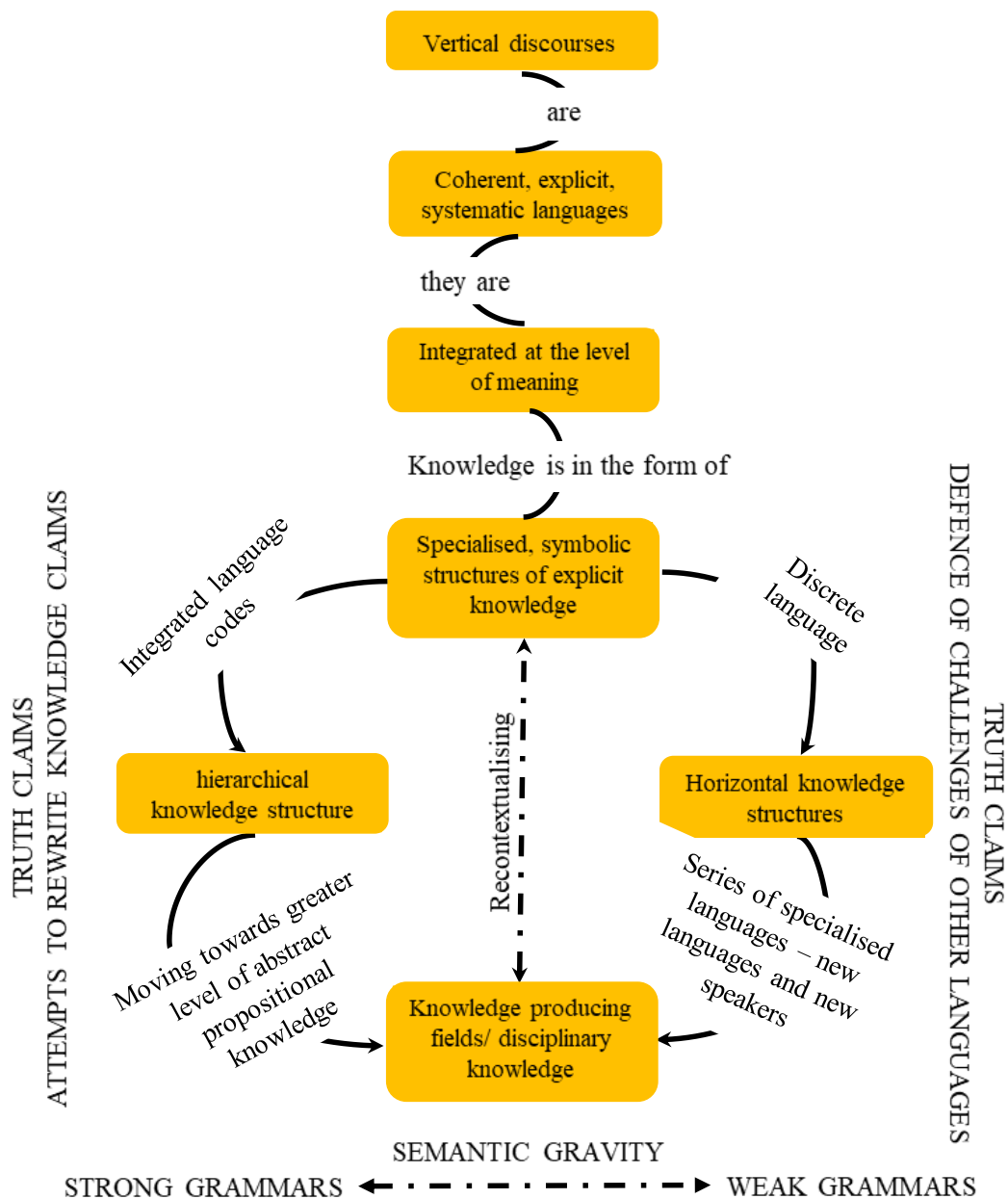


Figure 2: Visualisation of knowledge production in the disciplines (based on Bernstein 2000 and Maton 2009)

Recontextualising disciplinary knowledge as subject knowledge

The discourses for a school curriculum will reflect underlying ideologies based on perceptions about the purpose of education for different stakeholders. School subjects will always be only an introduction for pupils into the wider discourses of disciplinary knowledge. They offer the opportunity to support young people in engaging in intellectual ways of thinking about the world; and to develop sufficient understanding of how knowledge is produced and constructed within a particular disciplinary field. The official recontextualising discourses of government, policy-

makers and awarding organisations will shape pedagogic discourse when there is no intellectual space or autonomy given to teachers, subject associations or professional bodies, to influence the subject content in the curriculum (Bernstein 2000:33). Despite official claims for disciplinary knowledge in the KS4 curriculum, the struggle within and between these two recontextualising discourses will determine the conceptualisation of knowledge seen in the classroom

Discourses in school settings can be considered using Bernstein's (2000) concept of regulative and instructional discourses to appreciate the struggle in the recontextualising field. Instructional discourse contains the discourse of the subject knowledge and its structure; and procedures for constructing knowledge and the recognised methods of enquiry, which has been the focus of this submission so far. Within Bernstein's conceptualisation of pedagogic discourse, there is recognition of the role of values, social norms and discourses related to, for example, viewpoints on the wider purpose of education or ideas about expected behaviours within an individual classroom. These will influence the pedagogic discourse – how knowledge is communicated within the classroom setting. To understand the role of discourse within the classroom on pupils' learning of school-subject knowledge and individual consciousness, there needs to be a mechanism for the analysis of how the pedagogic discourse is constructed. A focus on communication is required (Bernstein 2000).

In my research, the subject knowledge has been determined, in part, within the KS4 curriculum and interpreted further as subject specifications and framed as a construct in assessment objectives. This will be subject to further recontextualisation by teachers as they decide exactly what and how to teach based on their interpretation of the curriculum and the specifications. I focus on one subject, English literature, rather than on the wider school curriculum. While this potentially isolates one subject from further school-wide opportunities for powerful knowledge, within the timeframe and resources for a PhD study this allows for specialism and a suitably in-depth exploration of the classroom discourses. What is taught, therefore, is explored in my research as the conceptualisation of subject knowledge, and specifically English literature subject knowledge, as realised within

the pedagogic discourse, rather than what is documented in a teacher's scheme of work.

A powerful knowledge approach to what is taught, as defined by Young (2008), would need to explicitly define the difference between everyday knowledge and the specialist knowledge of a discipline recontextualised as subject knowledge. It *potentially* allows pupils to recognise and experience boundaries between different types of knowledge across and within disciplines. Emphasising the differential value of knowledge and its validity is systematic, and includes the methods of enquiry of a discipline, including epistemological stance: for science, for example this would include 'reasoning' skills, and for English literature the skills of critical analysis and evaluation. I use the term '*potentially*' frequently in my submission as *how* the subject knowledge is managed, translated and communicated within the pedagogic discourse will also influence *what* is learned by pupils.

The concept of vertical and horizontal discourse recognises the discourses relating to different forms of knowledge, which allows the identification of the 'gap', and thus the interface between esoteric disciplinary knowledge; the field of practice; and the everyday (Bernstein 2000). 'Minding the gap' could be an issue in the study of English language if, for example, everyday discourses are widely accepted without any explicit reference to concepts such as grammar in standard forms of English.

Recognising and maintaining the specialised nature of the knowledge in English literature potentially becomes problematic at KS4, when pupils may not recognise the specialist nature of the discourse or might frame their understanding within everyday personal perspectives. This could, for example, result in an emphasis on everyday perceptions of the 'characters' in a novel rather than the critical analysis of characterisation. Learning trajectories for individuals and groups of pupils may result in parallel learning outcomes rather than shared, converging outcomes (Maton 2009; Christie 1999). Classroom discourse is potentially both a social process and the outcome of conceptual growth. The teacher's own conceptual map

of the discipline, interpretation of the curriculum and the GCSE specification will influence the discourse and the potential for progression (Rata 2016).

A concept of powerful knowledge as an organising principle for the development of what is taught is at odds with approaches that elevate context-dependent knowledge of individual experience over the context-independent knowledge of academic disciplines. Within the social realist literature, debate continues as to the extent that phenomena can be fully emergent – completely separable from context – or ‘whether it can only become reflexively, that is, partly - distanced from it’ (Young & Muller 2014:52). In addition, Wrigley’s (2017) critique of social realism argues that its definition of powerful knowledge is limited. Wrigley argues that social realism neglects the ‘democratic need for critical literacy – a capacity to question’ in its focus on knowledge and a powerful knowledge rhetoric (2017:18). His interpretation of the social realism literature is that it emphasises the role of canonical knowledge within a conceptualisation of powerful knowledge. He has not recognised the social realist’s argument for the emancipatory role of what I am calling ‘epistemological awareness’ – that explicit access to powerful discourses brings recognition of the knowledge boundaries and knowledge production.

I believe Wrigley’s (2017) criticism of social realism is in part valid because the social realist argument is not always explicit in the literature about where the power lies that would underpin a social justice agenda. There appears to be a missing link. I believe this is because there is an assumption that by including subject knowledge, canonical knowledge, in the curriculum and defining the approach as powerful-knowledge-rich, teachers will know what to teach. It is assumed that teachers will implicitly appreciate that part of disciplinary knowledge is to be ‘critical’ in their approach – that questioning and challenging knowledge is an important element of academic thinking. The previous focus on skills-based and student-led approaches to curriculum and pedagogy may mean that for some teachers the relationship between the discipline and the subject has become blurred.

The knowledge-based influences on the National Curriculum in England

In the current National Curriculum the vernacular knowledge of marginalised groups is considered to have been left to pedagogy (Wrigley 2017). Rata (2016:168), who is a social realist, argues that abstract concepts within academic knowledge should be the focus of pedagogic approaches, with experience used to ‘illustrate’ rather than to become the source of knowledge in a curriculum. Hirsch’s (1996 & 1987) conceptualisation of a knowledge-based curriculum as a list of what children need to know, it has been argued, has been a greater influence on the latest National Curriculum in England than has the social realist, powerful knowledge conceptualisation. More recently, Hirsch (2016) also emphasises the need for the inclusion of canonical knowledge as the means to enter a ‘public sphere’ of communication. His argument for not including the vernacular, individualised knowledge of different groups is twofold. Firstly, access to ‘domain’ knowledge should be available to all children, regardless of background, with the opportunity to broaden and deepen vocabulary – the ‘word field’ (2016:101) as access to cultural capital. Allowing children to follow their own individualised interests is considered neglectful, as it is likely to result in inequality of educational outcomes and life chances. Secondly, in his argument against the focus on 21st century skills as an organising principle in curriculum development, Hirsch suggests that such skills are domain-specific rather than general. The development of skills such as reasoning and analysis require content and domain knowledge, and therefore cannot be disentangled from the knowledge itself. Skills cannot be developed in a vacuum.

Hirsch’s move towards an emphasis on ‘communal knowledge’ (2016:68), a shared knowledge construction in the classroom space that allows all children to ‘systematically expand their knowledge’ (2016:74) is interesting. The argument is grounded in ideas that challenge the idea that young people’s access to knowledge should only be rooted in levels of maturity. For example, access to substantial texts read together in class as a whole-class activity is more likely to develop better readers than individual reading programmes that limit children’s access to knowledge at their current level of vocabulary. This is potentially where curriculum development meets pedagogy. Potential for access to powerful knowledge in a subject-based curriculum approach is realised, or not, in the pedagogic discourse.

Ideas such as those of Hirsch (2016) are also grounded in the concept of certain knowledge being highly valued and the need for this to be made available to all pupils. Such an argument for a clearly structured curriculum is sound, but this needs to be based in a clear conceptual framework based on knowledge of the discipline or the domain. An understanding of the explicit recontextualisation of disciplinary knowledge into subject knowledge is required by teachers if they are to maintain the thread between disciplinary knowledge and its simplified version for the secondary-school classroom. Knowledge includes understanding of the related concepts and domain-specific skills. Children can be introduced to concepts and ideas ahead of them having a full understanding of the underpinning knowledge, but a clear conceptual map is required by the teacher to guide pupils' learning and understanding (Winch 2013). Individualised student-centred teaching means that differentiation may result in some pupils not having the opportunity to access the same knowledge as their peers. However, recognising the starting points of individual pupils in order to understand their learning journey is important, but should not limit levels of progress and aspiration.

A conceptualisation of powerful knowledge, as grounded in Durkheim's realism and Bernstein's sociality of knowledge, with the recognition of the potential for knowledge to react back and transform social reality, is emancipatory. In particular, it is the explicit recognition of knowledge boundaries within the recontextualisation of discipline-based knowledge in school-subject knowledge that sets it apart from Hirsch's ideas.

Powerful knowledge for a social justice agenda

The focus in this submission has been on social realist perspectives in the literature that seek to gain a better understanding of how knowledge, which includes different forms of knowledge and related epistemological frameworks, is structured and produced, as well as the reliability and validity of claims for 'truth'. A theory of education and the curriculum needs to be related to a theory of society (Young & Muller 2014). Recognising the social production and recontextualisation of knowledge is fundamental to the power of knowledge to transform lives and for a social justice agenda. Describing and conceptualising knowledge structures, and

what this means for a particular discipline or subject within the education context including subject knowledge, can be seen in the ongoing work of Rata, McPhail, Standish, Young and others. What would seem to be important is the explicit debate and the recognition that truth claims change – they are defended and challenged from inside and outside the fields of production. The human condition that seeks to systematise and understand the world requires a language, a discourse or discourses, as framing and thinking tools. At KS4, the introduction of simple knowledge frameworks can support further levels of complexity later (Standish 2017). This does not mean that conceptual understanding needs to be left only to those who already have the capacity to conceptualise and theorise.

The recognition of interaction in the classroom as access to academic, powerful discourses enables and empowers, rather than restricts and disempowers, young people even within potentially ‘[...] structurally unjust intellectual settings’ (Jackson 2008:147). Supporting young people in recognising and experiencing boundaries, dislocations and different epistemologies (and thus discourses) ensures they have an understanding of the generative principles of different knowledge structures (Rata 2016; McPhail 2016; Wheelahan 2010; Christie 1999). Equally, powerful knowledge here differs from emancipatory narratives – for example, Freire’s (1970) critical pedagogic theory – in its potential need for an explicit rather than an invisible pedagogy.

Bernstein’s work is of particular interest to me because it enables knowledge to be considered in terms of its social production. His work recognises that young people may potentially become locked into a social reality that does not allow for social mobility. The extent to which dominant groups and ideologies create and legitimise boundaries between different categories or groups – predominantly social class, gender and ethnicity – is evident in the work of many social theorists including Bernstein, as discussed in Chapter 1. Based in his observational work as a teacher in the 1960s and early empirical research, Bernstein’s (2000) theories support an analysis of the structure that enables power to be carried; and of the forms of communication that lead to the differential shaping of consciousness.

Power as a concept operates to create dislocations between categories such as gender, class, agencies or discourses. These categories were considered in terms of what differentiates one group from another and creates the special characteristics of each. ‘Control’ (Bernstein 1975 & 1971) legitimises particular forms of communication, thus determining boundary relations of power and the socialising of individuals within the relationship. Control is reproduced and therefore becomes real. There is, however, potential for change if the interactions are made explicit. ‘Code theory’ is a language of description, to reveal the process of interaction (Bernstein 1975). The language was intended to recover the macro-relations within the micro-interactions. The concept of ‘classification’ considered the relations between categories, emphasising the power that maintains distance between categories: ‘it is silence which carries the message of power; it is the full stop between one category of discourse and another’ (Bernstein 2000:4).

Power relations are hidden by the principle of classification and thus socialise the individual within this order: ‘within the individual, the insulation becomes a system of psychic defences against the possibility of the weakening of the insulation, which would then reveal the suppressed contradictions, cleavages and dilemmas’ (Bernstein 2000:7). Reframing individual recognition potentially requires the explicit unpacking of what makes the specialist knowledge and its discourse specialist. Control is carried through principles of framing, which regulate the communication in pedagogic relations as a means of acquiring the legitimate message (Bernstein 1975). Framing therefore defines the discourse – how meanings are put together, made public and the nature of the social relations associated with a context. Framing by the teacher determines the pedagogic discourse and access to knowledge for pupils within the classroom context.

Within the classroom, there are potentially two systems of rules governed by framing: the social order, regulative discourse, taken from outside the immediate classroom context, a ‘moral’ discourse and the discursive order, instructional discourse which creates knowledge, skills and their relationships (Bernstein 2000). If framing is strong, the rules of the instructional and regulative discourse are explicit and evident in visible pedagogic practice. If framing is weak, however,

pedagogic practice is likely to be invisible, with rules implicit and unknown to the acquirer (Williams 2005; Bernstein 1975).

Here is where there is potential for young people from socio-economically disadvantaged backgrounds to struggle. Pupils may be exposed to the knowledge but are not given the understanding of the systems of meaning in disciplinary knowledge required to transcend the immediate context (Wheelaan 2010b). Visible pedagogic practice does not mean that the learning, with the cognitive and semiotic tools required, is made explicit for those pupils whose focalisation means that the discourse is less accessible to them. The teaching and learning may remain implicit or tacit for those whose individual 'repertoire' – considered here as strategies, language and knowledge – does not allow access to the discourse of the subject knowledge (Bernstein 2000). Hasan (2004) identifies mental disposition or habits of mind that develop prior to schooling and influence how a pupil will respond to vertical discourse.

The code within speech is language (Bernstein 1971; Hymes 1961). Speech is the message. Children will learn codes that will regulate their utterances: 'every time the child speaks or listens, the social structure of which he [sic] is part is reinforced in him and his social identity is constrained' (Bernstein 1971:124). A child's position within a particular social structure will influence the choice of social and intellectual procedures. Bernstein's concept of 'elaborated' and 'restricted' codes related to the extent to which meaning at an individual level may or may not be different, which has a social rather than a psychological basis. In other words, 'restricted code creates social solidarity at the cost of the verbal elaboration of individual experience' (within Turner 1973:139).

There is not necessarily a link between restricted code and social class, but Bernstein's argument was that elaborated codes require access to a particular syntax, and this access was likely to be determined by social position. It is the ability to recognise and switch between codes that allows a change in social role (Bernstein 1971). The codes are the linguistic translation of social structure (Bernstein 1971:131). The orientation of the listener determines how dominant signals within

the interaction are noticed and selected in terms of the associations made with the signals; and their 'organisation' into a grammatical frame are determined by the form of the social relation (Bernstein 1971). The codes become embedded within the discourse of the individual and become stabilised. The argument, therefore, is that the social structure is part of linguistic code. The implication for learning is that a pupil who learns an elaborate code will recognise and use a particular pattern of meaning, verbal planning and language use. Language becomes 'a set of theoretical possibilities for the presentation of [a child's] discrete experience to others' (1971:133). It also represents the patterns of meaning and language valued within a society and embedded within its formal education and pedagogy. In my research pupils' code orientation will determine the extent to which they notice the specialist nature of the classroom discourse.

Studies such as Bernstein's (1973 & 1971) early empirical work built upon the recognition of the link between 'social', identified in terms of class, and 'linguistic' difference. Bernstein sought to identify a causal relationship between family background, socio-economic and occupational role, language and cognition (1973 & 1971). His early theory, outlined in papers from 1958 to 1971, identified 'speech variants'. This was a patterning of speech evoked by particular social contexts which were realised as 'orders of meaning' linked to 'particularistic', later horizontal, discourse based in everyday contextualised ways of thinking, or universalistic speech variants, with the latter patterns being manifested in the natural patterns of speech more often seen in the middle classes.

Although Bernstein's approach was often criticised as a deficient model and a 'crude correlation' with social class that was not helpful in understanding interpretation, Halliday (1973) argued that it is neither a deficient model, language failure, nor purely an explanation of language difference that creates issues with the 'received' language of school; rather, these are differences of 'interpretation, evaluation and orientation' (1973: xiv). Moore (2013a:60–61) suggests that criticism of Bernstein's concept of elaborated and restricted codes was because the terms were often misinterpreted. 'Elaborated' was interpreted as being complicated and complex (adjective) rather than being intended 'to elaborate' (verb), as in explaining and unpacking the complex. Similarly, the term 'restricted' was

interpreted as ‘limited’ in the sense of underdeveloped rather than circumscribed, as in condensed. Moore, like Halliday, considers Bernstein’s codes as ‘orientations to meaning’ rather than different orders of meaning (2013:62). The term ‘restriction’, not referring to cognition but to ‘cultural affinity’, with access to meaning restricted to the knower, those in the know (2013:64). As Moore explains, when the principles of elaborating and restriction are understood as expanding, elaborating, or condensing meaning, mathematical theories are also condensed meanings (2013:70). Moore’s interpretation of Bernstein’s ideas suggests to me that it is the capacity to recognise the need for, or move between, elaborated and restricted codes that is necessary to access and understand disciplinary or subject knowledge.

Orientation as a concept is therefore important to consider. How pupils recognise or not the different types of knowledge and possible meanings will influence what pupils learn in the classroom. Recognition rules will frame pupils’ focalisation. Whether pupils’ orientation refers them to a principle with a direct relation to a material base or an indirect relation will be determined by prior knowledge and background factors (Bernstein 2000). Using everyday experience as the starting point to engage with disciplinary knowledge, especially for pupils with lower prior attainment, is a strategy more likely to support limited access to a vertical discourse (McPhail & Rata 2015; Bernstein 2000). Bernstein suggested that:

[...] it would be a little naïve to believe that differences in knowledge, differences in the sense of the possible, combined with invidious insulation, rooted in differential material well-being, would not affect the forms of control and innovation in the socialising procedures of different social classes.

Bernstein (1971:175)

Such concerns with the social relations of knowledge alone do not fully recognise the epistemic relations of knowledge, because the knowledge is itself both a product of and an influence on social relations (Beck & Young 2005; Maton & Moore 2010). Bernstein’s focus was on knowledge structures in isolation from questions

regarding the content of knowledge (Wheelahan 2010b). For my research I have needed to consider subject knowledge as well as knowledge structure. I look at this in the next section.

Considering English literature as knowledge structure and discourse

English literature as a school subject is the context for this study, and in particular the study of a novel. Within English literature, reading in terms of decoding and comprehension, is potentially subsumed into ‘literary’ ways of recognising language use, analysis, interpretation and evaluation. The move from reading for comprehension to critical reading involves grasping some threshold concepts (Meyer & Land 2003; Kinchin 2016), such as the text as the object of study and the different theoretical lens or linguistic category that can be applied to its analysis and evaluation. The study of literature, or at KS4 a programme of study and a qualification called GCSE English literature, needs to be understood in relation to its claims for validity and how texts are valued, but also how this is reflected in the recontextualisation of knowledge for the classroom.

In this submission, I have termed the overarching discipline – studying literature – as English literature, suggesting some continuity and recognition between what is studied in the English secondary-school classroom as English literature, and a discipline concerning itself largely with literary criticism. It is acknowledged here that this approach may be considered problematic, as the study of literature more widely is obviously not confined to texts originally written in English or associated with Englishness. For this reason, I have confined my research to England rather than the UK as, for example in Scotland, the study of literature will include Scottish literature which may also originally be written in English. There are also differences in the qualifications studied in England, Wales, Northern Ireland and Scotland, which are examined at age 16 in the first three countries and age 15 in Scotland. The first three study towards GCSEs, although these differ between the jurisdictions.

While the term ‘literature’ can be used as an overarching label for a certain type or types of written work, to ‘study’ literature focuses on the discourses and the

functionality of the text. As Eagleton (1996:8) suggests, ‘literature’ in the labelling context is a functional rather than ontological term as it tells of the role of the text in a social context ‘[...] its relations with and differences from its surroundings, the way it behaves, the purposes it might be put to and the human practices clustered around it’.

Over time, the term ‘literature’ has meant different things, including non-fictional writing. Writing that was termed ‘literature’ from the 16th and 17th centuries, for example, included autobiographies, letters, treatise and philosophy. Current introductions to ‘literature’ at undergraduate level may use texts from a range of different periods, for example, Homer’s *The Odyssey*, Aristotle’s *Poetics*, Shakespeare’s *Hamlet* and Stoker’s *Dracula*, or focus on different forms of literature from a specific period such as Victorian literature – see, for example, the University of Essex’s *Introduction to Literature* (2017 – 2018). Although the final list of texts studied is determined by individual faculties or schools within the university, it is likely that these will fulfil certain value criteria and judgements as to what ‘literature’ is, and what constitute highly-valued texts. There may be the odd controversial text thrown in as a challenge or a new contender for the right to be included in the ‘literary canon’ of valued texts.

Literature is about the written word, so it will be in the form of a play script, a book or a poem – a social artefact. From a social realist powerful knowledge perspective, what I believe is important is the discourse around why some texts are considered valuable and worthy of canonical status while others are not. This is where subjectivity and ideology can be challenged – the ‘power structures and power relations of the society we live in’ (Eagleton 1996:13). However, Marxist reductionist approaches may merely bind and exhaust literature within its social production and the interests served (Moore 2010). The study of literature should also be about more than an aesthetic value based on a social distribution of ‘taste’, where value is ‘generated through the relationships between positions rather than through the art object in itself’ (Moore 2010:132).

The ‘literary’ nature of particular texts, which often become associated with a body of work from a particular writer such as Shakespeare or Jane Austen, may be valued differently depending on the theoretical framing of a particular movement or group. The Formalists, for example, focused on literary devices – what made the everyday unfamiliar through literary language and grappling with language in a self-conscious way. The use of literary language defined literature, but it could be argued that literary devices are used widely within other texts, such as advertising (Eagleton 1996).

The notion of ‘literature’ is contested. What is now understood within the context of English literature had its roots in the 18th century starting with the Romantic Period and the concept of imaginative writing, against a backdrop of revolution and industrialisation. ‘The ‘transcendental’ nature of the imagination’ was seen as a challenge to rationalism (Eagleton, 1996:18). The rise of aesthetics seen in the late 18th century work of Kant (2008), for example, is where ideas of the symbol and aesthetic experience are inherited from. Art should be alienated from the everyday social aspects of life: taste is subjective but aesthetic judgements are where responses are universal because disinterested. It can also be argued that the rise of English studies in the late 19th century was a response to the failure of religion. ‘English’ as a subject can be seen as a construction to carry the ideological burden of social cohesion (Eagleton 1996). The idea of literature ‘written in English’ also meant that the working class did not need to be taught the Classics to access the moral ideology within literature.

The middle-class origins of the post-Second World War subject English at Cambridge, with its architects F.R. Leavis, Q.D. Leavis and I.A. Richards, was intended to be the antidote to industrialised, mass media society – a belief in an essence of Englishness. Leavis became associated with the concept of close reading and textual analysis, which is still seen in school-subject English literature curricula today. For an example, see GCSE English literature specifications (Pearson Edexcel 2014).

The DfE (2013) sets out the subject content required for GCSE English literature for awarding organisations to develop examination specifications. There are several key points to focus on from this document to determine how English literature as a subject at KS4, and to some extent KS3 as preparation, is recontextualised and constructed. The requirement for the study of ‘high-quality’ English literature, as determined in the DfE subject-content document, is potentially a value-laden statement. Ideology will be evident and the emphasis on, for example, 19th century novels, Shakespeare, a collection of poetry that includes some from the Romantic Period, fiction or drama from the British Isles from 1914, could be considered political in its conservatism (Yandell & Brady 2016). All texts included for GCSE study should be originally written in English, so no translations are permitted. While not explicit in the subject content document, discourses around the development of the new GCSE, were shaped in part by the then Secretary of State for Education, Michael Gove. The perceived emphasis on Englishness, with texts such as Steinbeck’s *Of Mice and Men* from American literature no longer included in awarding organisations’ specifications, could be deemed political rather than discipline-based. Steinbeck’s work would fulfil the criteria for high-quality literature in most academic circles and be considered of value to the field of literature. That said, the final choice of texts offered by the GCSE awarding organisations is not controversial in relation to their place in the canon, but are considered by some to be inappropriate for the age group (Wrigley 2017).

My focus on the ‘study of a novel’ is of a specific literary form within English literature. A novel is a work of fiction, although it may draw on autobiographical, biographical or historical facts. The novel form draws in part on the escapist nature of romance in the Middle Ages, the non-realistic, aristocratic literature of feudalism, creating an idealised world, but it is in the realism of the way life and characters are presented in the novel that sets it apart from earlier literary prose (Watt 1998). The novel arose out of the increase in a distributed reading public and the rise of the middle class, but this was not the complete answer (Kettle 1998). Revolution and social change from the 17th century onwards changed consciousness:

In the late sixteenth and seventeenth centuries, the critical period of revolutionary transformation, the main emphasis and achievement was in literature was in poetry. In the eighteenth century it is in prose. The shift corresponds to the changing needs and spirit of society.

(Kettle 1998:211)

Kettle argues that there is an objective quality to prose within its ability to make an aspect of ‘outer reality’, already noticed, coherent. The critical or questioning aspect of realism was important for the relationship between the novel and the society it presents. Characters and characterisation are an important feature of the novel for the representation of reality. As a literary technique it also reflected an increasingly individualistic and secular society – with an emphasis on unique individual experience (Walder 1995). Within the novel, a sense of a character, his or her nature and consciousness, is developed. Identity undergoes change within the time and space created within the text. Analysing and evaluating the characteristics of the novel, its characters and characterisation, the plot, the way language presents social reality and the coherence of the text are features usually considered when ‘studying a novel’. Within the context of studying a novel at KS4, Figure 3 below is an extract from the DfE’s (2013) subject content and assessment objective document for GCSE English literature, and emphasises critical reading and evaluation of a novel in terms of, for example, language use or characterisation, focusing on how the text works.

Reading comprehension and reading critically

- *literal and inferential comprehension*: understanding a word, phrase or sentence in context; exploring aspects of plot, characterisation, events and settings; distinguishing between what is stated explicitly and what is implied; explaining motivation, sequence of events, and the relationship between actions or events
- *critical reading*: identifying the theme and distinguishing between themes; supporting a point of view by referring to evidence in the text; recognising the possibility of and evaluating different responses to a text; using understanding of writers' social, historical and cultural contexts to inform evaluation; making an informed personal response that derives from analysis and evaluation of the text
- *evaluation of a writer's choice of vocabulary, grammatical and structural features*: analysing and evaluating how language (including figurative language), structure, form and presentation contribute to quality and impact; using linguistic and literary terminology for such evaluation (such as, but not restricted to, phrase, metaphor, metre, irony and persona, synecdoche, pathetic fallacy)
- *comparing texts*: comparing and contrasting texts studied, referring where relevant to theme, characterisation, context (where known), style and literary.

Figure 3: Extract from DfE (2013) GCSE English literature subject content and assessment objectives

If the decision about which texts can be included for study at GCSE is in place, how these are recontextualised further by awarding organisations will impact on what appears in subject specifications and examination papers, and what is rewarded, or not, in mark schemes. Putting the literariness of texts identified for study at GCSE aside for now, how content is interpreted and framed by the teacher in the pedagogic discourse will impact on whether powerful knowledge is recognisable or accessible for all pupils.

In the short extract (Figure 3), the term ‘evaluation’, or evaluating, appears several times. It suggests the need for judgement and for understanding the criteria for such judgements. Personal response should be informed based on both analysis and evaluation, with evaluation following analysis.

In Ofqual’s grade descriptors for GCSE English literature, a grade 8, the highest grade descriptor given although not the highest grade that can be awarded, requires a sustained and convincing personal response, and perceptive ‘critical analysis of the ways in which writers use language, form and structure’ (Ofqual 2017). GCSE mark schemes, for example for Pearson Edexcel’s summer 2017 GCSE English literature, Paper 2, that includes a 19th century novel, awarded the highest marks to pupils whose critical style showed maturity, perceptive understanding and interpretation, and included a cohesive evaluation of how language, form and structure interrelate to impact on the reader. Literary criticism here includes interpretation and evaluation as well as a detailed analysis of literary devices and how the text works as a whole.

If I use a Bernstein’s conceptualisation of discourse and knowledge structure, a particular work or text could be considered ‘context’, a particular instance for applying one of several specialised languages. For English literature, the languages would be the specialist languages of literary criticism – broad linguistic categories, each potentially bringing its own criteria for validity judgements and the pursuit of truth – see Figure 4. The study of literature post-school-education is usually one of considering the range of languages, which are socially based, to make explicit the philosophical, social or psychological approach within the discourses and conceptual framing of a particular literary theory. Examples of this might be to evaluate how the application of a Marxist or feminist literary theoretical framework to the reading of a particular text impacts on meaning and interpretation. Allegiance to a particular language of literary criticism comes at the point of specialisation.

The diagram (Figure 4) I have created below emphasises the role of existing theories of literary criticism, favoured speakers, and also the emergence of new voices and languages in the field of knowledge production (Bernstein 2000). The

recontextualising field, where disciplinary knowledge becomes communicated as subject knowledge in the new GCSE specifications has, as its focus, a study of ‘valued’ canonical texts. Examples of novels selected by awarding organisations for the new specifications are included in the diagram.

Recognition of the nature of the knowledge and the different types of knowledge structure requires a recognition and understanding of the roles of the discourses, the voices and evaluative frameworks that are part of the English literature discipline. An understanding of the collective representations that are available through access to the disciplinary knowledge about the novel as a form and within the context of specific novels, is an important factor of ‘studying a novel’. A personal response to a novel becomes objective rather than subjective if it is based in the analytical and evaluative criteria of the discipline – an informed personal response and a disinterested judgement.

Access to an understanding of the relational social connections within the field of study, the discipline, would ensure access to powerful knowledge rather than merely the knowledge of the powerful (Young 2008). Pupils need to access the disciplinary ways of thinking about the texts, the methods of enquiry and style of reasoning otherwise understanding is limited to personal experience of an individual text (Wheelahan 2007).

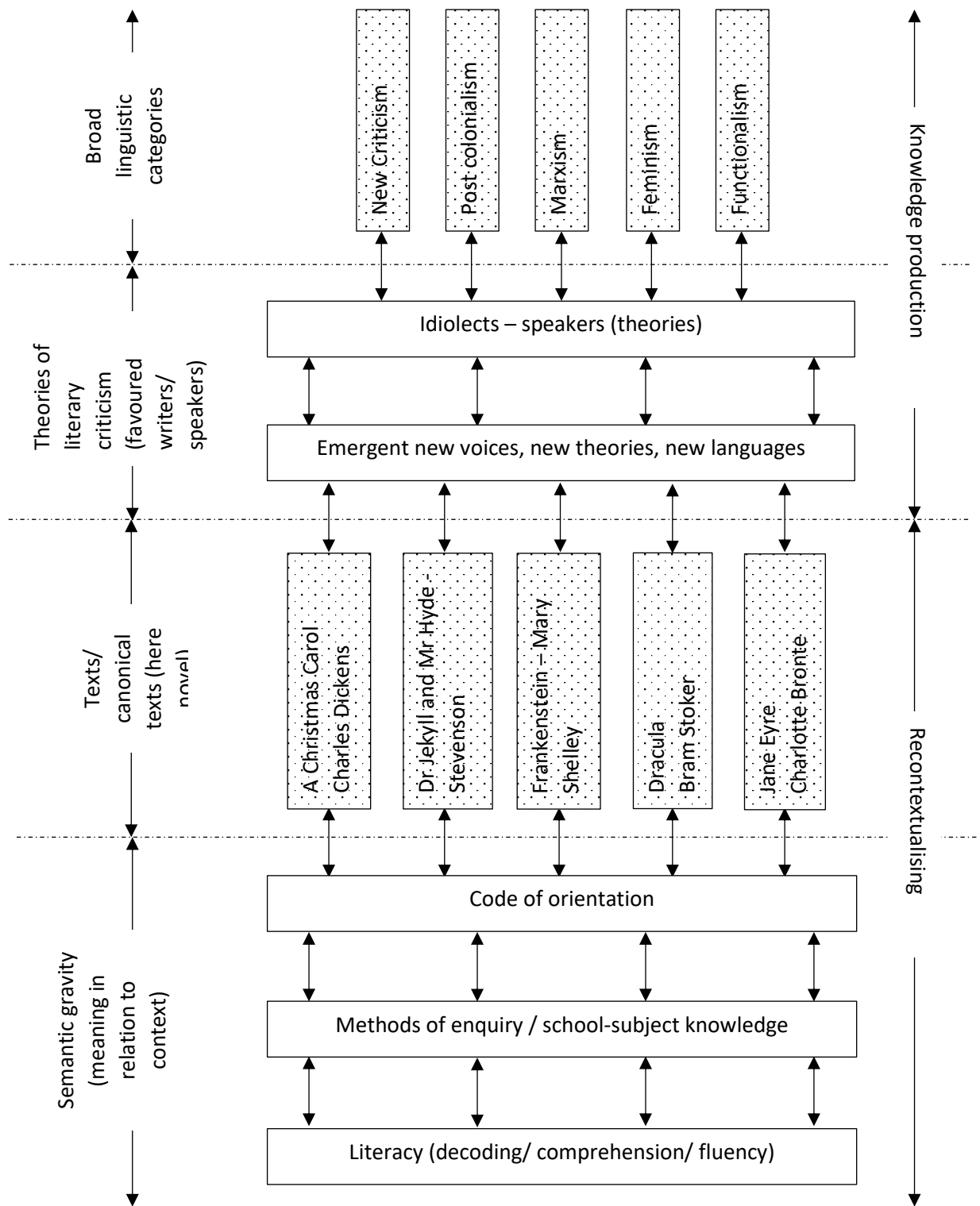


Figure 4: Powerful knowledge development – studying a novel

In Figure 4, I have visualised the field of knowledge production and that of recontextualisation. The two-way arrows emphasise a two-way, iterative and organic process of knowledge production and knowledge construction. The code of orientation, here relating to either teacher or pupil, is placed within the

recontextualising field. The code both influences and is influenced by engagement with the text and the discourses of enquiry, subject knowledge about studying a text, and the context of the specific text.

English literature at GCSE offers the opportunity to make pupils aware of the possibility of the different approaches to studying a text. An example of this might be a conceptualisation of English literature as an ‘aesthetic’ subject. While the criteria above suggest an ‘informed’ personalised response follows analysis and evaluation, and in the DfE’s subject content (Fig. 3) evaluating different possible responses, the aesthetic prioritises the subjective, human experience of the text. However, human experience here is considered universal, connecting to a ‘larger humanity’ (Sehgal Cuthbert 2017). Aesthetic ‘judgement’ implies the need for external validation – a judging community, as well as the internal validity of the text itself. For Sehgal Cuthbert:

The universal in aesthetics, human experience and subjectivity can be made objective in the arts not by generalisation at a conceptual level, but by attending to the particular aesthetic form of a particular work.

(Sehgal Cuthbert 2017:111)

In addition, a novel could be studied within its historical context – another broad linguistic language of literary theory. Such interpretations of the text would potentially also draw on robust methods of enquiry and discourse from the study of history. A novel can be interpreted and understood as both an historical and social narrative. An interesting dimension this brings to the coherence of a text is the concept of omissions within a narrative – whose voice or voices are not heard. This is an approach that supports the opportunity of engagement with wider cultural discourses and the possibility of including pupils’ own experiences and cultural histories to illustrate key disciplinary concepts in classroom discussions.

Returning to Figure 3 above, the GCSE English literature subject content refers to the recognition of other possible readings and interpretations of texts, and evaluating such responses. There is a strong focus on the methods of enquiry, the

discourse, and the analysis and evaluation of a literary text, including how the whole text works in terms of its form, structure and literary devices. Considering this, together with access to canonical texts and an assessment marking scheme that rewards critical analysis and evaluation, there is scope for access to powerful knowledge within the context of the qualification. Decisions made at a school and classroom level will determine who will access powerful knowledge (Macken-Horarik 2011; Maton 2009; Christie & Macken-Horarik 2007).

Decisions about what is taught at the school or classroom level, including the choice of text and the interpretation of subject specifications into the pedagogic discourse, will impact on how the subject is framed in time and space – the pacing, the structure of learning and interaction. The concept of space relating to whether teaching and learning is ‘synchronous’, a social co-presence, or ‘asynchronous’, outside classroom time, may impact disproportionately on socio-economically disadvantaged children, where they may have no support outside of the school environment (Bernstein 2000).

Summarising a social realist conceptualisation of powerful knowledge

A social realist conceptualisation of powerful knowledge suggests an approach, a theory of knowledge that emphasises a critical awareness of the sociality of knowledge, and the collective representations that place knowledge in the field of specialist discourses and research. The validity of knowledge and claims for truth are important but also recognise that knowledge is fallible. It is only ever the best that is known at any point. Such knowledge is not accessible through individual experience. As I have discussed already, a definitive definition of powerful knowledge has sometimes proved elusive.

In an attempt to clarify what is meant by powerful knowledge, Young (2014b) suggests three criteria for defining powerful knowledge as: distinct from the ‘common-sense’ knowledge we acquire through our everyday experience; it is systematic – its concepts are systematically related to each other in groups that we refer to as subjects or disciplines, and it is specialised. Here access to powerful knowledge is therefore defined in terms of the ‘value’ of knowledge that is studied

and that some knowledge is ‘better’ (2014:78). This definition assumes that an understanding of the knowledge structures and concepts of a discipline or subject is unproblematic. As discussed above, the broad linguistic categories of a discipline such as English literature create a complex, sometimes ‘interdisciplinary’ subject. The threads between the discipline and subject knowledge need to be made explicit and transparent to ensure epistemically-based, rather than ideologically-based decisions about what is taught are made.

If powerful knowledge is access to disciplinary knowledge, epistemic knowledge of the subject is required. This understanding should influence the discourse of curriculum thinking in schools (Standish & Sehgal Cuthbert 2017). It also needs to be reflected in the pedagogic discourse. Access for all pupils to a discipline-based education will not just happen because such subjects as, for example, history, geography or physics are timetabled for all pupils. The ways of thinking, validating, and conceptualising knowledge accessed in disciplinary knowledge is what is powerful. The questioning and critical thinking. This is implied in the literature but is not always clearly stated. However, the work of Standish, Sehgal Cuthbert and Counsell (2017) among others have started the process of supporting teachers to have the discussions needed to trace the thread between school subjects and the disciplines. This equally needs to be considered for the pedagogic discourse.

For my research, developing the diagram (Figure 4), and visualising a social realist conceptualisation of knowledge based in Bernstein’s ideas, identified where the power of powerful knowledge potentially lies in studying a novel. It recognises that there are different categories and theories of knowledge and different discourses. It is understanding that there are criteria for judgement and validity. The power lies within recognising where there are relations between these discourses. Access to powerful knowledge will only be realised if the code of orientation of the teacher and pupils means the specialist nature, structure and generative principles of the discipline are recognised.

Identifying what to teach in a curriculum is vital. The argument for disciplinary knowledge is not disputed here but recognising what is important about such

knowledge must be understood to enable it to be communicated in the classroom and become powerful. The pedagogic discourse as a recontextualising principle is where potential for access to powerful knowledge can be realised. The second part of this chapter therefore considers what can be learned from empirical studies of classroom discourse, including the dialogic classroom, and interaction to inform the conceptual framing for my research.

Pedagogic discourse and the role of classroom interaction in learning

Pedagogic discourse is defined here as a principle for acquiring and generating a range of discourses mediated by the teacher (Bernstein 2000). In this section I also consider the range of discourses used both in the classroom and within the research into classroom interaction. The latter focusing on the research approach and framing of classroom interaction in relation to teaching and learning.

In the literature there is a range of terms used to describe the use of spoken language in the classroom: conversation, talk, discussion, dialogue, speech, discourse. These terms are often used interchangeably but are qualified further by a term, most usually relating to the purpose of the exchange: for example, *exploratory discussion* (Barnes 1976) *talk* (Mercer 2000), *cumulative talk* (Mercer 2000) or ‘conversational techniques’ such as repetition or recapitulation (Alexander 2004).

Previous studies (such as Mercer & Littleton 2007; Christie 1999; Wells 1999) have focused largely on two of three levels of activity. The first of these is the cultural level of activity – the collective, historical development of knowledge (socio-genetic level). The second is the psychological level (ontogenetic level) of activity – individual learning and cognitive development. The third of these levels of activity, the social level (micro-genetic level) – interaction within groups and between individuals – is activity that locates language as social action (Mercer & Littleton 2007).

The studies fall into three categories that reflect the research lens of the researchers – for examples see Christie (1999), Wegerif et al. (1999), Mortimer & Scott (2003), Nystrand et al. (2003), Scott et al. (2006), Mercer & Littleton (2007), Alexander

(2008) and Maton (2009). The first category focuses on analysis and description of language use in the classroom (linguistic approaches) at the micro-genetic level. The second category includes analysis and description of language use and measurement of pupil development (microgenesis and ontogenesis – psychological approaches, often applied research, although usually reported at the level of the group rather than as individual outcomes. A third category uses a sociological approach with an emphasis on the socio-genetic but with analysis of interaction at the micro-genetic level. Looking at these studies, allowed me to identify the extent to which classroom discourse has traditionally treated interaction as dialogic and what type of discussion and perspectives were introduced or recognised within the pedagogic discourse.

Empirical research into classroom interaction since the 1970s

In this section I first introduce a wider body of empirical research into classroom interaction from the last four decades to place this study within a broader context of language skills and pupil development. The studies include those from both secondary and primary education and from beyond England to consider examples of patterns of discourse observed in classrooms generally and how, if at all, these have influenced learning. Examples have been included from a range of school subjects to give a broader base of studies to consider, rather than focusing exclusively on the very limited number of studies of classroom interaction in English literature classes (Howe & Abedin 2013). A focus on science education dominates subject-specific studies. Only studies that include whole-class discourse have been included.

The language development of the pupils participating in my research will be a result of their exposure to different language genres or discourses during their lifetime and of how they have engaged with them. Based on my previous experience as a teacher and as a researcher observing classrooms, I had assumed there would be some teacher–pupil interactions in the form of spoken language during the lessons I observed. Therefore, in this section I go on to consider what can be learned from recent empirical studies of whole-class teacher–pupil interaction that may help to further develop a conceptual framework to include the recognition and analysis of

classroom discourse that elicits and supports a change in understanding of subject knowledge for individual pupils or groups of pupils.

The research literature reports different degrees of specialist or disciplinary knowledge defined within classroom interactions, from interaction as part of pedagogic practice to develop language skills as tools for learning and thinking in the primary school; to the recognition of the role of language in subject-specific pedagogic practice and discourse in the secondary-school classroom. The research findings from the studies suggest different types of pedagogy along two dimensions: acquisition with teacher role as facilitator/transmission with a high level of teacher intervention, and cognitive/sociocultural approaches. These largely reflect the paradigm shifts reflected in government policy as discussed in Chapter 1 or emerging challenges to policy often seen in model-based studies, which seek to bring about change.

In the 1970s, Sinclair & Coulthard (1975) identified initiation-response-feedback (IRF) as the most frequently observed pattern of teacher–pupil interaction, with questions used to test knowledge with little or no further expansion of what pupils meant by their answers. Sinclair & Brazil concluded that:

Initiation of language interchanges by the teacher is the main instrument of education. By asking questions, giving instructions and giving information the teacher guides and controls his [sic] class. Pupils also ask questions and volunteer information, and it is a matter of teaching style how far the teacher allows or encourages initiation of the discourse by pupils.

Sinclair & Brazil (1982:36)

The IRF structure of a ‘transaction’ model (*initiation* by the teacher, pupil *response* and teacher evaluation/*follow-up*) has been regularly reported in studies as the main form of classroom interaction (Alexander 2008, 1995 & 1991). The discourse is set and largely controlled by the teacher – the function is largely to elicit a ‘correct’ answer. Barnes (1976) identified the positive effect of exploratory discussion/dialogue, in which pupils use an investigative model to promote open questions and develop ideas. In primary schools, the Observational Research and

Classroom Learning Evaluation (ORACLE – Galton et al. 1980) reported a high level of brief individual teacher–pupil interactions with pupils, with 84 per cent of a pupil’s time spent working alone with no interaction with the teacher or other pupils. Fieldwork conducted using the same observation techniques 20 years later (Galton et al. 1999) reported an increase in the proportion of whole-class teaching – but this usually meant an increase in the amount of time ‘talking at pupils through statements and not in talking with pupils by asking questions’ (Galton et al. 1999). Alexander (1995 & 1991) reported that the times when pupils were asked questions by the teacher, these questions were usually not dynamic, requiring only a very brief response. There was therefore limited opportunity for the development of a deeper or conceptual understanding of the subject.

The dialogic ‘sociocultural’ classroom: ontogenesis approaches

In this section I look at classroom research from the last two decades to consider how classroom interaction has been explored in relation to talk and the construction of knowledge. The work of Vygotsky (1978 & 1962) and Bakhtin (1986 & 1981) has influenced much of this recent sociocultural research into classroom interaction.

The term ‘dialogic’, usually attributed to Bakhtin, is frequently used within the literature in definitions across a range of classroom interactions – for examples, see Mercer & Littleton (2007), Alexander (2008) and Scott et al. (2006). In recent studies of classroom interactions, the terms dialogic and ‘dialectic’ are each used, often interchangeably, to describe a dialectic approach observed or advocated in classroom interaction (Wegerif 2008). Dialogic is largely used in descriptions of classroom interaction that allows pupils some opportunity to instigate and engage in discussion and questioning that encourages exploration of a range of viewpoints, problem-solving and reasoning. These opportunities are frequently used to examine pupils’ current perceptions before the introduction of the official discourse, rather than to allow the introduction of other meanings.

However, dialogic and dialectic ‘imply incompatible assumptions about meaning: dialogic presupposes that meaning only arises in the context of difference, whereas dialectic presupposes that differences are contradictions leading to a movement of

overcoming' (Wegerif 2008:357). Dialogic forms of discourse, as Bakhtin conceived them, maintain a plurality of different voices:

The word in language is half someone else's. It becomes 'one's own' only when the speaker populates it with his [sic] intention, with his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention.

(Bakhtin 1986:293–4)

A Vygotskyian conceptualisation of development is 'the dialectical overcoming of participatory thought', based in Hegelian and Marxist dialectics (Wegerif 2008). The Vygotskian influence emphasises not just the 'how' but also the 'what' of learning – and indeed what is learned is seen as a result of the how of teaching and learning: the interaction. Fundamental to this viewpoint is the concept of 'scaffolding' (Wood et al. 1976): bridging the gap between an individual's existing and potential knowledge through interaction with a more knowledgeable individual – Vygotsky's 'zone of proximal development' (the ZPD) as applied to asymmetrical teaching and learning (Fernandez et al. 2001). The ZPD is created through 'negotiation' between an individual and a more capable other, rather than by steering the individual on a 'pre-fabricated climbing frame' (Daniels 2008:22). Following initial modelling and negotiation with a more capable other, the individual takes responsibility for his/her own learning, remembering the questions, responses and decisions made previously – and from this, capacity is developed. As learning is internalised, activity becomes more automatic.

The concept of ZPD has been developed further as the 'intermental development zone' (IDZ), with an emphasis on the role of dialogue and joint activity between the teacher and pupil to 'create and negotiate a shared communicative space' (Mercer 2000:21) – to enable teacher and pupil to stay 'attuned' to one another's changing understanding: the dialogue keeps the minds attuned. The focus is therefore the link between social collaboration through classroom talk and 'inter-thinking' (Mercer & Littleton 2007). Teacher intervention supports the development of thinking tools for collaborative problem-solving and reasoning –

Vygotsky's 'intermental' mediation of learning on the social plane, and the individual internalisation leading to cognitive development, the 'intramental'. The focus is on classroom interaction that is in part informal, implicit learning and in part explicit teaching and learning of higher-order concepts, which require explicit, conscious effort and direct intervention (Mercer 2013; Alexander 2008). However, I argue that staying in tune does not necessarily mean that the concepts of disciplinary knowledge are learned by pupils. Studies, such as those of Christie (1999), discussed further below, suggest that meaning-making in a subject such as English literature may lead to a single, moral interpretation of a text – the teacher's.

Studies that focus on the relationship between dialogue and cognitive development, such as those of Mercer & Littleton (2007:29) investigate how 'ways of thinking are embedded in ways of using language'. Here, utterances are seen as thinking devices when treated dialogically (Lotman 1988). The emphasis is on the use of language to develop reasoning skills and problem-solving skills as learning tools – where knowledge construction sits within the social plane, as pupils collaboratively engage in learning and understanding together. Measures in the development of these skills are thus also analysed and reported on, in terms of the progress and development of a group of pupils as a whole. Process-product studies, such as those of Mercer (2000) and Wegerif et al. (1999) in primary schools and the first years of secondary school focus largely on the group as a homogenous whole rather than considering individual pupils or particular pupil groups' progress or outcomes.

The role of dialogic approaches in effective teaching and learning is a key factor of the findings in the international comparative work of Alexander (2001), the studies in England and Mexico by Rojas-Drummond & Mercer (for example, 2003), the research into dialogic enquiry by Wells (1999), the exploration of dialogic discourse by Scott (1998) and Scott et al. (2006), and the study of dialogic discourse and dialogic spells over time as 'discourse moves' – a second-order construct (Nystrand et al. 2003:144). There is some consensus. Findings from Rojas-Drummond and Mercer's work (2003) identified effective question types that resonate with Alexander's (2008) dialogic teaching – questions that, at first, encourage pupils to make their thoughts, reasons and knowledge unequivocal and to share them with the class; second, 'model' useful ways of using language that

pupils can appropriate for their own use in peer group discussions and other settings – asking for relevant information possessed only by others, or asking ‘why’ questions to elicit reasons which are relevant to these first two functions; and third, provide opportunities for pupils either to make longer contributions in which they express their current state of understanding, or to articulate difficulties (Rojas-Drummond & Mercer 2003).

The use of such questioning techniques would seem to underpin Alexander’s conceptualisation of ‘dialogic teaching’ (2008:28), which is collective, reciprocal and supportive with principles of ethos and conduct; cumulative, requiring an understanding of pupils’ cognitive starting points and of how learning needs to be supported, and purposeful as classroom talk is steered towards particular educational outcomes. Teachers and pupils listen to one another, share ideas, consider different viewpoints and work towards common understandings, building on the ideas of others to create coherent ways of thinking and enquiry. Nystrand et al. (2003) in their longitudinal study in the US suggest such discourses are more likely to be seen in higher-band classes.

What is not emphasised in this definition of dialogic teaching is the need to make thought processes explicit and to promote reflection. Studies have shown that, in addition to the approaches termed ‘dialogic’, explaining the meaning and purpose of activities and the use of interaction to make thought processes explicit is effective in promoting pupil learning (Mercer & Littleton, 2007). This is likely to support pupils’ deeper understanding (Murphy 2007). Alexander (2008), however, argues that the focus of dialogic teaching on the how as well as the what of learning makes ‘learning to learn’ a factor of dialogic teaching (2008:35). The studies overall focus on pedagogy as interaction – communication and ways of thinking related to cognition, with less consideration of the type of knowledge. In the next section I look at studies that have had a greater focus on subject knowledge.

Framing knowledge in the dialogic classroom

Continuing with the theme of dialogic teaching, in this sub-section I consider Scott and Mortimer’s (Scott et al. 2006; Mortimer & Scott, 2003) studies as they focus

on the role of classroom discourse on the development of specific subject knowledge. Although their studies focus on science education, their interpretation of what a dialogic classroom might look like also brings in opportunities for the recognition of a range of discourses and voices from outside of the immediate classroom context. As discussed above, this is therefore relevant for English literature as there are a range of discourses within texts and about the texts in the study of literature.

Scott et al.'s (2006) communicative approach uses the term 'dialogic' in a different way from Alexander (2008) above. They acknowledge the dialogic nature of all utterances as responses or anticipations of other utterances. Scott et al. (2006) use Mortimer and Scott's (2003) framework for the analysis of discursive interactions in the science classroom. A framework originally developed to analyse the 'speech genre' (after Bakhtin 1986) in the science classroom and, in particular, teacher-led episodes of learning. Their research focused on how scientific understanding of 'objective' subject knowledge understanding is developed in the sociocultural context of the classroom. Scott et al. (2006) develop the argument that any sequence of science lessons with 'the meaningful understanding of scientific conceptual knowledge' as its learning goal 'must entail both authoritative and dialogic passages of interaction' (2006:606).

For Scott et al. (2006) dialogic discourse is open to different perspectives, albeit with different levels of 'inter-animation': a low level of inter-animation is where 'different ideas are made available on the social plane', for example, listing pupil ideas on the board; while a high level of inter-animation of ideas is where 'different ideas are explored and worked on by comparing, contrasting and developing' (2006:611). The dialogic nature of talk for Scott et al. (2006) is the extent to which alternative viewpoints, including the discourses from theorists from the discipline, are acknowledged rather than needing to be presented by pupils during the interaction.

This suggests that 'dialogic' talk in the context of this study might be a way to include the introduction of different voices from literary criticism and literary

theory, rather than just the participants' interpretations and viewpoints. It is an approach also acknowledged as effective in a small-scale study of classroom interaction in Australia, where the teacher introduced the concept of 'theories of literary criticism' within exploratory classroom discourse with 17-year-old pupils, within the context of studying a novel (Doecke et al. 2009). It recognises the interactive nature of pupil and text; and the text and the wider discourses of literary criticism. There would be potential for knowledge to be powerful.

It is in stark contrast to the outcomes of Christie's (1999) study of the teaching of a novel as part of an English literature course to a Year 10 group in England, albeit ten years previously, where the pedagogic discourse reflected the authoritative discourse of the teacher – a single 'moral' interpretation of the text. The study concluded that pupils had not been given the tools of critical analysis to enable them to study the text. The knowledge structures and disciplinary ways of thinking about the text were weakly framed (Bernstein 2000). The everyday and moral discourses, rather than literary discourses, dominated the pedagogy in classroom interactions.

Classroom talk is further identified by Scott et al. (2006) as being interactive (participation of more than one person) or non-interactive (excluding the participation of other people) The communicative approach therefore has four classes: interactive/dialogic, non-interactive dialogic, interactive/authoritative, and non-interactive/authoritative. This framework was used in a sequence of secondary-school science lessons in Brazil (Scott et al. 2006) and showed a movement over four lessons at different phases of the development of pupils' understanding of the topic. The study recognised the need for an authoritative discourse to support pupils 'to appropriate the tools of scientific reasoning' (2006:622). Dialogic approaches are seen as an opportunity for pupils to express their everyday views of the phenomena; authoritative discourse introduces and makes links to the scientific view. 'Meaningful learning' requires connections between talking and thinking. The explicit teaching of scientific ways of thinking supports pupils in replacing their current everyday 'perceptions' and move towards 'conceptual' understanding. It is recognised, therefore, that school-subject science is an objective body of knowledge based within a particular scientific viewpoint of the natural world.

The pedagogic approach advocated by Scott et al. (2006) recognises wider potential viewpoints from the discipline and how these might be included in teaching and learning in the classroom as well as the authoritative subject viewpoint. The methods of enquiry are modelled to support pupils in developing a disciplinary way of thinking about the specific subject knowledge, whereas other research into dialogic classroom interaction has often focused on the development of thinking skills. Scott et al. (2006) also consider the transmission and exploration of subject content. Scott et al.'s (2006) conceptualisation of pedagogic discourse offers a helpful framework for considering the relationship between discourse and knowledge for this study. What is also present in these ideas is the role of time in changing and developing pupils' understanding of subject knowledge. The concept of progression and what that might look like is considered further in the next section.

Framing pupils' changing understanding of subject knowledge

Defining what is meant by 'understanding' subject knowledge requires a conceptualisation of what it means 'to understand' and the change process involved. The ontological and epistemological approach of critical realism and a social realist theory of knowledge has been used so far to support a conceptualisation and definition of powerful knowledge. Powerful knowledge is knowledge based in the structured knowledge of the disciplines and recognises the social nature of such knowledge. For my research I wanted to understand what any change in understanding would look like, that is how pupils' learning in the classroom might be framed and recognised. I wanted to step back initially from ideas of progression or 'levels' of understanding presented in assessment regimes for national examinations such as the GCSE. I felt that to constrain ideas of progress within a GCSE English literature assessment construct may mean that there was not an opportunity to recognise outcomes of learning that could suggest pupils had accessed powerful knowledge.

I wanted a framework that would allow me to interpret what type of knowledge pupils had constructed and acquired in class, whether it was context dependent or not, whether ideas were fragmented or conceptualised and whether relationships

between concepts within the subject were recognised and understood. Contingent upon the possibility of defining what it means to understand subject knowledge, a further challenge for my research was the extent to which it is possible to capture the point(s) of change in individual pupils' 'understanding' of the subject over time, should change occur.

I looked at the literature on conceptual change to consider two often opposing perspectives on learning based in different understanding of the source of knowledge. Sociocultural and cognitive perspectives are based in different epistemologies. The former perspective defines conceptual understanding as 'achievement of discourse in activity systems', and conceptual growth as 'change in discourse practice that supports more effective conceptual understanding' (Greeno & van de Sande 2007:9). However, while based in a sociocultural episteme, Greeno & van de Sande's definition also recognises change in an individual's schema, usually associated with a cognitive perspective, as a result of interaction and participation: 'knowledge and cognition are considered as distributed between the individuals who interact within a system and the material and informational systems they use as resources' (2007:9). A concept or a conception is a family of interrelated constraints and affordances, conventions of reference in the discourse, constraints – which set the parameters/control, and the relation between situation and action in which an individual can interact with others and an information system within a particular situation (2007).

A horizontal knowledge structure for English literature, such as that visualised in Figure 4 is based in broad linguistic categories and the discourses of key theorists. Social realism also recognises that objective, conceptualised knowledge is possible. The latter, cognitive, perspective recognises concepts, reasoning and abstract representations within individual cognition. It emphasises individual cognitive processing. The more recent literature has argued for the possibility of 'bridging' (Mercer 2013; Greeno & van de Sande 2007; Mason 2007; Vosniadou 2007) or reconciling these two different perspectives.

A cognitive-based sociocultural framework such as Murphy's (2007) suggests understanding is the result of both individual and social processing. The restructuring of pupils' representations from fragmented understanding, a recognition level, to explanation – explanatory power, and/or to examined understanding, focuses on the role of participation in the acquisition of conceptual understanding (Murphy 2007). Representation is followed by different levels of cognitive processing. Perception:

[...] involves the rapid analysis of objects at a number of levels or stages. Acquisition of understanding proceeds as a continuum from sensory perception and recognition to levels associated with pattern discernment and, finally, to semantic/associative stages of enrichment.

(Murphy 2007:45)

Examined understanding, therefore, is the result of 'sustained cognitive processing in which individuals integrate the understanding within larger cognitive semantic and associative structures' (Murphy 2007:45). The emphasis is on individual cognition, although examined understanding requires debate, argument and participation within the discourse community, the sociocultural plane.

From either perspective, conceptual understanding is used to mean ideas that are connected, rather than fragmented. Aspects of an individual's knowledge system are relatively constant and cohesive and, importantly, are robust when challenged from within the discourse community (Chiu et al. 2001). Conceptual understanding is recognised as a move from fluid, fragmented perceptions, spontaneous judgements, to stable, collective understandings of phenomena within a discourse community or discipline. Interaction on the sociocultural plane allows for ideas to be problematised and resolved with co-participants.

The idea of change can therefore be framed in terms of modifying *or* transforming initial representations of what is known to align with collective and relatively stable concepts through interaction. It is the extent and nature of the role of the interaction in learning that largely determines the difference between a purely cognitive

perspective and an approach such as Murphy's. Alternatively, the sociocultural perspective replaces an existing view with the 'normative view of an influential community' (Mercer 2007:75). Whether knowledge is considered by the latter to be situated, and therefore not transferable across contexts, is an epistemological debate. To reconcile the two perspectives would require the possibility for knowledge to be conceptualised as objective, together with a social epistemology (Mercer 2007 & 2013; Vosniadou 2007). For my research, a social realist conceptualisation of knowledge recognises objective knowledge but also that all knowledge is social. Murphy's (2007) cognitive-based sociocultural theory of knowledge acquisition and change, suggests the possibility of a theory of conceptual change, of learning, that aligns with a social realist theory of knowledge. I discuss this further in the next chapter (Chapter 3 – Methodology).

The extent to which there is recognition of the specialist nature of subject discourses and knowledge by pupils, and movement towards explanation or examined understanding will be determined in part by the teacher's framing of the pedagogic discourse and also the background factors of the pupils. An approach to data collection and analysis for my research required the synthesis of ideas such as Murphy's (2007) theory of conceptual understanding and conceptual growth, together with the social realist theory of knowledge, including Bernstein's (2000) concept of a horizontal knowledge structure such as English literature. For my analytical framework I also needed to consider how to identify and discuss the different types of discourse practice observed within the classroom as potential triggers for learning and especially conceptual understanding – pupils seeing and understanding relationships between ideas.

What the teacher perceives as the required subject understanding will influence the pedagogic discourse. Given the high-stakes nature of teaching and learning at KS4 in terms of progression to further study and school performance measures, teacher and pupils may be focused on what needs to be learned for the qualifications at the end of the two-year programme of study. Where pupils are not supported to critically analyse language use in texts and recognise the subjectivity of interpretation within and of a social construct, it could be argued that they are not supported in understanding an individual text within a wider body of literature. The

analysis of a text is not problematised or made explicit. This tension, identified in Scott et al.'s (2006) concept of authoritative interventions, to develop the canonical view, and dialogic exchanges to develop and discuss a plurality of new ideas, is necessary for learning in the English literature classroom (Christie 1999). A dialogic approach allows for the opportunity to construct and evaluate ideas.

Creating a shared framework of meaning in the classroom

In my research the co-construction of knowledge in the classroom is seen as the result of complex social and historical processes and is not unproblematic; it is not only conventional but also normative, and also relational (Wetherell 2001). Meaning is a 'joint production' – it is a product of culture, but those participating in interaction are also engaged in attempting to create a shared understanding of a social event (Wetherell 2001). The ability to problematise the content within any domain gives a point of potential knowledge. As discussed previously, whether school education creates potential within the individual for future knowledge production, for example replacing one explanation with a superior explanation, or merely indoctrinates the individual into knowledge valued by a particular part of a community is a continuing debate.

If, within the pedagogy of an English literature teacher, as seen in Christie's (1999) study, the purpose is to prioritise a particular 'moral' norm within a reading of a text, this is the authoritative viewpoint within the classroom but not within the discipline itself. The analytical approach of the English literature 'pupil' must recognise a range of interpretations of a text – the framing of others as well as his or her own. It can be argued that knowledge in the natural sciences is based in the natural world, but it is understood within a social construct. For a subject such as English literature, 'knowledge' is the result of recognising, analysing and interpreting a social construct: the text. Teachers seek to draw pupils into a shared understanding of the activity in which they are engaged through the discourse:

A key problem for researchers concerned with understanding how talk is used for the joint construction of knowledge (or, indeed, with understanding how conversational communication functions at all) is gaining an understanding of how speakers construct the contextual foundations of their talk

(Mercer 2004:140)

In the classroom context, discursive practice and meaning-making will include the subject knowledge itself, as it is introduced through the pedagogic discourse. What cannot be ignored, however, are the interpretative resources that pupils and teachers bring to the construction of knowledge. These, like the conceptualisation of the subject knowledge itself, will reflect the cultures and societies to which they belong. For a social realist conceptualisation of powerful knowledge discourse, not only do the disciplinary approaches need to be made explicit, but there also needs to be an unpicking of why such knowledge is valued but also potentially fallible, that is the social production of knowledge.

Recent studies have provided me with valuable insights into aspects of pedagogic discourse for my research. But, the sociocultural theoretical approach used in these studies means that reference is rarely made to the previous experience and context of pupils within the collective classroom context or to what such potential diversity might mean in relation to instructional discourse and what individual pupils learn. The move over the last few decades from studies of individual pupil understanding of phenomena, to studies of how understanding is reached in the sociocultural context of the classroom gives less insight into what additional or different strategies might also be needed for specific pupils or groups of pupils. Demographic and background details of pupils – for example, social class or socio-economic indicators such as eligibility for Pupil Premium funding – are not included within the analysis of the outcome data. For these reasons, while research outcomes from an intervention to support pupils in engaging in exploratory group talk may be reported as statistically significant, this approach does not look for, or offer any insight into how important the intervention is in relation to the learning of all pupils. In other words, there is little to indicate whether there was any difference seen in

the progress of individual pupils in terms of, for example, social class or socioeconomic variables. Mercer & Littleton nevertheless concluded that:

Without guidance, instruction and encouragement from a teacher, many children may not gain access to some very useful ways of using language for reasoning and working collaboratively, because those ways with words are simply not a common feature of their out-of-school lives. This argument does not involve the denigration of the language habits of any community or sector of society, or the need for children to be encouraged to forsake those habits. But it does mean that education must provide children with opportunities for learning new and useful language-based ways of thinking.

Mercer & Littleton (2007:143)

A conceptual framing of powerful knowledge and pedagogic discourse

A social realist conceptualisation of powerful knowledge frames the research presented and discussed. Realising the potential of disciplinary knowledge is fundamental to curriculum development and teaching practice for a social justice agenda. To enable this realisation requires an understanding of the social basis of disciplinary knowledge and its unique reality, independence and capacity to transcend specific contexts.

The map (Figure 4) I created above visualises a conceptualisation of ‘studying a novel’ as part of a discipline called English literature. Powerful knowledge lies in an understanding of the generative principles and structure of knowledge within the discipline’s discourses – the broad linguistic categories of horizontal knowledge structures and the idiolect of its different theorists – and its favoured voices (Bernstein 2000). Within the context of different texts, novels, the objective quality of the coherence of the novel as a whole, its validity, and ability to connect to an external reality and the universality of human experience is analysed and evaluated (Kettle 1998). Recognition of how an individual novel works and the criteria for making value judgements is defined in my research as access to powerful, disciplinary knowledge. Powerful knowledge requires an epistemological awareness – an understanding of how knowledge itself works.

A social realist conceptualisation of powerful knowledge should recognise and make explicit the knowledge structures of a discipline and how knowledge is produced, validated and recontextualised. It requires not just the opportunity to study discipline-based knowledge but to be powerful and dynamic, it also requires access to what I am calling an ‘epistemological awareness’ for pupils – a recognition of how knowledge is conceptualised and validated within a discipline. In other words, access to the means to question knowledge. For subject knowledge, this will also require an explicit understanding of the recontextualisation process by teachers, which influences the thinking behind curriculum development and the pedagogic discourse. How such knowledge might be selected, structured and organised – the ‘what to teach’ for teachers is an ongoing debate (Standish & Sehgal Cuthbert 2017; Young & Lambert 2014).

For my research, the recontextualising field for disciplinary knowledge as subject knowledge at KS4 lies in government policy; the DfE’s subject content and assessment objectives; and the awarding organisation’s GCSE specifications. Further recontextualisation will happen in school by departments and teachers as specifications are translated into schemes of work and pedagogic discourse within the classroom. It is the framing of the pedagogic discourse by the individual teachers and what is noticed by pupils – what they recognise and subsequently learn and their individual learning trajectories – that is of particular interest to me. This is an opportunity to zoom in to explore in detail how knowledge is structured within the pedagogic discourse in two cases, two specific English literature classrooms, and the extent to which this reflects the generative processes and structures visualised in Figure 4 above.

The classroom is where the potential for access to powerful knowledge lies. The concept map developed below (Figure 5) visualises the conceptual framing of pedagogic discourse used for my research drawing on Bernstein’s principles of pedagogic discourse (2000).

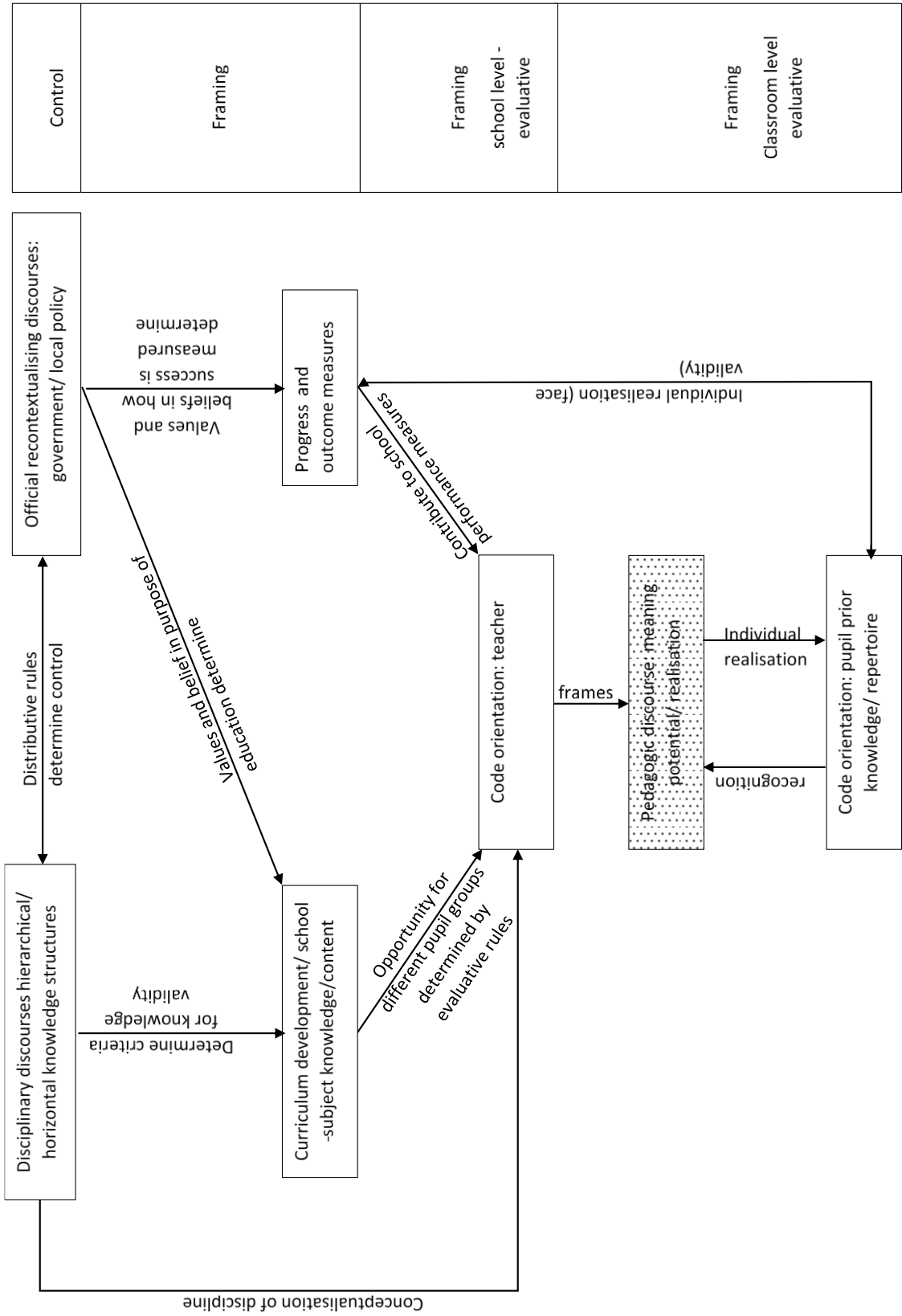


Figure 5: Concept map visualising the discourses contributing to pedagogic discourse

The arrows and their labels explain the relationship between the concepts identified in the text boxes. Each of the arrows shows a dynamic relationship, potential for lesser or greater influence on the pedagogic discourse and opportunity and access for different pupil groups to disciplinary knowledge. For example, if a teacher considers some subject content too challenging for a particular pupil group, or the teacher's own understanding of the subject knowledge makes it more or less difficult to recontextualise and structure the content within the pedagogic discourse, then there will be different learning outcomes for pupils. Equally, a curriculum strongly influenced by workplace discourses and a belief in education preparing pupils for the world of work will shape the pedagogic discourse. The measures of competency or attainment within national assessments, as recognised success criteria, are also likely to influence discourse within the classroom. The code orientation of both the teacher and pupils will regulate the classroom interaction, where code is defined as:

[...] an implicit principle which regulates social interaction by integrating three aspects of meaning: recognition of contexts, the meanings of which are relevant to the context and appropriate forms of realisations of meanings in a context

(Williams 2005:462)

Another theoretical step is to recognise that coding orientation is not arbitrary but is instead located in relation to factors such as the social division of labour and access to cultural capital, determining the recognition of specialist discourses.

Within this conceptualising of an interactional context, there is a meaning potential of language but not an instantiated act of meaning (Halliday 2003). If the strength of the classification or framing of disciplinary knowledge in the classroom strengthens or weakens, this will have an impact on relations between categories and the principles of communication. Where there is weak classification, boundaries will become permeable and, therefore, communications from the outside will be less controlled. Framing regulates the realisation rules for the

production of the discourse; and classification maintains the specialist nature, what is different, about the category (Bernstein 2000).

The research literature on classroom dialogue focuses largely on identifying patterns of discourse within the classroom (Howe & Abedin 2013). To understand the dynamic nature of the classroom space, and to explore the extent to which the pedagogic discourse supports, or not, pupils from different socio-economic backgrounds to access powerful knowledge, requires a greater understanding of the message carried and the way it is relayed. Within the classroom, I explore the discourses and framing of disciplinary knowledge for transmission as a school subject, to include both what is actually taught and the practice of teaching, to contribute new empirical findings to the literature on pedagogic discourse for a powerful knowledge classroom.

In my research I narrow the focus to consider how particular episodes of interaction – the discourse – influences pupils’ understanding. I recognise the role of social and cultural influences on learning but also explore how this, in turn, affects the development of the individual. While learning takes place on the sociocultural plane, and learning episodes are situated, understanding is the result of recognition of, and immersion in the discourse and individual cognitive processing. Access to ‘meaning’ within subject knowledge in my research is therefore framed in terms of recognising and making explicit the conceptual syntax of the subject knowledge, where meaning is condensed and integrated, and the pedagogical method semantically expands and elaborates in order to support pupils’ understanding.

The work of Scott et al. (2006) is considered further in the next chapter (Chapter 3 – Methodology), where I present my framework for the analysis of specific episodes and patterns of interaction in the classrooms. While I have already used concept-mapping in my research to visualise ideas and frame my research, in Chapter 3: mapping is introduced as a data collection and analysis tool to identify changes in pupils’ understanding over time and their teachers’ conceptualisation of English literature as a discipline. I also consider the work of Murphy (2007) further to develop a framework to analyse change in pupils’ conceptual understanding.

Chapter 3: Methodology

In this chapter, following a reminder of the context and focus of my research, I first briefly revisit the social realist theory of knowledge to consider how this also frames my research approach as part of an inter-disciplinary field called Education. I have used a case-study strategy for my research. In this chapter I offer my rationale for using this strategy and present my case-study research design. I discuss my use of concept mapping and pupil ‘thinking notes’ for the collection and analysis of data to visualise pupils’ understanding of knowledge and teachers’ conceptualisation of their subject. In addition, I explain my use of teacher interviews. I also discuss the ethical dilemmas associated with my research and the decision-making processes required to overcome these prior to and during my fieldwork, data analysis and presentation of research outcomes. I conclude the chapter with a summary of the research design, how each set of data was analysed and contributes to the research outcomes presented in Chapter 4, and the validation process.

My research explores the potential and real change in Year 10 pupils’ understanding over the course of a series of lessons during the early implementation of the new GCSE specification in English literature. There were 58 pupils in total from two different classes, two ‘cases’ within a single school context, who over the 12-week period of the fieldwork had four different teachers. In this chapter I discuss my methods for looking in detail at the learning trajectories of 15 pupils, as 15 units of analysis, from the two case classes.

My primary research question is: how does whole-class teacher–pupil discourse in the classroom support the development of individual pupils’ understanding of English literature school-subject knowledge over time? My secondary research questions define my focus further, so I can consider the factors that may influence the teachers’ framing of classroom discourse and the pupils’ development, or lack of development, and understanding of subject knowledge. In the context of my research, subject knowledge relates to the study of a novel.

My first three secondary research questions therefore focus on how teachers' own conceptual framing of English literature and studying a novel influence the pedagogic discourse and to what extent background factors influence pupils' recognition of, and engagement with, the specialist nature of the pedagogic discourse. The first three questions are:

- i. To what extent do teachers have a clear conceptual map of the English literature subject area, and especially the study of a novel?
- ii. How, if at all, do background factors influence individual or groups of pupils' recognition of the specialist nature of a subject discourse as they move towards the use of English literature discipline-based discourses and knowledge structures within the classroom at KS (key stage) 4?
- iii. How does whole-class teacher-pupil interaction contribute to pupils' conceptual understanding of studying a novel and how they think about knowledge?

My fourth question focuses on how the whole-class teacher-pupil discourse observed over the series of lessons influences and potentially changes pupils' understanding and subsequent discourses:

- iv. How, if at all, does whole-class teacher-pupil discourse change pupils' subsequent discourses over a series of English literature lessons?

The final secondary research question explores the extent to which pupils' understanding of the novel includes access to powerful knowledge or whether there is unfulfilled potential. This means I need to define and visualise what powerful knowledge might look like in the KS4 English literature classroom during my fieldwork.

- v. To what extent is there evidence to suggest that pupils could be supported in accessing 'powerful knowledge' when studying a novel?

I refer to my concept map presented at the end of Chapter 2 (Figure 5) throughout the rest of this submission as it conceptualises and visualises the tensions and influencing factors that contribute to the classroom discourse and what is learned by pupils. In this chapter, I use the map as an organising principle for the case-study research design as it identifies the sites of power and framing that influence the pedagogic choices made in the participating school and the two case classes.

Education as interdisciplinary research

My research is relatively small-scale and exploratory and considers the reality of the classroom context for the pupils within wider social relations. It can be argued that social reality transcends the epistemological relativism of the individual with the identification of, for example, patterns of behaviour for different social groups, which in turn may influence or create, depending on your perspective, constraints or opportunities for change. ‘Emergent materialism’, such as Durkheim’s realist conception, recognises the fact of collective life, that is systems of relations generate collective norms and beliefs. For many, this approach does not sit comfortably with a social constructivist tradition more often associated with small-scale, case-study or largely qualitative studies. However, the individuals that are part of such studies exist within ‘forms of sociality’ that are distinctive and transcend the immediacy of situation:

Forms of emergent materialism such as those of Marx or Durkheim or structuralism offend a deep-seated humanism in the constructionist tradition that is morally affronted by what it sees as reification and determinism in such approaches – a devaluing of ‘the subject’ and agency. [...] Realists structures are enabling conditions, not merely constraints: they constitute the realm of the possible, not merely reproduce the given. Paradoxically, for SC [social constructivist] humanism, it is precisely emergence and the detachment of knowledge from any particular situation and knower that makes knowledge most fully ‘human’

(Moore 2013b:346)

A social realist theory of knowledge looks at the structure behind appearances. This structure is therefore not only seen from the perspectives of power, control, and individual agendas, it also:

[...] lies within the properties of knowledge-producing fields of social practice and its problematic concerns the structured principles and procedures developed in those fields that provide the basis for rational objectivity in knowledge.

(Maton & Moore 2010:5)

I have already considered the production of knowledge in the discipline of English literature in the context of studying a novel. Classroom discourse and ‘knowledge’ as presented in the classroom at KS4 are the focus of my research project and were considered in Chapter 2. For the methodology however, I also need to be ‘zoom out’ to consider what can be known about such phenomena and the arguably interdisciplinary nature of educational research. The critical realist ontology and epistemology that informs a social realist theory of knowledge and approach recognises the social production of knowledge and the dynamic nature of knowledge.

For a PhD study in ‘education’, validation of the knowledge produced may be framed within methods of enquiry and evaluative criteria from disciplines such as psychology, sociology, and neuroscience, or could even be philosophically based with no fieldwork at all. While my research conceptualises and frames ideas from a sociology of education, it also draws on ideas about learning and conceptual growth from psychology to gain a greater understanding of how pupils’ changes in understanding might be framed. Some attention to the underpinning epistemology of the different theoretical lenses used has been required to ensure that there is no epistemological conflict within the range of approaches used.

For example, it could be argued that the term ‘dialogic’, as defined in some of the studies discussed in Chapter 2, frames knowledge within the knower and within a multiplicity of possible truths and contextualised knowledge. In an applied study

looking at pupil progress within such a dialogic classroom, it becomes difficult to determine what might be evidence of progress, i.e. how the knowledge construct is understood and recognised by others, especially if this is within the school environment. How is this externally validated? A standardised assessment tool may become the measure, which is at odds with the underpinning epistemological framing of knowledge production.

The methodological framing for my research sits within the critical realist philosophy and its synthesis with Bernstein's sociological concept of knowledge structures and social relations, which is termed a social realist theory of knowledge in the literature. While there is an emphasis on and recognition of the progress of individuals, this is positioned within the wider concept of the school environment, the classroom, and other pupils, and the patterns of social behaviours and constraints.

Using a case-study strategy

Although I have mainly employed qualitative research methods for my data collection, my use of a case-study strategy is compatible with a critical realist ontology and epistemology, which recognises that social phenomena can and do exist objectively in the world (Miles & Huberman 1994). The case-study strategy does not limit the collection of data to qualitative or quantitative methods (Yin 2018). Instead it enables me to consider the focus of my study as my starting point: the role of classroom interaction on pupils' understanding of subject knowledge in my research design.

The literature review supported the construction of a 'theoretical' framing for my empirical case-study research (after Merriam 1998). In Chapter 2, I theorised as to what powerful knowledge might be, advocated the need to consider further a powerful knowledge pedagogy and developed a conceptual framework for my research. I focus in on cases, two classes, to expand on a theory of powerful knowledge and powerful knowledge pedagogic discourse. I look for 'analytic generalisations' in my data rather than statistical generalisations (Yin 2018). The strategy and structure allows for an in-depth analysis of individual units – 15 pupils

from the two participating case classes in the school. However, it also allows me to frame and recognise the context for each separate class and the subject studied, the context of the school and the wider context of education policy for KS4 in England.

In my research I look beyond the interaction(s) in the classroom to an understanding of the wider social and cultural reality of individuals and groups. The focus on individuals, and understanding any changes in their understanding of subject knowledge over time, meant that while I mainly collected qualitative data, I also collected some supporting quantitative data, such as measures of time and prior attainment.

I recognise that there are generalisations that can be made about the manner and nature of classroom interactions and learning. The literature I reviewed in Chapter 2 suggests that there are patterns of classroom interactions that are identifiable internationally, even though there are regional differences concerning the nature of what is learned (Alexander 2008). There is some consensus about the type of interaction that may help pupils to construct an understanding of subject knowledge in the collective environment of the classroom and recognition of the characteristics of 'effective' classrooms. In my research, however, I wanted to gain a greater understanding of the development of individuals within the classroom environment to gain insight into how in practice all pupils could be supported and their learning developed to access powerful knowledge. My research focuses on the learning of individuals, as units of analysis, in a particular context over a given period and accepts the uniqueness of the situation, but equally acknowledges that there will be recognisable patterns of approaches and behaviour that are general to similar situations and groups of people (Stake 2010).

In my research, I focus on one school context as discussed in Chapter 1. Although the use of more than one school site would help to avoid criticism of the use of a single exceptional context, i.e. the typical rather than the exceptional (Taylor 2001:25), I chose a single school context to focus in sufficient depth on the phenomena. Four teachers took part in the lesson observations and a further three teachers at the school, including one with an academy-wide advisory role and a lead

practitioner, were involved in the validation of the interpretations of the research findings. In addition, as discussed below, I have shared research outcomes with wider audiences from academia, as well as the senior leadership team and governors at the participating school.

The case-study research strategy used here draws mainly from Yin's (1984) concept of case-study research, which includes a design stage that refers to 'the logical sequence that connects the empirical data to a study's initial research questions and, ultimately its conclusions' (1984:20). Yin's definition of a case is 'a contemporary phenomenon within its real-life context, especially when boundaries between a phenomenon and context are not clear and the researcher has little control over the phenomenon and context' (1984:13). For Yin (1984) a case study investigates cases by looking at the 'how' and 'why' questions. Stake's (2010) constructivist approach in contrast suggests a flexible design.

My case-study design draws on Yin's idea of single-case or multiple-case design and holistic or embedded, multiple units of analysis (1998). The study could be described as a multiple-case design, with two cases, with embedded multiple units of analysis (the 15 focal group pupils). The participating classes, the two cases, were two Year 10 English literature groups (58 pupils in total). Within the cases, there is a narrower embedded level, participants in the field, made up of nine pupils from one class (Class 1) and six pupils from the second class (Class 2). This made a total of 15 'units' (Yin 2011). There is a shared overarching context of the single participating school, and the GCSE focus at KS4. However, the potential relative autonomy of the teachers in terms of the text they taught and how they taught, gauged during initial discussion with the school, and the desire to look at two classes with different prior attainment levels at KS2, meant that the design recognised two 'cases' – the two classes. This also influenced the analysis, discussed further below, as data was analysed at the level of the individual class and the units, focal group pupils, within each, before cross-case analysis took place.

Classes in the participating school are 'banded' for English literature at the school based on KS2 attainment data and any subsequent progression in Years 7, 8, and 9.

KS2 attainment data in 2013, when pupils from the two case classes were in Year 6 was still reported as levels. The national target level at KS2 is Level 4, with 4a the highest and 4c the lowest outcome within the level. One of the two classes selected for observation was in the middle band (Class 1) to ensure that pupils from a range of socio-economic backgrounds were included in the study. The second was from a higher band (Class 2). As shown in Figure 6 below, however, there was some overlap in terms of prior attainment, with five of the higher-banded class pupils having the same or lower level at KS2 than those pupils in the middle-band group. This assumption was made based on the findings from large-scale data collection that confirm the correlation between low socio-economic status and below-average pupil attainment discussed in Chapter 1.

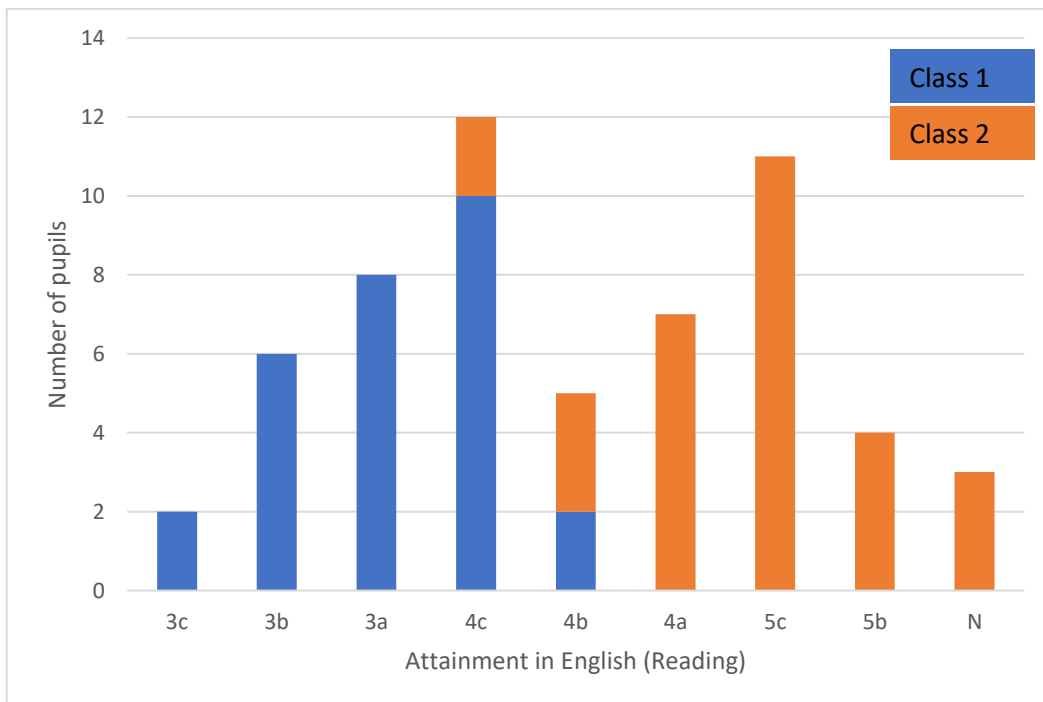


Figure 6: KS2 attainment in English (reading) for Class 1 and Class 2 pupils

Both classes had a relatively equal gender split as Class 1 had 14 boys and 14 girls and Class 2 had 14 boys and 16 girls. As I expected there were twice as many pupils triggering Pupil Premium funding in Class 1 (10 pupils) than in Class 2 (5 pupils). In Class 1 there was one pupil listed as English as an additional language (EAL).

There were three pupils who received additional support for special educational needs (SEN) and they were all in Class 1. All pupils were of White British or European heritage. The four teachers observed were White British. Overall, the school was not ethnically diverse, but reflects its local population and region.

Visualising the case-study research design

The concept map I first developed in Chapter 2 to conceptualise and visualise the discourses contributing to pedagogic discourse is reproduced below. The concept map (Figure 7) conceptualises and visualises the tensions and influencing factors that contribute to the classroom discourse and what is learned by pupils. Some of the concepts identified in the map, for example, school performance measures are part of the wider education policy context the school exists within. How school performance measures influence school-level policy decisions will be determined by the school's senior leadership team and board of governors as part of the school's ethos – the extent to which they perceive success in terms of national assessment outcomes. The regulative discourse will dominate and be influenced by the ethos of the school and the teachers' own perceptions and values, for example their perceptions of the role of education and what it means to be a secondary school subject-specialist teacher. The pedagogic discourse will also be influenced by ideas about who can or should access particular types of knowledge, therefore, the pupils within a particular class will influence these decisions and conscious or subconscious expectations of different pupil groups may influence the discourse. The instructional discourse will carry and communicate the subject knowledge considered appropriate for the group of pupils and will influence the pacing and content.

In the concept map (Figure 7), the voices and discourses of the pupils and from the discipline's community are acknowledged. The fieldwork considered the extent to which these other voices were contributing to the overall pedagogic discourse and how much the pedagogic discourse mirrored the generative processes of the field of production for English literature seen in Figure 4 in Chapter 2.

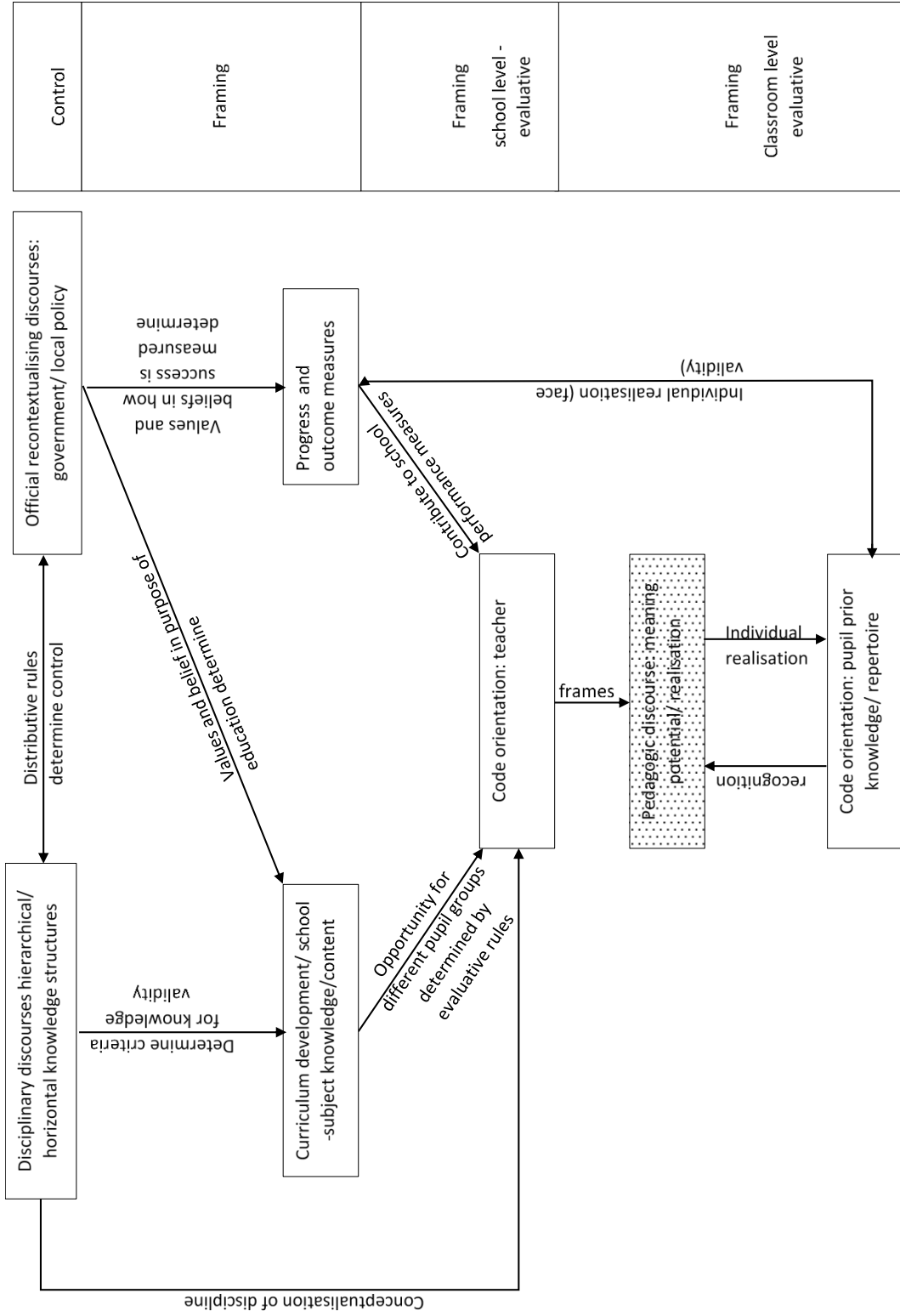


Figure 7: Concept map visualising the discourses contributing to pedagogic discourse

Table 1 presents the ideas from Figures 4 and 7, the points and methods of data collection.

Table 1: Summary of the conceptual framing and points of data collection

	Conceptual framing	Research methods for data collection
Pedagogic discourse		
Influencing factors	See Figure 7	Teacher workshop with concept mapping activity.
Potential for powerful knowledge	Bernstein (2000): regulative and instructional discourse Social realist theory of knowledge	Whole class background data. Teacher interviews. Classroom observations: audio recordings and pupils' 'thinking notes'.
Change in pupils' understanding over time		Workshops with focal group of pupils with concept mapping activity at the start and end of series of lessons.
Influencing factors	See Figure 4	Focal group pupil background questionnaire.
Access to disciplinary/ powerful knowledge	Vertical discourse: horizontal knowledge structures (Bernstein 2000). Semantic gravity (Maton 2009)	

Several sources of data contribute to the understanding of the influences on the pedagogic discourse and the role of whole-class interactions on pupils' understanding over time. Each of these methods, concept mapping, thinking notes, classroom observations, pupil questionnaire and interviews, is discussed in more

detail below, together with a rationale for the use of a workshop approach and focal groups. Analysis of the data is discussed later in the chapter.

In the submission so far, I have referred to Pupil Premium funding as an indicator of socio-economic disadvantage. In the following section I evaluate its use in more detail together with how the collection of other background data contributes to the research.

Identifying background factors

The correlation between social classification and discourse identified in the literature meant that data on parental occupation for the focal group pupils should be included as a variable in the data analysis. I recognise that the size of the sample (15 pupils in total in the two focal groups) precludes statistical analysis, however the data helps to build a overall picture of individual pupils' backgrounds and each focal group as a whole as they contribute to the whole-class context.

Social classification as defined by Rose and O'Reilly (1998) for the Economic and Social Research Council (ESRC) and the Office of National Statistics uses employment relations as the basis for classification of occupation, rather than skill or manual/non-manual divides (1998). Their approach recognises social class based on both occupation and socio-economic group and their classifications are widely recognised and used for UK national census data. The classifications will be reviewed again ahead of the 2020 national census. The classifications are validated and nationally recognised, so appropriate for my research. I use Rose and O'Reilly's (1998) eight-class version, which collapses the full classifications into socio-economic class variables for research analysis. It was sufficient for my analysis to be able to see the extent to which parental or carer occupation were, for example, in a Class 1 – higher managerial or professional role or a Class 6 – semi-routine occupation.

I was interested in the potential influence of parental or carer occupation on children's learning and discourse. The eight social classes gave an indication of the extent to which adults in pupils' households may have access to different discourses

in their work environments. Data on parental or carer occupation was therefore collected and analysed in relation to, for example, managers in a large or small organisation or professional/associate professional, supervisory, or routine occupations (1998:7). This therefore recognises a range of potential professional/occupational discourse genres that may influence discourse in the home. Where more than one parent or carer in the household worked the higher of the classes was used for the analysis.

Socio-economic status in relation to occupation or income may be considered an indicator of wider sociocultural patterns, but when learning in individual pupils is the unit of analysis, these should not just be assumed. The concept of cultural capital introduced by Bourdieu (1997) although not clearly defined, does include linguistic and cultural competence. Access to a wider range of culturally valued discourses may result in pupils expanding their potential language repertoire and recognising specialist discourses.

Access to ‘high-culture’ is, however, often assumed to be through activities such as going to museums or art galleries, which may be limited by household economic constraints. A more passive, but potentially more accessible route to such discourse may be through, for example, television or radio. Either way, it cannot assume engagement with the discourse. For my research, background data was collected to gauge pupils’ level of engagement with ‘culturally valued’ discourses, including access to discourse through reading, the media, and attending events/sites in person.

A measure of economic disadvantage

The measure of economic disadvantage in relation to individual household income I use in my analysis is eligibility for free school meals (FSM), which is subsumed in the Pupil Premium funding data in the participating school. I therefore use Pupil Premium funding as an indicator of disadvantage. This aligns with the DfE’s definition of disadvantage:

From 2015 disadvantage pupils include children who are registered as eligible for free school meals at any point in the last six years, those who have ceased to be looked after by a local authority in England and Wales because of adoption, a special guardianship order, a child arrangements order or a residence order. They will also include pupils who are looked after for at least for one day during the year.

(DfE 2017:23)

I recognise that Pupil Premium funding could also be triggered by factors such as adoption, where early social and/or economic disadvantage may result in children requiring additional support with their learning. While the school held data on looked-after children, children in care, data on adopted children was only available if parents had informed the school, so they could apply for the additional funding available. This is known as Pupil Premium Plus and made up a small proportion of the pupils identified as triggering Pupil Premium funding in the participating school, usually no more than 3%. Pupil Premium Plus pupils were not identified separately in the school data supplied to me or in the data available to teachers. Therefore, the pupils in my research identified as triggering Pupil Premium funding may include Pupil Premium Plus pupils.

Eligibility for a range of benefits, including Universal Credit, may trigger FSMs. The threshold household income for families claiming Universal Credit in 2018 is £7,400 per year after tax and not including any benefits (Gov.uk 2018). Overall, FSM 'remains imperfect but is currently better than the alternatives' (Gorard 2012:1015). First, the FSM calculation is based on individual household income rather than assumptions based on aggregated socio-economic measures for a geographical area where the individual lives. Second, the FSM data is routinely collected and based on a legal definition.

In my research I have collected data that allows me to gain a greater understanding during the analysis phase of how background factors may influence pupils' code orientation in the classroom and subsequent learning. Ethical considerations and how these impacted on what data was collected are discussed in the next section

Ethical considerations

My research included participants and I was therefore required to fulfil the ethical criteria set by the University of Hertfordshire's Social Sciences, Arts and Humanities Ethics Committee before the fieldwork commenced. Approval was granted and the University of Hertfordshire protocol number is EDU/PGR/UH/02860. Additional observations were required for Class 1, so a further extension was applied for and was subsequently approved.

In this section, I discuss the approach I used to consider the ethical implications of my research prior to completing the required paperwork from the University to gain ethical approval for my fieldwork and data management. The overarching principle guiding my ethical decisions was that it should not be a simple checklist, but 'points of orientation, the practical significance of which will depend upon the contingencies of particular situations' (Dingwall et al. 2014:4). This meant, for example, that I consider aspects of my research such as whether I position myself as an insider or outsider as both ethically and methodologically important. It has implications, for example, in relation to how I involve participants in my research, ethical considerations, or whether my role creates potential, unreported bias, which has ethical and methodological implications for the data analysis and validity of research outcomes.

The English department at the participating school includes 'learner voice' activities as part of its self-assessment process. I had previously conducted some of these for the department, who at the time were interested in understanding how pupils understood and used teacher feedback. The teachers were aware of my role as a researcher and that I had previously taught GCSE and A level English literature. Several teachers were involved in one of several school-based action research projects and there was an interest across the department in using research to inform their practice. I felt that this meant that I needed to consider my identity as an outsider or insider in the classroom and during workshops, interviews and feedback sessions with the teachers.

In considering my membership role, I was aware of the both the benefits and the drawbacks of being either an insider or an outsider. Membership as a fellow teacher of English literature, albeit 15 years since I had taught the subject, was helpful in building credibility with teachers but potentially less helpful for maintaining my researcher role in the classroom. Although not a teacher at the participating school, I knew I would need to reflect on my objectivity, reflexivity and authenticity as a researcher during data collection to ensure I did not find myself influencing what pupils were learning (Kanuha 2000). Equally from an ethical perspective I also needed to consider what I would do if teachers asked me for my opinion on their teaching approach or about the text they were teaching. I did not want to suggest that I was an expert, so I was clear about the focus of my research and what I wanted to learn more about through my research.

The teachers indicated prior to the fieldwork that they were also interested in learning through involvement with my research. I felt that I wanted to reciprocate their generosity in giving up their time and allowing me into their classrooms. There was a request from teachers that I return after the fieldwork to share research outcomes with them. I was very aware that I would need to consider the anonymity of the specific teachers I was observing, so that I could fully report on my research outcomes without causing any professional harm to the participating teachers. I also needed to make sure that the teachers I was observing were aware of how my data and research outcomes would be used, so they were giving informed consent for the collection and use of their data. For validation purposes, I wanted to be able to discuss my interpretation of pupils' learning individually with observed teachers but I also wanted to validate my research outcomes through discussion with the wider group of teachers in the department. I was very aware of my 'insider-outsider' role and the potential fluidity as I move between the two roles (Corbin Dwyer & Buckle 2009). At times the English literature teacher 'insider' role is helpful in engaging my participants but the outsider researcher role is necessary to ensure I am considering the ethical and methodological implications of my discussions with the teachers.

I used the British Educational Research Association (BERA 2011) guidelines to frame my thinking about research ethics. I have included reflection on the ethical

implications of my research decisions from the identification of participants, data collection, analysis and presentation of research outcomes and conclusions, throughout the rest of my submission.

Both teachers and their pupils were included in my research project and I also collected personal data about parents and carers. For my research aims there was no need for this information to be collected covertly. The teachers and pupils are the original owners of their utterances, so permission was required to collect and use, for example, audio recordings of classroom interaction (Taber 2007). Voluntary informed consent assumes that the participants fully understand the research project, the way in which data will be used, and any implications that participation may have for them:

[...] voluntary informed consent to be the condition in which participants understand and agree to their participation without any duress, prior to the research getting underway

(BERA 2011:5)

The exploratory nature of the research means that there was no ‘impact agenda’. I did not request a change to the teachers’ practice, so although I accept that my presence may have influence on the dynamic in the classroom, it was unlikely to be to the detriment of the individual participants.

The process for ethical approval at the University of Hertfordshire includes submitting copies of the supporting information that will go to participants and to the parents or carers of the pupils involved, and the consent forms which require a signature. Participants in my research were informed about the purpose of the research and how their data would be used. They were also informed that they could withdraw from the research at any time and who to contact if needed. Participants were also informed as to whom they could speak with if they required more information about the research.

I was aware that my research was taking place in GCSE classes, which meant that I needed to be sensitive to the pressures and workloads of the pupils and the teachers when planning the fieldwork. The high-stakes status of the GCSE classroom created additional sensitivities for the fieldwork regarding the amount of time both the teachers and pupils spent involved in the research. I was aware that pupils in the participating school were used to teachers being observed on a regular basis by peers, members of the senior leadership team, and governors. However, I was going to be in the classroom for a relatively long period of time (12 weeks), so needed to work with the teachers to ensure minimum disruption occurred because of my presence. How this influenced the data collection and analysis is discussed further in the sections on my research methods below.

Listening to classroom discourse

The nature of my research meant that the ‘interaction’, in this case the classroom discourse, needed to be captured as data and analysed. As discussed in the section above, I did not want to disrupt the discourse and learning taking place in the classroom. I used direct non-participant observation, so that I could collect data on the discourse generated between teachers and pupils in the two case classes in real time (Yin 2018). As discussed already, the presence of a researcher, albeit in a non-participatory role, is likely to affect the classroom dynamic to some extent, and this was considered in the analysis of the data – see section on analysis below.

I recognise that as an individual observer in a classroom my focus will always be selective. This would be problematic if I was wanting, for example, to include small group discussion. However, my focus was on the whole-class discourse between teacher and pupils, so selectivity has been made explicit. What I was aware of was that my viewpoint, determined by the layout of the classroom and the teacher’s preference, sometimes made it harder to determine who the teacher was asking to respond to a question. This required very careful listening by me, so that I could note the name of the pupil, if part of the focal group, to support analysis later. The template for my lesson observations is included as Appendix 1.

A total of 13 lessons were observed with Class 1 and 8 with Class 2. Figure 8 below shows the regularity of the observations and when the teaching was interrupted by GCSE mock examinations, a change in focus of the lesson so the novel was not studied, teacher absence, or school-wide curriculum priorities, such as personal, social, health and economic (PHSE) education days. Some lessons were not observed because there was a timetable clash between the two classes or because I was unable to take time off from work. The latter resulted in only three days during the 12-week period that I could not be in the school. The school operates a two-week timetable and lessons are 100 minutes long.

Observed lessons are highlighted in green in Figure 8. At least two weeks for both classes were taken up with preparing for mock GCSE English language examinations. There were also four lessons where observations had been planned, but the focus of the lesson was changed at short notice. On a couple of occasions, the decision to study the novel during a lesson was made at the last minute and I was not made aware of this until I turned up for the next lesson. This was frustrating but was often beyond the control of individual teachers. During the summer term, there were also several school trips, so pupils were missing and during one lesson (Class 1, Lesson 2) pupils arrived late because they had been having vaccinations at school. The prolonged absence of Teacher 3 (Class 2) also disrupted teaching. Teacher 4 joined the school from another part of the academy trust to cover lessons 6 to 8. Class 1 had a trainee teacher (Teacher 2) for Lesson 2, who was supported by the regular teacher (Teacher 1).

		Week 1					Week 2		
Monday		18th April 2017	19th April 2017	20th April 2017		26th April 2017		28th April 2017	
Class 1		Input on context for novel but not started reading	Workshop 1 - Lesson 1	Lesson 2 Trainee teacher		Trainee teacher - Scrooge's character		Lesson 3	
Class 2								First look at text - ppt slides, handouts	
		Week 1					Week 2		
		2nd May 2017	3rd May 2017	4th May 2017	5th May 2017	10th May 2017	11th May 2017	12th May 2017	
Class 1		Lesson 3.1	Lesson 4	Lesson 5		Lesson 6		Lesson 6.1	
Class 2	Bank holiday	Workshop 1 - followed by Lesson 1			Lesson 2	Lesson 2.1	Observation planned - teacher absent without notification	Lesson 2.2	
		Week 1					Week 2		
15th May 2017		16th May 2017	17th May 2017	18th May 2017	19th May 2017	24th May 2017	25th May 2017	26th May 2017	
Class 1		Lesson 7	Lesson 8	Observation planned - watching film		Lesson 8.1	Lesson 9	Lesson 9.1	
Class 2	Lesson 3	Lesson (cover teacher)			Lesson 4	Lesson 5	Lesson 5.1	Lesson 5.2	
		Week 1					Week 2		
5th June 2017		6th June 2017	7th June 2017	8th June 2017	9th June 2017	14th June 2017	15th June 2017	16th June 2017	
Class 1		Lesson 10	Lesson 11	Lesson 12		Lesson - Eng lang		Lesson - Eng lang	
Class 2	Observation planned but not confirmed by teacher	Lesson - Eng lang			Lesson - Eng lang	Lesson - Eng lang	Lesson - Eng lang	Lesson - Eng lang	
		Week 1					Week 2		
19th June 2017		20th June 2017	21st June 2017	22nd June 2017	23rd June 2017	28th June 2017	29th June 2017	30th June 2017	
Class 1		Eng - lang mock	Change of focus for lesson so not observed	Change of focus for lesson so not observed		Lesson 12.1		Change of focus for lesson so not observed	
Class 2	Lesson - Eng lang	Eng - lang mock			Lesson - Eng lang	Cover lesson	Cover lesson	Lesson - Eng lang	
		Week 1					Week 2		
3rd July 2017		4th July 2017	5th July 2017	6th July 2017	7th July 2017	12th July 2017	13th July 2017	14th July 2017	
Class 1		Lesson 12.2	Lesson 13	PHSE day		Lesson 13.1	Final workshop	Lesson	
Class 2	Lesson 6	Lesson 7			Lesson 8	Lesson 8.1	Lesson 8.2	Final workshop	

Figure 8: Timetabling of lesson observations

As the emphasis of the research was on discourse, the lessons were digitally recorded. Voice recorders were turned on once the teacher indicated that lessons were going to begin. At the start of every lesson, there was some time allocated, usually 10 – 15 minutes, for independent reading during which time the register was taken. The decision not to video-record the lessons was partly made due to limited space in the classroom, but I also thought it was more likely to make the pupils and the teachers aware that something different was going on and change

their behaviour. A note was made of any absenteeism from a class, so I knew if one of the focal group pupils had not been in the lesson. I sat, or sometimes had to stand, at the back of the classroom at a slight distance from the pupils. This was in part because there was often no spare desk in the classroom and because my approach was to disrupt the usual flow of the lessons as little as possible.

A letter explaining the aim of the research and how the data would be used and clarifying that all data and findings reported would be anonymised was sent from the school to the parents or carers of all pupils in the observed classes using the usual online parent portal. For the recording of the whole-group interactions, the teachers also acted in loco parentis and as ‘careful’ gate-keepers (Taber 2007). All pupils were also made aware of my role in the classroom by the teacher before the first observed lesson. I recognised that the power dynamic of the pupils/teachers/researcher may have made it more difficult for pupils to feel they could voice their concerns about being part of the research, so pupils were made aware of the research in class by their teacher before a letter was sent home. Parents were given the option to exclude their child from the research at any stage during the fieldwork. I also had an opportunity to introduce myself and remind pupils of the research during the first observed lesson. For pupils in the focal group an opt-in approach was used with parents or carers needing to give signed consent. This is discussed further below.

Visualising knowledge structures to explore change over time.

Before I go on to discuss the pupil focal groups, the teacher and pupil workshops and the teacher interviews in the next sections, I introduce the use of concept mapping and thinking notes as data collection and analysis tools. An important aspect of my research was understanding any change in pupils’ understanding over time. As discussed in Chapter 2, in my research, change in understanding has been framed as a change in or a move towards conceptual understanding, i.e. a move from fluid, fragmented perceptions, spontaneous judgements, to stable, collective understandings of phenomena within a discourse community or discipline.

Concept mapping is an approach I previously introduced in my work to support research participants in articulating the assumptions underpinning the theories and ideas they have brought collectively to an intervention that aims to improve policy or practice. In my work the process of supporting participants in developing a concept map enabled our team of evaluators to develop a logic model, such as the one included in Chapter 1 (Figure 1) that visualises the theory of change and the intended outcomes and impact of the intervention. The key questions for the evaluation, the evaluation design, and the identification of the data that needed to be collected was informed by the logic model.

Concept mapping has therefore been part of my professional practice and way of thinking for some time. It had been a creative and effective process and seemed worth considering as a data collection and analysis tool for the study. Disciplinary knowledge and its knowledge structures, as well as the links and relationships, can be visualised using concept mapping (Kinchin 2016), and mapping can be used to record what is already known, that is accepted knowledge (Novak 2010). Concept mapping has the potential to be used as a powerful learning tool, but it is introduced in my research to support an understanding of the knowledge structures used to study a novel in English literature and recontextualised for KS4, what progression might look like for pupils and changes in individual pupils' understanding. The epistemological assumption underpinning concept mapping is that knowledge is a human construction of concepts and concept relations (Novak 1987). This epistemological lens is not at odds with the social realist conceptualisation of knowledge as socially produced and the possibility of 'objectified' knowledge with hierarchical structures.

Concept mapping was first developed by Novak in the 1970s. A concept is defined by Novak and Cañas (2007:33) as 'a perceived regularity (or pattern) in events or objects, or records of events or objects designated by a label'. Concept mapping allows key ideas, and the relationships within and between the key ideas, to be identified and labelled. Recent work by Kinchin & Winstone (2017), Blackie (2017) and Kinchin (2016), for example, has used concept mapping to explore pedagogic frailty in higher education by drawing on Bernstein's (2000) principles of pedagogic discourse, to consider the marketisation of higher education (regulative

discourse) and its impact on disciplinary knowledge and academics as teachers, and curriculum design.

This draws interesting parallels with the school environment and my study, where external pressures of school performance related to GCSE outcomes may influence classroom practice. If teachers have the opportunity to discuss their conceptualisation of their subject, the framing of the discourse and the connections made in the mapping process are likely to reveal the underpinning dominant discourse, both in the language used and the relationships identified in the map. Mediated concept maps, where the researcher supports the mapping process, also allow for an exploration of language use in the development of the map, that is the extent to which there are synonymous, near-synonymous, or unique terms used by different participants (for an example, see Wiley & Franklin's 2017 use of autoethnography).

While it can be argued that an individual's knowledge structure is different from the structure of a discipline, that is psychological versus epistemological organisation, Novak and Musonda (1991:125) followed their 12-year study of pupils' understanding of school science with the conclusion that 'on both theoretical and empirical grounds we see concept maps as useful for the assessment of cognitive structure and changes in cognitive structure'. The development of the concept maps in Novak and Musonda's (1991) study was undertaken by researchers after they conducted interviews with the pupils. The use of standardised approaches by the researchers meant that the validity and reliability of the visualisation of the pupils' knowledge structures was maximised, although there was recognition that there will always be some margin of difference.

For an independent PhD study, the use of more than one researcher and of standardisation was not available to me. The concept maps by both teachers and pupils were facilitated by me, but were left to the individual participants to construct for themselves. The teacher workshop approach was piloted with two fellow PhD students, who had both been teachers. They were asked to conceptualise an aspect of the school subject they had previously taught in a concept map. My fellow

students fed-back to me on the clarity of the instructions and the level of support required to develop the concept map. This meant I could reflect on, and amend, my approach as necessary before the first workshop, which was with the teachers.

Validation of the concept maps created by participants was considered in relation to the interpretation of what the concept maps revealed about the pupils' or teachers' approach to studying a novel. I explored my interpretation of the concept maps in follow-up interviews with the observed teachers and feedback sessions with the English department. I also included the classroom observation data in my triangulation of the data sets to inform and check my interpretation.

Concept mapping offers an effective opportunity to work with stakeholders to visualise and map thought processes and patterns of thinking (Pottier et al. 2010). In my research mapping was used in several ways. First, to support teachers in visualising their conceptualisation of their subject as a starting point for considering how this influences what is seen and heard in the classroom. In addition, after the classroom observations, I shared a second map (Figure 4 – Chapter 2) to visualise and discuss what might constitute powerful knowledge in English literature and how this might be recontextualised in the KS4 classroom. The other use of concept mapping in my research was to map individual pupils' thinking, the extent to which they were noticing aspects of the pedagogic discourse, and how this influenced their learning process, understanding and development.

While it could be argued that the process of developing concept maps has the potential to change understanding, 'diagrams produced by students may not always be a representation of what has been learned, but rather what is currently being learned' (Kinchin 2016:9). I consider that the value of using a creative method to engage pupils and teachers and having an image that can be discussed, analysed, and validate, to outweigh these concerns. In addition, as the pupils in the focal group all had the same input from me, I considered the process of developing the map as a consolidation of understanding at that point in time. My research was exploratory and was not an experimental method in the quantitative sense, where fidelity and validity of interventions and outcome measurements are prioritised over

understanding of the social context. Construct validity was approached through triangulation of the different data sources at the analysis stage and member checking (Yin 1998).

One potential issue regarding the use of concept mapping in the fieldwork was the extent to which teachers' and pupils' maps might reflect their understanding of developing concept maps rather than their understanding of the knowledge structures themselves. The teachers' concept maps were of particular importance for confirming teacher perception of the knowledge structures present for the study of a novel, to gain an understanding ahead of further fieldwork. In addition, they were intended to offer me teacher perceptions of how concepts and themes are progressed through the curriculum or programme of study. It was also necessary to identify where teachers felt that key threshold concepts (Meyer & Land 2003) were introduced and built upon, and to support the identification of underpinning values and any wider skills teachers felt should be developed alongside the subject's content.

The idea of good and bad maps is addressed by Buhmann & Kingsbury (2015) and Kinchin (2016). The latter suggested that it is possible to misinterpret a good map as poor in relation to some of the scoring protocols used in other studies. Economical presentation can be a result of greater clarity and a higher level of expertise, especially if linking phrases are 'dynamic and explanatory' (Kinchin 2016:23). Kinchin (2016) suggested that excellent maps are concise, explanatory, balanced, and exhibit clarity.

There are typologies of concepts maps that can clarify, for example, the degree of conceptualisation and depth of understanding visualised in a concept map. It is possible to recreate concept maps as part of the data analysis or to insist upon some degree of uniformity in their development, but this has the potential to misrepresent or over-simplify participants' ideas or constrain thinking within a formulaic process. Concept mapping as a process is an organising tool and as such is potentially a powerful approach for accessing research participants' thinking and understanding at a given point in time (Kinchin 2016). Buhmann & Kingsbury's

(2015) map topography offers an approach for identifying the hierarchy and cross linkages within map morphologies that are not based on the idiosyncrasies of the participants. This idea was used in the analysis of the concept maps using Kinchin et al.'s (2000) three core map types: spoke, chain, and net. Pattern matching also supports the internal validity of the study (Yin 1998). In the sub-section below, I explain the three core map types. I also share the examples I developed for the analysis process.

Spoke, chain and net concept maps

In a spoke concept map, all subordinate concepts link to the key idea, but not to one another. A chain concept map arranges ideas in a linear sequence and the subordinate concepts would not necessarily be linked to the core idea (Kinchin, 2016; Kinchin et al. 2000). A net concept map visualises the links between subordinate concepts where they exist and can become dynamic. A fourth type, a 'cyclic' map, may emphasise 'expert' thinking. Kinchin (2016) suggests that the three knowledge structures of the spoke, chain, and net maps are supported by phases of knowledge development. I use Murphy's (2007) three levels of cognition, knowing of – recognition level; explanation, knowing about – explanatory power, and/or to understanding, knowing that – examined understanding, in relation to English literature in the examples below. I created the three maps to support the analysis of the participants' concept maps and these are shown in Figures 9, 10, and 11 below. I developed these for the analysis of the focal group of pupils from Class 1's concept maps developed in the final workshop – discussed further below. Class 1 studied *A Christmas Carol* by Charles Dickens.

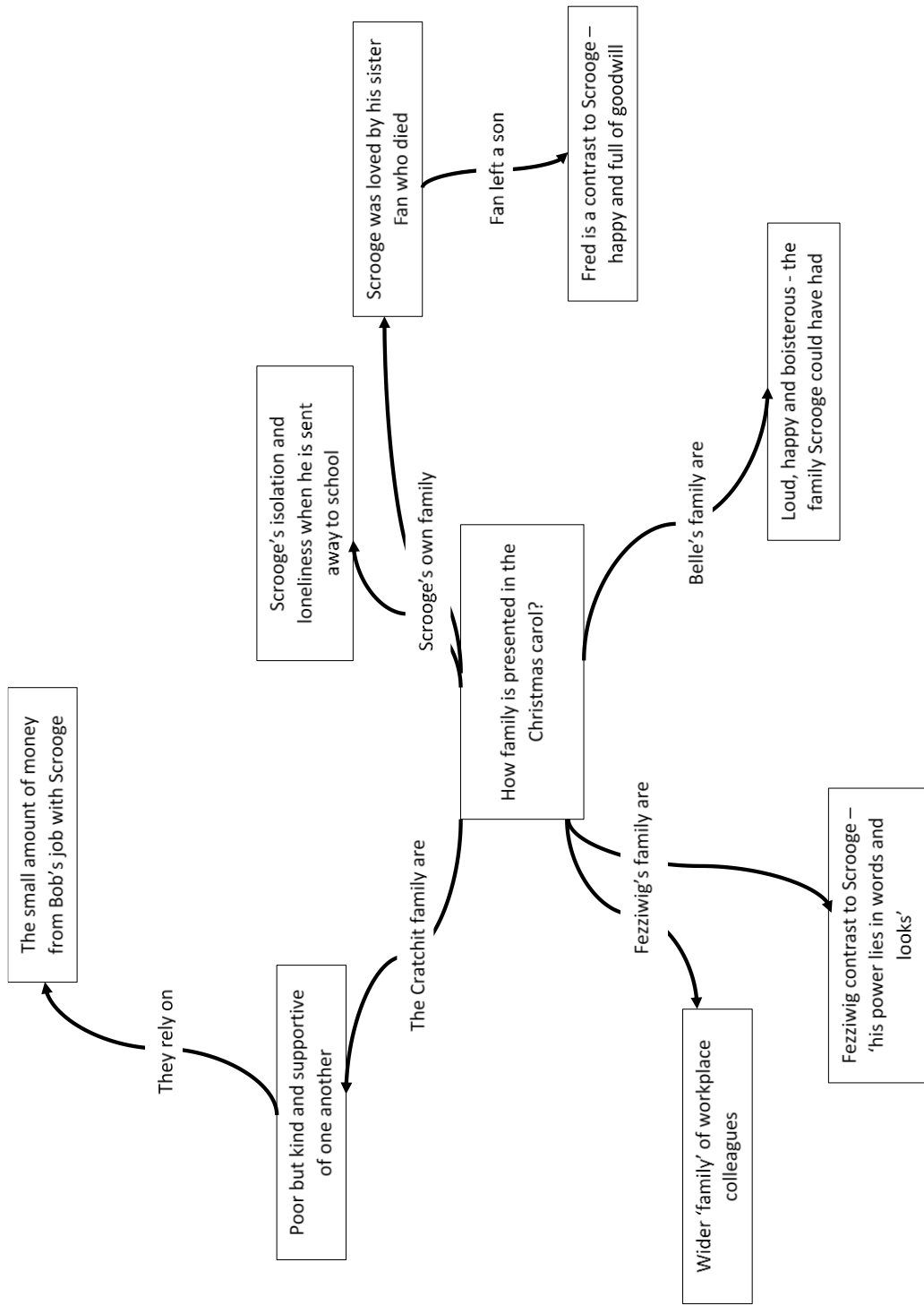


Figure 9: Spoke concept map exploring how family is presented in A Christmas Carol

The example of a spoke map shown in Figure 9 identifies the key characters associated with the concept of family in Dicken's *A Christmas Carol*. It shows how family is presented as kind and supportive or loud and happy, and shows the loneliness and isolation felt by Scrooge when he was sent away to school and away from his family. Fezziwig and Fred are identified as characters who are used in contrast to Scrooge's own mean and miserly nature. The knowledge and understanding are linked to the single 'theme' or idea of family that runs throughout the text, but the relationships that are visualised are descriptive and passive.

The 'chunks' of knowledge all relate to scenes or extracts and word level analysis, but do not visualise how these ideas work within the structure of the novel and how they underpin the key theme of Scrooge's redemption. The text has not been considered as a coherent whole and the map suggests that learning is currently largely at the acquisition stage. Some ideas have been noted and labelled and there has also been some attempt to explain the link to the key idea of family. The map reflects Murphy's (2007) knowing of, recognition level, with some move towards explanation, knowing about.

In contrast, the chain concept map (see Figure 10) below suggests a greater degree of specialism and a move towards understanding the role of family in the text and how this contributes to the 'social message' (a characteristic of this 19th century novel).

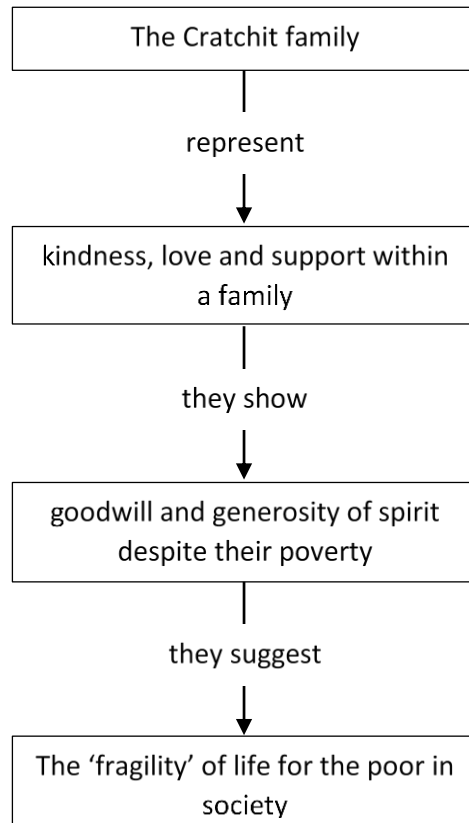


Figure 10: Chain concept map showing how family is presented in *A Christmas Carol*

The chain map does not, however, show how family is used throughout the novel to reflect Scrooge's isolation and how life could have been for him if he had cared less about money. The characters within the 'families' and the supportive, cohesive unit they represent influence the changes seen in Scrooge's nature and in his consciousness and decision making. The example of a net map (see Figure 11) below shows a move towards a greater integration of ideas and an examined understanding, that is 'knowing that' (Murphy 2007).

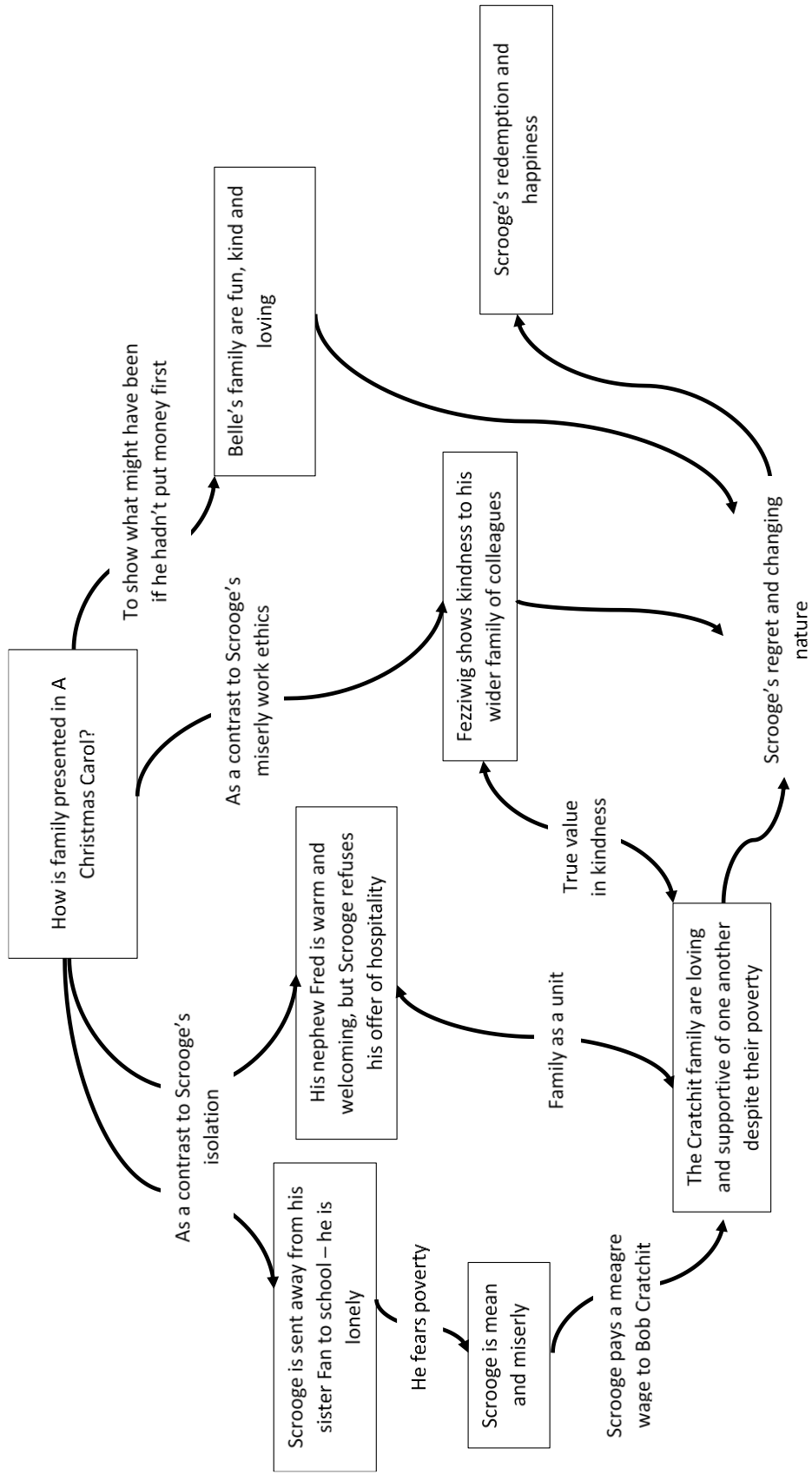


Figure 11: Net concept map showing how family is presented in A Christmas Carol

The net map suggests a greater level of understanding regarding how characters and the theme of family drive the action and of the structure of the novel. It suggests 'studying' the novel. The relationships identified are active and are built upon understanding rather than just labelling. Some additional links to the motif of time and the sense of urgency for change created in the novel by these glimpses of family life, would have suggested an even higher level of understanding of how the text works.

These concept maps were developed prior to the data analysis to support an interpretation of the pupils' own concept maps developed in the final workshop at the end of the series of observed lessons. The concept maps shown in Figures 9, 10, and 11 reflect the ideas and knowledge covered within the lessons. It should be noted that these have been created by me drawing also on my understanding of knowledge structures for studying a novel and the familiarity of the text. The structuring of these ideas was not necessarily made explicit in the classroom. The levels of understanding of the novel visualised in an interpretation of these concept maps was validated by the teachers during ad hoc discussions and semi-structured interviews at the end of the series of lessons.

In the next two sections I discuss the use of concept mapping with teachers and pupils during the workshops.

Teacher workshops and interviews

Although it could be argued that the initial workshop with the teachers could equally be termed a focus group, I used the term 'workshop' with teachers, and later with the focal group pupils, to emphasise the cognitive effort required to create the concept maps. While a focus group often has a text or a point of view for discussion as its starting point, the mapping process was open to the teachers' construction of their own understanding.

Prior to the lesson observations, discussions were held with members of the senior leadership team and the English department's lead practitioner to explain the research and to gain their initial consent to work with the school. The school was

interested in the work and so the lead practitioner spoke with her colleagues to identify teachers who may have been interested in taking part. She shared the brief written introduction to the research I had emailed. The lead practitioner rather than the head of department was the main contact with the school and gate-keeper for two reasons. First, she was interested in the research and the research process, and second, she did not line-manage other teachers in the department, thus minimising the perception of teachers that they had to take part.

Gaining the teachers' perceptions of their subject, the decision-making process determining which texts are studied and by which pupil groups, and their approach to teaching English literature was important for me to understand their orientation and how this might influence the observed pedagogic discourse. An initial workshop was held with the two Year 10 teachers who had expressed an interest in taking part. One further Year 9 teacher of English also joined the workshop. The invitation to join the workshop, which was held instead of the department's usual team meeting, went out to all the department's teachers. Unfortunately, a few days before the meeting, the head of department and the lead practitioner were called to another meeting at the same time, so were unable to attend.

The workshop included a brief introduction to the study and what I would like to do, for example record the lessons. The workshop was recorded once the teachers had been reminded of the purpose of the workshop and had had an opportunity to discuss the requirements of the research. All the teachers in the workshop were given an information sheet explaining how their data would be used and what to do if they wished to withdraw from the research, and a consent form to sign. The information sheet and consent form were approved by the University of Hertfordshire's Ethics Committee, as discussed above.

The workshop was also an opportunity for me to check the practicalities of working with the teachers' Year 10 GCSE classes. For example, whether it would be convenient to take the focal group pupils out of the class for workshops. More detailed discussions with the individual teachers about timings and their preferred approaches to the observations were conducted by email.

The initial workshop focused on the key theme of ‘what it means to study a novel’. This was to gain an understanding of teachers’ conceptualisation of their subject and to identify the threads they put in place between the discipline and what was taught in the classroom. Of interest to me was the extent to which teachers identified the specialist discourse of literary criticism, that is reading versus studying a text; the hooks used by the teachers to support recognition of the specialist nature of the text; and how, if at all, other perspectives and literary theories are allowed within the classroom discourse.

I gave a brief introduction to concept mapping and why this approach was used rather than, for example, spider diagrams. I used Hay et al.’s (2008) description of concept mapping as concept labels to identify ideas (knowledge) and the links between them that explain how these ideas are related to make meaning, the understanding. This sets concept maps apart from other graphic organising tools.

The mapping process with the teachers started with individual work, with them using Post-it Notes to note their own ideas about what it means to study a novel. Post-it Notes were used as these can be easily changed when added to the concept maps. They are less permanent and they can be moved around the map during its development. Once teachers were happy with their ideas, they then discussed them with one another and were facilitated to develop a single map.

Any initial lack of consensus, was recognised as a difference in the level of detail rather than a conflict of ideas. Although the aim of my research was to understand the study of a novel as part of a discipline, the teachers focused on the GCSE framing of the school subject. This may have been because this was their common ground for discussion in the workshop and what they felt was their common purpose. This is discussed in more detail in Chapter 4. They were enthusiastic participants.

Teacher interviews

I used ad hoc interviews with teachers at the end of the observed lessons when clarity was required. All the teachers ensured I had a copy of any handouts given

out. Teacher 3 would speak to me briefly when pupils were undertaking activities as she was keen that I understood the purpose of the activities and the rationale for her approach. Sometimes, the ad hoc interviews were prompted by me, but at other times teachers were keen to discuss the lesson, especially if it had not gone as expected.

This was a time when maintaining the researcher role was more challenging. The teachers knew I had teaching experience and would ask me questions about the lesson. My approach was to state only what I had observed rather than attempting to make a judgement or offer advice, thus minimising the impact of my presence in the classroom. These interactions were at times helpful for me as they offered insights into the teachers' own reflections on the lesson.

The final interviews with the teachers took place at the end of the series of observed lessons. The interviews were semi-structured (Yin 2011; King 1994) to allow a focus on the key themes, but equally did not constrain participants when they wanted to discuss something different. This ensured that as a researcher, I was not framing the discussion from my own perspective and was open to other points of view. Teacher 1 and Teacher 4 were interviewed. As discussed in Chapter 5 below, it would have been helpful to have been able to speak with Teacher 3 as she had taught the first five of the eight lessons observed for Class 2 and knew the pupils better than the new teacher (Teacher 4). She was on long-term sick leave, however, so there was no opportunity to speak with her further.

The interviews focused on the teachers' perspectives of their pupils' changes in understanding over time. The teachers were also asked about their expectations of the pupils' approach to textual analysis and the analytical tools they might be expected to have used. Teachers were also asked about the whole class's level of engagement with the discourse and the progress of the individual focal group pupils to validate the interpretation of the pupils' concept maps. This was also an opportunity to speak with Teacher 4 about his approach to studying a novel as he had not attended the initial workshop. There was also an opportunity to gain a

greater insight into teachers' perspectives and expectations of pupils more generally in the teacher feedback session.

Teacher 2 was a trainee teacher who was supported by Teacher 1. She confirmed ahead of the planned observation that she wished to participate in the research and signed the consent form. She only taught one observed lesson.

Pupil focal group 'thinking notes' and concept mapping workshops

The focal group pupils were identified by the teachers. The term focal group (Mercer & Sams 2006) was used to emphasise that these individual pupils were the subject of my focalisation; I narrowed my focus to examine the activities of these pupils as units of analysis, widening it again to look at the whole class. The teachers preferred the idea of selecting the pupils themselves rather than allowing a random sample. In part, this was due to the teachers wanting to ensure that the pupils who were selected were unlikely to show any challenging behaviour in the workshops. In Class 1, this did not appear to impact on whether the quieter or more vocal pupils were selected. Some pupils from obvious friendship groups were included, which may be the reason why there was more discussion between the pupils in the Class 1 focal group (Group 1) during the workshops. In comparison, the Class 2 focal group (Group 2) participants were relatively quiet in the workshops as the pupils did not seem to know one another so well. None of the Group 2 pupils were seen to sit together in the classroom during lesson time.

Prior to the first workshop, the teachers checked that the pupils wanted to take part in the research and collected in the consent forms signed by parents or carers. The information sheets and consent forms had been sent out via the online portal by the lead practitioner for English. Hard copies of the documents were also handed out by the teachers where required. Teacher 1 was proactive at reminding pupils and collecting the signed consent forms, which may explain why more forms were received from Group 1 than from Group 2. Non-anonymised background data was collected for the focal group participants, including data, for example, relating to household occupations using a questionnaire (Appendix 2). As pupils also left the

classroom environment for two workshops, opt-in consent was requested from the parents or carers of the focal group pupils.

The teachers had been asked to identify five girls and five boys from their class (a total of 10 pupils from each class). The selection was to include a proportion of pupils who triggered Pupil Premium funding (but not more than five) and it should reflect the range of prior attainment at KS2 for English. Given its size, the sample could not be considered as representative; rather, it was a small, stratified, purposive sample, as per Miles and Huberman (1994). Data on whether pupils had English as an additional language or received support for special educational needs (SEN) was also collected. For Class 1, consent forms were received for 9 of the 10 pupils invited to take part. One pupil had not returned his consent form in time for the data collection, so could not be included. In Class 2, 6 of the 10 pupils returned consent forms. One additional pupil said he had returned his form to student services but this was not received by the teacher by the time the first workshop took place, despite being followed up. A second form had been taken home by the pupil but was not returned in time. The final number of pupils taking part in the workshops was 15. This meant that 26% of the total number of pupils (n.=58) in the two case classes were included as units of analysis.

Pupil thinking notes and concept mapping

The two focal groups each took part in two workshops. The groups were taken out before their first observed lesson and after their final observed lesson at the end of the term. As shown in Figure 8, Group 2 started the study of their novel after Group 1. The workshops for both groups followed the same format.

The first workshops for both groups started with an activity designed to gauge the extent to which pupils noticed/recognised what was discussed and to model the development of a concept map. The thinking notes template (Figure 12) was introduced and pupils were invited to use it during the activity. This identified whether pupils used the template in the intended way or not. The use of *The Three Little Pigs*, a text with which all the focal group pupils from both classes were already familiar from their childhood, was used to make the familiar unfamiliar:

moving from reading a familiar text to ‘studying’ it. I read the book aloud to remind them of the story and the book was handed around, so that the pupils could look at it too. The text took no longer than five minutes to read aloud.

After a brief explanation of the headings on the thinking notes template, the pupils were initially asked to analyse the text and to either make their own notes directly on the template or use the Post-it Notes supplied. They were invited to discuss their thoughts with a partner if they wanted to; I checked in with each pair to discuss the text and to see how the templates were being used. The first workshop sessions were recorded in order to check during analysis that the groups had been given consistent instructions and input and to note any specific comments by individual pupils. The pupils were asked if they would like to feedback to the whole group. Literary terms were introduced to the discussions with the pairs and to the whole group to see whether pupils noted these on their templates. The first workshops were both 45 minutes long.

I developed the template based on pupils applying an ‘informed personal response’ and interpretation of the text. I did not assume that the teacher would include alternative interpretations from literary criticism or theory, so did not explicitly guide pupils towards noting these. A further discussion of the analysis of the thinking notes is given below. There is always a dilemma when using templates, as these could be deemed to guide pupils towards a single way of thinking. However, the alternative of not using a template may have meant that either no notes were made or that the analysis and interpretation would have potentially been more problematic and subject to greater levels of assumption about what was meant.

Themes	Characters	How the story is told
Social/ historical context		
What are the writer's intentions?		

key ideas...

my thoughts...

writer's methods...

what the writer is trying to make me think...

my interpretation and why I think this...

Figure 12: Thinking notes template

The idea of concept mapping was then introduced to pupils, upon which it became apparent that they were most familiar with the creation of spider diagrams. For Group 1, a concept map was developed with the pupils as they seemed less confident at creating their own. Group 2 wanted to work on their own individual maps, so they were left to do this. A completed concept map created by me was shared with Group 2 towards the end of the session to emphasise the need to label the relationships between the different concepts.

At the end of the session, the pupils were given a laminated A3 size version of the template. This was the template they would be asked to complete in class. The version used was laminated to encourage pupils to evidence how their thinking was changing as the lessons progressed. They were given non-permanent markers, so the ink could easily be rubbed out, and Post-it Notes (if they wished to use those themselves to build their ideas). This mirrored the concept-mapping approach described in the first workshop. At the end of the first workshop, the pupils had been asked to add any notes they wished based on what they knew already about the novel they were going to be studying in class. Pupils were also asked if they had read the novel before or seen a film version of the story, in order to gain an understanding of their level of familiarity with the text. The templates were

photographed as a way to record the pupils' thinking before they returned to class to continue the first observed lesson. They took their templates with them and were asked to complete them and hand them back to me at the end of the lesson.

During the observed lessons, the pupils were handed their templates at the start of the lesson. This was not possible for every lesson, especially towards the end of the series of lessons when pupils were asked to complete more activities by the teacher. The templates' pattern of use by individual pupils and by each group is discussed further in Chapter 4. Templates were collected at the end of each lesson. These were photographed and the file stored electronically. A copy of the photograph was printed for pupils and returned to them at the start of the next lesson. This was to ensure that pupils had a copy of their notes to stick into their exercise books; this meant that they were not disadvantaged by not writing in their books during lesson time. As such, each pupil could remove and add notes to the template during any class without losing their original ideas.

It was possible, for Group 1, to include an additional 'recap' session with the focal group pupils. The teacher suggested the focal group pupils might like to work with me as a group, which would allow them to think about what they had covered so far in the lessons and add any further notes to their templates. This was helpful as it encouraged the pupils to complete their templates. In agreement with the teacher, pupils were asked to start to think about and note any links they were making based on their understanding so far of the two chapters that they had read and analysed in class. The purpose of the session was to recap, summarising what pupils knew already; it was not to add any new knowledge or to support the pupils in building on their understanding. The session offered an opportunity to gauge the pupils' thinking at that point. Pupils in the rest of the class also had an opportunity to reflect on what they knew so far at the same time. This was followed by a whole-class teacher-pupil discussion.

It was not possible to run a similar recap session with Group 2 as it did not fit with the teacher's (Teacher 3's) planned activities. My research required all pupils in each case class to have the same input, as far as possible, and to not disrupt the

teacher's intended pattern of teaching and learning, so I did not see the lack of a similar recap session with Class 2 as problematic.

For the final workshop, each focal group was given a question, which was agreed with their current teacher (Teacher 1 & Teacher 4). The question was relevant to the text they were studying, which gave them the opportunity to evidence an understanding of the whole text. The pupils were asked to create a concept map, using their notes and the text if they wished. They were reminded of the requirements of a concept map and worked individually on their own maps. The workshop was 45 minutes long and all pupils finished their maps during this time. The concept maps were photographed and a copy returned to the pupils for them to keep.

Analysis and validation of data and outcomes

In this section, I discuss my approach to the data analysis and how the data was analysed. My research was open to the perspectives of the participants, on-going analysis, and member checking as part of the validation process (Yin 2011). There was a need for gradualness, care, scepticism and revision as part of an iterative process of clarifying and checking findings during data collection and analysis (Yin 2011). I was aware that, as a researcher, I become a research instrument by deciding which data to collect and how it should be analysed (Yin 2011; Stake 2010). My own lens and those of the research participants become constructions of constructions and therefore a second order concept (Geertz 1993).

For example, in the coding of the qualitative data, discussed later, I needed to consider the 'selectivity' of my interpretation and be informed by teachers' perspectives. I have used 'thick description' (Geertz 1993 & 1973) to increase awareness of the selectivity that takes place within the interpretation of data (Becker 1998, cited in Yin 2011). Recognition of the constructed nature of fieldwork descriptions is made explicit in the analysis, synthesis, and write-up of the data.

'Zooming in' (Stake 2010; Roth 2001) as performed by a researcher is subjective, but here it is framed within a theoretical framework that draws on ideas from other

researchers and is validated by stakeholders (Yin 1984). In my research, I have looked to unpack generalisations, while being open to the individual perspectives of the participants of the study: the teachers and the pupils. The study of ‘cases’ allows for cause and effect to be established through observations within real contexts that identify the sequences of events (Robson 2002). Studying cases allows for a focus on the dynamics of the situation and the participants and provides a wider understanding of the context.

The focus of the data analysis was to understand the range of discourses within the pedagogic discourse and the pupils’ changing understanding over time. Figure 13 below shows how the analysis of each of the datasets contributed to the research outcomes discussed in Chapter 4 and Chapter 5.

Table 2: Dataset reference analysis

Reference number from Figure 13	Dataset	Descriptive analysis
1	Teacher workshop voice file and concept map	Voice file coded in NVivo for the key themes that influence pedagogic discourse, both regulative and instructional Concept map analysed for teachers' conceptualisation of English literature: knowledge structures and concepts.
2	Classroom observation voice files and notes	Voice files coded in NVivo as, for example, type of interaction and subject knowledge, using a thematic approach. Discourse coded as teacher-pupil discourse, then interaction further analysed as interactive/dialogic, non-interactive/dialogic, interactive/authoritative and non-interactive/authoritative (Mortimer & Scott 2003).
3	Background data	KS2 attainment in English (reading), Pupil Premium, English as an additional language (EAL), special educational needs (SEN), gender. Data anonymised except for that belonging to the focal group pupils.
4	Focal group pupil questionnaire	Access to 'cultural capital' and household social classification.
5	Pupil workshop 1: <i>The Three Little Pigs</i> focal group. Includes pupil thinking notes and concept maps, plus initial thinking notes on the text being studied	Pupils' recognition of terms and approach to analysing a text, in addition to any linking of ideas (conceptualisation). Prior knowledge of novel studied in class.
6	Recap session (Group 1 only): focal group pupils' thinking notes	What had been noticed (recognised) in class by pupils to date.
7	Pupil workshop 2 (final): pupil thinking notes from lessons observed and concept maps	Thinking notes from lessons identified pupils' recognition and change in understanding over time. Concept maps visualised the pupils' levels of understanding. Murphy's (2007) knowing of, knowing about, knowing that (i.e., conceptual understanding).

Reference number from Figure 13	Dataset	Descriptive analysis
8	Pupil workshops 1 & 2 voice files	Used to gauge any researcher influence or bias and to support the analysis of the data from the workshops.
9	Teacher interviews	Perceptions of the pupils' understanding over time and a validation of the interpretation of the analysis.

The concept map created by the teachers (1) was a starting point from which it was possible to visualise the teachers' own conceptualisation of the knowledge structures when studying a novel. The interview data was coded using the software package NVivo according to those themes, which would allow the recognition of any external or in-school discourses that might influence the pedagogic discourse. The interview data was also used to support an understanding of the mapping decisions by the teachers and to confirm the knowledge structures in the concept map.

All voice files were coded in NVivo as audio files rather than transcribed as Word documents. This allowed for discourse and voices to be heard, which made any hesitations and intonations, as well as the language used, apparent. This was a new approach for me as previously I had always coded transcripts. Using the audio files made identifying patterns in relation to time possible; such patterns included how much of each class was taken up with teacher-pupil discourse or by pupil activities, and how a particular aspect of the text was focused on or analysed. Coding the files as I listened in real time rather than reading and coding a transcript, gave a greater sense of the dynamic in the classroom, for example, how loudly participants were talking, the level of background noise during discussions and activities. I transcribed extracts of the voice files, so that I could present some of the data analysed in Chapter 4 – Research Outcomes, thereby ensuring that the participants' voices are heard by readers of this submission.

Coded classroom discourse voice files and observation notes (2) were analysed to create a picture of the patterns of interaction; for example, by highlighting teacher-

pupil discourse or a teacher's explanation where subject-knowledge was communicated. I identified the range of discourses within the pedagogic discourse, together with an understanding of what was communicated and how this was structured. I used a thematic approach, for example, subject knowledge discourse was coded and analysed as concepts of literary criticism, such as characterisation.

Pupil thinking notes and concept maps (5) gave an understanding of the focal group pupils' individual starting points. Thinking notes from the lessons (6 & 7) were used to identify what pupils were recognising in each lesson and any evidence of how this was understood. The focal group pupils' contribution to the classroom discourse has been coded in the voice files; in this way, a picture of each individual pupils' thinking and discourse was documented. A detailed unit analysis was first written up prior to the development of the summarised analysis of each pupils' progress presented in Chapter 4. The socio-economic background data for each focal group pupil (3 & 4) was analysed as part of the detailed unit analysis, as well as their prior attainment compared to the whole class. The final concept maps (7) for each pupil were analysed as spoke, chain or net maps, suggesting different levels of understanding of the novel as a whole – see examples of different map types in Figures 9, 10 and 11 discussed above. Murphy's (2007) three levels of conceptual understanding were also used to frame and describe the pupils' change in understanding over time; for example, by describing their ideas as recognition, emerging explanation or examined understanding.

The analysis of the data was an iterative process, with careful cross-referencing between datasets employed in order to build a picture and to gain an understanding of the role of the discourse in the pupils' changing levels of understanding. The 'converging lines of enquiry' (Yin 2018:127), allowed me to understand when classroom discourse meant something was noticed by pupils or suggested a change in understanding. Equally, this allowed for the triangulation of data during the analysis phase to support internal validation of outcomes, for example, considering rival explanations. The voice files from the pupil workshops (8) were used to reflect on the extent to which I might have given different levels of input to the two focal groups or to individual pupils. This was a reflective process, which was undertaken in order to identify any researcher influence and bias.

Where possible, data was revisited at the end of each day following workshops or lesson observations. The coded data was first analysed as individual units, with each focal group pupil in each class being an individual unit. This was developed further into a within-case and then a cross-case matrix, in which data was clustered as themes and the identified patterns recorded as they emerged from the two classes (Miles & Huberman 1994). The use of a software package (NVivo, in this instance) allowed the data to be manipulated and interrogated in terms of key variables, and to create charts (Lewins & Silver 2007).

The teacher interviews (9) were used to validate the interpretation of the individual pupils' thinking notes and concept maps within the teachers' perceptions of their pupils' progress, for example, based on written classwork. Further feedback sessions with teachers and senior leaders at the school and opportunities to discuss the outcome of the analysis with wider groups of practitioners and academics were also used in order to check the authenticity and validity of my interpretations.

In the following chapter, I present the outcomes of the data analysis. Where necessary, I expand and reflect on how data was collected and analysed to build on what has been discussed so far.

Chapter 4: Outcomes from data analysis

In this chapter, I present the outcomes of my data analysis in three parts: In Part 1, I present the outcomes of the analysis of data from the teachers' workshop. The analysis looks at the teachers' conceptual framing of the subject and what influences their decisions about which novels are taught for different pupil groups and how they are taught. I also looked to understand where, from the teachers' perspective, there would be potential for pupils to access powerful knowledge in the observed classes. In Part 2, my focus is on the first of the two case classes, Class 1. I first give a descriptive account to explain the patterns of classroom interaction and pedagogic discourse. The descriptive analysis is followed with a detailed summary of the analysis of change over time for individual pupils in the focal group (Group 1), including a discussion of the cross-unit analysis for that group. I conclude Part 2 by considering Group 1's progression over time and Class 1's access to powerful knowledge. In Part 3, I present the same data analysis as seen in Part 2 but for Class 2. I discuss the outcomes of the cross-case analysis and how this can be generalised to expand a theory of powerful knowledge and a powerful knowledge pedagogy in Chapter 5.

The teachers' and pupils' voices are heard in this chapter by using extracts from the data whenever possible and these extracts are presented in italics. The data is anonymised, with pupils given a pseudonym and teachers numbered 1 – 4. Teacher 1 was the main teacher for Class 1, Teacher 2 taught only one observed lesson to Class 1, Teacher 3 taught the first five observed lessons, and Teacher 4 taught the final three observed lessons for Class 2. Teacher 5 attended the workshop but was not observed teaching.

Part 1: Teachers' conceptualisation of studying a novel

During the workshop discussion and during the creation of their concept map, the teachers were asked to focus on what it means to study a novel. This was intended to allow the teachers to consider studying a novel within the discourse of what it

means to study a discipline called English literature and what powerful knowledge might be. The discourse of the teachers quickly became about studying a novel at KS4, as defined within a GCSE construct. In the discourse, the subject was constrained by the expectations of GCSE outcomes and what at this time was a new assessment and the limitations of the timetable. The awarding organisation's specifications required the reading of a 19th century novel. The teachers felt quite concerned about what the expectations were for teaching the new specifications (Extract 1).

Teacher 5: *We are all very much at sea with it. I feel until ...*

Teacher 1: *Yes, a kind of suck it and see.*

Teacher 5: *until we've gone through a cycle.*

Teacher 3: *Or a couple of cycles to go through it. Until we know...*

Teacher 5: *Not sure they know what they want, the government, not really. I think they know idealistically but in reality, what that is going to look like is potentially very different.*

Extract 1: Teacher workshop - concerns about the new GCSE specification

The majority of pupils in KS4 at the participating school study both English language and English literature and are entered for both GCSE examinations. Only a small group of pupils, who were considered as struggling and in need of additional support with their language skills development, did not study English literature. These pupils were not in the observed classes. One of the challenges strongly felt by teachers was the language that the children had to access to engage with the text (Extract 2). It was thought that the children would struggle to read and comprehend the text because of the archaic language of the 19th century novel, which made it difficult to set reading the novel as homework.

Teacher 3: *There is a shift in the level of analysis and need to know quotes for the English literature GCSE.*

Teacher 5: *In Year 8 and Year 9 when a 19th century text was used as the class reader students struggled with it. Some of even the more able students struggle with the way it is written and the terminology. It is almost as though we are saying over there you need to know about technology but here we are making you go back 400 years.*

Extract 2: Teacher workshop – language in the 19th century novel

Pupil engagement was framed by the three teachers as making the study of a novel seem relevant to the pupils' current and future lives as the context of the 19th century novel was felt to be difficult for the 15-year-old pupils to grasp. The teachers sought to motivate the pupils by emphasising the analytical and evaluative skills they would develop as part of their English literature studies and how these skills are important in the workplace. The time required for teaching a text was also considered an issue when deciding which novel to teach, especially for pupils who were harder to engage in the idea of studying a novel and who were unlikely to read the text outside of their lessons. This meant that according to the perception of the teachers, the whole novel needed to be read during class time. Some of the 19th century novels offered by the awarding organisations were considered too long or potentially too complex to teach within the allotted time, for example, Charlotte Brontë's *Jane Eyre* is more than 600 pages long. Teacher 5 felt that her choice in novel will sometimes be '*determined by time*' and that it would be '*quicker to teach A Christmas Carol*' than other texts.

The teachers confirmed in the workshop that different texts were chosen for different groups of pupils, potentially limiting and constraining some pupils' access to the more challenging texts. *A Christmas Carol* was considered more accessible than some of the other text options and was often used for lower-band (based on prior attainment) groups of pupils. Teachers also voiced concerns about the level of maturity pupils needed to have to deal with some of the adult themes presented in some of the text options, such as Mary Shelley's *Frankenstein*. This also influenced their decisions regarding which texts to teach, with '*accessibility*' (Teacher 3) being a key factor.

English literature was not specifically timetabled; it was subsumed under the subject 'English' in the timetable and teachers decided how to divide the classroom time between GCSE English language and GCSE English literature. Teachers in the workshop felt that the perception of English literature had changed because of the new requirement to read whole texts. A greater amount of time was required, which meant that studying the texts could not be subsumed within English language lessons as it had been previously. The suggestion was therefore that English literature had to be taught with a focus on the specific requirements of the two examination papers.

The teachers explained that since the change to the awarding organisation specifications in 2015, analytical skills are now being introduced at KS3 (Years 7 – 9) to give the pupils more time to develop the skills required for the new English literature GCSE. Therefore, the Year 10 group, who were the focus of the study, did not have this additional focus on analytical skills in KS3. The teachers also discussed how the focus on being able to refer to the whole text in the GCSE examination meant that pupils needed to be able to zoom out, as well as zoom in, when analysing a text (Extract 3).

Teacher 3: Language, form and structure are the big ones – do them at the same time as you progress through the text.

Teacher 1: To pass an exam there is a crossover [zooming out and zooming in].

Extract 3: Teacher workshop – studying the whole text

The teachers in the workshop felt that the pupils' focus was often on the detail, i.e. word-level analysis, rather than on conceptual understanding. Essay writing and ordering ideas in a grammatical and coherent way were discussed in the workshop as the outcomes of the analysis. Teachers framed this within the GCSE assessment criteria.

For the concept map development during the workshop, the teachers initially created individual notes. These indicated a strong emphasis on framing the studying of a novel within the skills of language analysis and how this relates to knowledge of the novel, such as knowledge about the characters and structure.

When the teachers came together to create the map, they added ideas about aspiration as a purpose for studying a novel. Aspiration was conceptualised as individual growth, broadening reading experiences and horizons, and adding to life experiences. The focus was on how the content of texts offers access to unfamiliar life experiences and how knowing about valued texts can support this development. Studying a novel was also seen as an opportunity to cultivate enjoyment in reading (Extract 4):

Teacher 5: the pleasure of reading and an individual experience of a text, for example, how the ending of a novel makes you feel

When I write a programme of study the ultimate goal is GCSE but also about a well-rounded individual and access to the different experience of 19th century novel

Extract 4: Teacher workshop - Teacher 5

The discourse and knowledge associated with studying a novel was therefore framed as GCSE outcomes, analytical and evaluative skills, and aspiration. Aspiration was perceived as a secondary outcome and purpose and it was here that the concept of powerful knowledge potentially sat within the teachers' discourse. While evaluation skills were considered a priority, the extent to which they would or should be used to challenge the concept of a canon of literary texts or to consider a wider range of voices and discourses within teaching at KS4 was not clear. Teachers commented that the 'canon' and the novel is discussed in Year 7, but it was not clear how, or if, this was developed further in subsequent years.

The concept of knowledge was framed in the workshop and the concept map within the context of the specific novel being studied, for example, the plot, setting, or structure of the novel. The focal group pupils' thinking notes template was shared

with the teachers and they confirmed that the structure of the template was appropriate for the pupils' note taking. The headings allowed for the teachers' conceptualisations of knowledge regarding a specific novel, for example, the language techniques and structure, characters, theme, context, and stylistic features. Knowledge and aspiration are covered in the extract from the teachers' concept map shown in Figure 14.



Figure 14: Teachers' concept map: what it means to study a novel (knowledge and aspiration)

Analysis skills were identified by the teachers as the processes involved in gaining knowledge about a specific novel and analysing the text was seen as a precursor to knowing the specific novel. Analysis skills were perceived as enabling explanations of stylistic features, the use of specific words or phrases, structural or narrative devices, and the impact these have on the reader. Analysis was described as a process that leads to knowing the specific text and how the novel works.

There was consensus between the teachers regarding their conceptualisation of what it means to study a novel. The agreed upon approach identified methods of enquiry, the analysis, as the starting point for studying a novel. This was reflected in the teachers' approach observed in the lessons and described and discussed below in Part 2 and Part 3 of this chapter. Although powerful knowledge as a concept was introduced by me at the start of the workshop, there was little reference to it by the teachers in our subsequent discussions. Interpretation of texts appeared to be based in the teachers' own analysis and understanding of the novel rather than from discourses from English literature as a discipline as outlined in Figure 4.

Part 2: Class 1 pupils' change in understanding over time

There were 28 pupils in Class 1, 10 of whom had triggered Pupil Premium funding, which is used here as an indicator of socio-economic disadvantage. Overall, Class 1 had a lower KS2 attainment grade than their Class 2 peers with a few exceptions (see Figure 6, Chapter 3). The class was lively and prone to being distracted from the focus of the lesson.

The volume level in Class 1 was high for a large proportion of lesson time, as evidenced by the voice recordings. It was usually at its highest during class activities where pupils could speak with one another or during what is defined in the analysis as non-productive time. There were pupils who were quieter, however, and who worked alone or only conferred with their neighbour occasionally.

Pupils sat in rows and faced the front of the class (see Figure 15, for the class seating plan). The crosses in Figure 15 indicate where the nine focal group pupils usually sat in class. Places were allocated to the pupils at the start of the academic year, therefore they were not necessarily sitting in friendship groups.

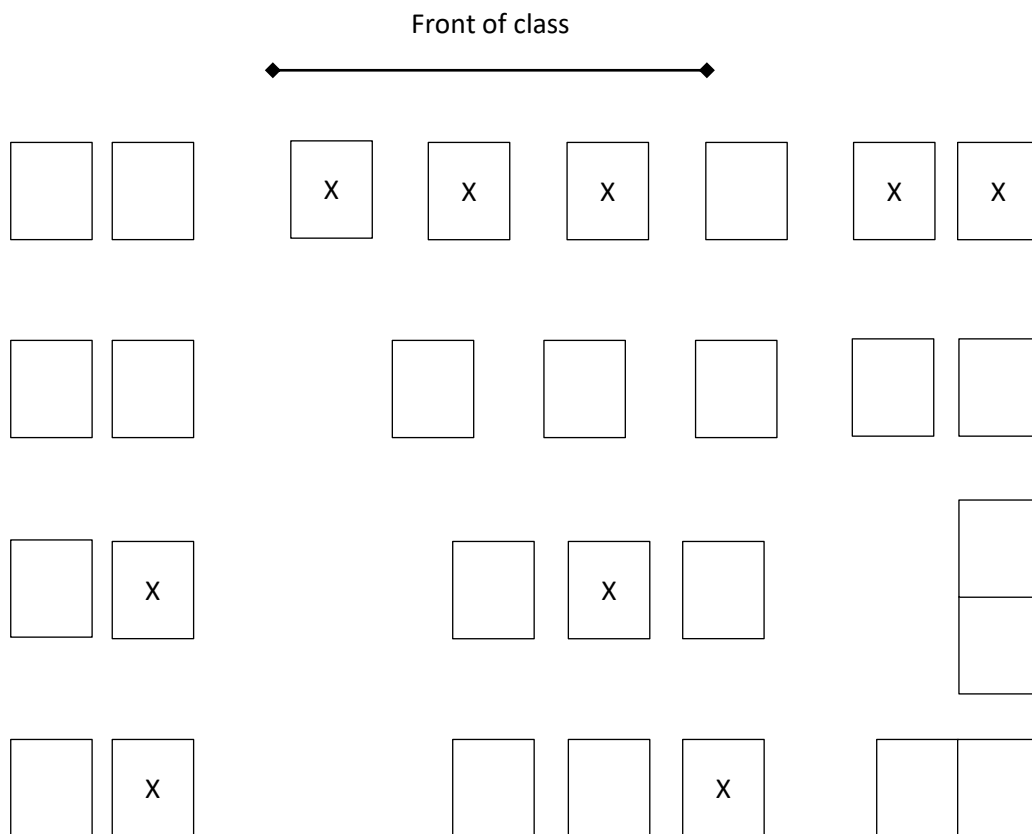


Figure 15: Group 1 class seating plan

During the workshops, the focal group pupils engaged in discussion, with some speaking more than others.

Descriptive data for Lessons 1 – 13: *A Christmas Carol*

In this section, I summarise the pedagogic discourse during whole-class teacher-pupil interactions and includes occasions where the teacher was speaking to the whole class (teacher explanation), but pupils were not required to respond orally. I have separated the 13 sessions into two sections: Lessons 1 – 5 and Lessons 6 – 13 in my analysis. This represents two distinct phases of the teaching and learning, with the first two chapters of the text covered in the first five lessons and the rest of the text covered during Lessons 6 – 13. There was also a notable increase in the amount of lesson time that involved small-group or individual activities in the second phase.

The *novella* was chosen by the teacher because it is relatively short in length. The story was considered likely to be familiar to the pupils and therefore more accessible. The pupils were all given a copy of the text for them to annotate and keep. No guidance was given on how to annotate the text during the observed lessons. The pupils were made aware that the text could not be taken into any mock examinations or the examination at the end of Year 11. The version of the novel pupils were given did not have an introductory section with discussion of the text. The text was first published in December 1843 and fulfilled the criteria of a 19th century novel for the pupils' GCSE English literature examination.

Overview of A Christmas Carol

The story and the main characters, especially Scrooge, in *A Christmas Carol* were considered likely to be familiar to many of the pupils in the participating school as their ethnicity was predominately White British. There have been popular film productions of this story, including *A Muppet Christmas Carol*, which is a children's film that has well-known animal-based puppets playing the characters from the book.

The relatively straightforward story is about a cold, mean, and miserly character, Scrooge, who is shown by three ghosts how his life could have been if he had valued love and kindness over money. Scrooge is warned about his fate if he does not change his ways and in the final chapter, he starts to make amends for his past behaviour. The key themes of social responsibility and redemption and the concept of having a duty to help the less fortunate are evident in the form, structure, characterisation, and language of the text and give the text its coherence.

A sense of urgency is created in the text that propels the reader, along with Scrooge, through vignettes of the past, the present, and the potential future. The way the text is structured, the characters' actions and decisions, i.e. their 'nature', the way the characters are created for the reader, and the language techniques used in the novel work together to make a political statement. While meaning can be created at a word analysis level, this needs to be conceptualised in relation to how the whole text works.

Analysis of pedagogic discourse: Lessons 1 – 5

The purpose of each lesson was identified by the teacher and written on the white board at the start of each lesson and pupils were expected to copy this into their exercise books. The first five observed lessons focused on the reading and content of chapters 1 - 2, called staves in the novel. The overall focus for each of the lessons is given in Table 3 below.

Table 3: Class 1 – focus of lessons 1 - 5

	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
Lesson purpose	Focal group workshop 1 Context: To give pupils an understanding of life in Victorian times, especially the lives of poor people.	Characters: To introduce the main character in the novel: Scrooge.	Language techniques: Use of language to create the character of Scrooge and create fear and suspense in the novel.	Complete reading and detailed analysis of Stave 2.	Focal group workshop 2 Characters in Stave 2 – activity.
Focus in text		Stave 1	Stave 2	Stave 2	Staves 1 & 2

In this section, I describe the pattern of the classroom discourse, with an emphasis on whole-class discourse, defined as ‘teacher-pupil discourse’, where pupils are expected to contribute, and ‘teacher explanation’, where pupils are expected to listen, think, and potentially make notes. Table 4 identifies the type and duration of each classroom interaction for Lessons 1 – 5 and shows the patterns of discourse. It also identifies the amount of time allocated to reading the text and to pupil activity

(small-group and individual) to give a picture of the overall structuring of the teaching and learning.

Table 4: Class 1 Lessons 1 – 5: Type and duration (in minutes) of classroom interactions

Interaction type and time (rounded to nearest minute)	Total lesson time recorded	Teacher explanation	Teacher-pupil discourse	Reading text	Pupil activity	Non-productive/non-relevant
Lesson 1	45 mins.	9 mins.	4 mins.	0 mins.	5 mins.	21 mins.
Lesson 2	90 mins.	3 mins.	27 mins.	14 mins.	24 mins.	12 mins.
Lesson 3	85 mins	30 mins.	18 mins.	0 mins.	20 mins.	14 mins.
Lesson 4	87 mins.	24 mins.	15 mins.	15 mins.	22 mins.	9 mins.
Lesson 5	46 mins.	2 mins	10 mins.	0 mins.	22 mins.	10 mins.

The recorded lesson times varied in length as the focal group pupils spent the first half of lessons 1 and 5 in the research workshops. Reading the text sometimes involved brief definitions of specific vocabulary, usually archaic words, within the text. Reading of the text only took place in two of the five observed lessons (lessons 2 and 3) and is included in the table as this also includes an element of teacher explanation, although it is not sufficient to be coded as such.

Although it is not the focus of this study, I have included the time allocated to pupil activities as an indication of the overall pattern of whole-class versus whole group interactions. Teacher explanation time and non-related (facilitated by the teacher but not relevant to the lesson) or non-productive (general background talk by pupils not facilitated by the teacher) time are included in the table, but the one instance of a short video used in the teaching (Lesson 1) and the few minutes in lessons used to give instructions about an activity have not been included. The descriptive data presented for Class 1 here, and Class 2 in Part 3, enables the discussion of the

teachers' framing of their subject and supports an understanding of the individual learning trajectories of the focal group pupils I present later in the chapter.

Figure 16 shows the time spent on the most frequently occurring subject knowledge concepts (character, context, language technique, structure, and theme). In most instances, the discourse has been coded at more than one node, for example, character and language technique are both referenced by an extract of the discourse where characterisation uses specific descriptive words or techniques, such as similes or contrast. Alternatively, character and structure may be coded together to indicate a character's nature being shown through her/his decisions, which drives the action of the narrative and the novel's structure.

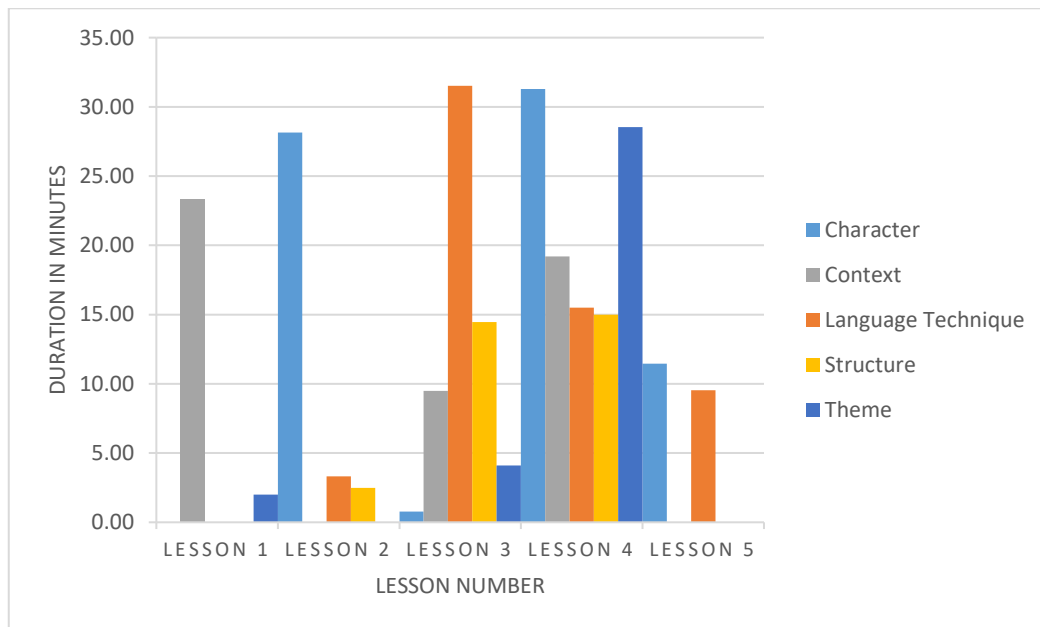


Figure 16: Class 1 - lesson number and duration of lesson time allocated to different knowledge (Lessons 1-5)

In Lesson 1, the Victorian context of the novel was the focus of the second half of the lesson, which followed the 45-minute workshop for the focal group pupils. The total recorded time for Lesson 1 was 41 minutes as the recorder was not started until the pupils had returned to the classroom and the teacher had indicated that the lesson was starting. The coding identifies approximately 10 minutes of the lesson as either not productive or unrelated to the lesson. The lesson focus was on context and the initial whole-class discourse on the context of the novel was largely led and framed

by the teacher and was non-interactive/authoritative (Mortimer & Scott 2003). This was possibly because the pupils appeared to know less about the Victorian context than the teacher was expecting.

A video was shown that depicted the day-to-day lives of children in a workhouse. Teacher-pupil discourse was limited to four minutes of the total 45 minutes and focused on what the pupils already knew about Victorian society and what the pupils thought about the lives of children portrayed in the video. The purpose appeared to be to allow pupils to explore their own ideas about Victorian society and to get a sense of how *different to now* (Teacher 1) it was.

Following a brief summary of the video and its relevance to the text, the pattern of the discourse involved a 'tell me' rather than a questioning approach by the teacher and allowed for pupil perceptions and opinions. The teacher facilitated the discourse between each pupil's response by adding ideas to prompt further pupil comment. This was analysed as interactive/ dialogic with a low inter-animation (Mortimer & Scott 2003). There was no expected 'right' answer. The discourse focused on the differences between the everyday lives of the children in the video and the pupils' own experiences of life (see Extract 5).

Teacher: *Tell me something you found out from that that you maybe didn't know already about workhouses and the poor.*

Pupil 1: *There were two children in a [single] bed.*

Teacher: *Was that surprising to you?*

Pupil 1: *A bit weird.*

Teacher: *Yes, in that room there were loads of children.*

Pupil 2: *So many in the workhouse seemed so young. Thirty thousand were under 12 years old.*

Teacher: *Yes, very young, very young.*

Pupil 3: *They were age and gender separated.*

Teacher: *Yes.*

Pupil 4: *And they only got to see their parents for 30 minutes a week.*

Extract 5: Class 1, Lesson 1, Victorian workhouse context

Pupils seemed to find the video helpful in identifying how different life was in Victorian times. They were surprised by the poor living conditions of the children depicted in the video.

Lesson 2 focused on the character of Scrooge and contained a higher proportion of whole-class teacher-pupil discourse than Lesson 1. This lesson was not taken by Teacher 1, who was the regular teacher for this lesson. The discourse was largely interactive/authoritative (Mortimer & Scott 2003), so not open to different perspectives, and focused on specific words or short phrases used in the text to describe Scrooge's character. Fourteen minutes were spent reading the text during Lesson 2 and this was the first look at the text itself.

The teacher asked what pupils thought words such as 'covetous' meant and either confirmed, clarified, or corrected the pupils' responses. There was one short section (four minutes long) of low inter-animation (interactive/dialogic) where pupils were asked to identify and call out words or short phrases from the text that they thought described Scrooge's character and these ideas were listed on the board. It would be difficult to argue that Scrooge's character is not portrayed as 'mean' in Chapter 1 as this chapter sets the scene for his transformation in the following four chapters, therefore, agreement with this would be expected within the class.

Teacher 2: *We have covetous and some excellent similes in here – 'hard and sharp as flint'. When we talk about 'stiffened gait' what do we think might be meant by that? It is an old-fashioned word. Shall we look that one up as well?*

(Pupils are looking up the meaning of unfamiliar words in the dictionary)

Teacher 2: *We have Scrooge's nephew who is really cheerful. What do you think the significance of that is?*

Pupil 1: *Scrooge is grumpy*

Teacher 2: *Yes. He is not just grumpy. What does that say about him?*

Pupil 2: *He is miserable.*

Teacher 2: *Yes.*

Extract 6: Class 1, Lesson 2 – Scrooge’s character

In Lessons 3 and 4, 31 per cent (54 minutes) was categorised as teacher explanation. This explanation largely focused on the language techniques used in the development of character, with some focus on context, themes, and structure. Although the teacher-pupil discourse also focused on character, this was from the perspective of the roles of the characters in the story and what they were like, their natures, and their actions in the text.

In Lesson 3, three per cent of the time categorised as teacher explanation focused on interpretation and explaining what was expected from the pupils when answering the question: ‘How does Dickens create fear and suspense in this scene?’. The scene is from the first chapter and introduces Marley’s ghost. Extract 7 below shows a description of what is expected from a ‘critical style’ interpretative response to the question.

Teacher: *Critical style, so it is going to sound like you know what you are talking about. A personal response. You can say ‘This scene seems to me or this creates an image in the mind blah blah’. References. Things you can quote and you are going to talk about analysing language, form, and structure. So - what that means is look at purpose and effect. Maybe what the writer is trying to do and/or how it affects me as a reader. What does it make me think/feel? What images does it create?*

Extract 7: Group 1, Lesson 3. Teacher 1 introduction to critical style

Teacher-pupil discourse made up 21 per cent of Lesson 3 and focused on the language techniques used in the first chapter and the characterisation and structure. The majority of the discourse followed the pattern of teacher question - pupil

response - teacher confirmation/ clarification, followed by the teacher expanding the response and/or modelling an answer. It followed the IRF, *initiation* by the teacher, pupil *response* and teacher evaluation/*follow-up* transaction model, identified in many classrooms by, for example, Alexander (2008, 1995 & 1991). In the few cases where the teacher did not get the required response to the question immediately, this was followed up with a further prompting question. If the pupil's second response was not the required answer, another pupil would be asked to answer. For an example, see Extract 8 below.

Teacher: *What might be the reason why Dickens used sound? What is he trying to do to the reader? Why not just describe what we see straightaway? That question goes to [Name].*

Pupil 1: *Builds tension.*

Teacher: *Yes, I suppose it does. How does it build tension?*

Pupil 1: *Different sounds can mean different things.*

Teacher: *It can mean different things. Anyone else like to answer?*

Pupil 2: *Makes you start to think something is going on.*

Teacher: *Yes. Sound. You don't know what's there. It creates mystery.*

Extract 8: Group 1, Lesson 3

Creating 'mystery' was the required response. Although there was an opportunity for the sharing of different ideas, this extract was not analysed as dialogic as only the authoritative response was recognised. Within the sections coded as teacher-pupil discourse, short question and answer spells were often linked with a much longer expansion of the responses from the teacher. Some of these could also potentially have been coded as teacher explanation.

Lesson 4 also had a relatively short spell of teacher-pupil discourse that accounted for only 15 minutes (17%) of the 87 minutes of the lesson recorded. In the lesson, 15 minutes of reading time was given to complete the reading of the second chapter. This chapter had been started in the previous lesson, which was not observed. The

lesson focused on the theme of redemption and characterisation, with 31 minutes of the overall lesson focusing on the latter, and on Scrooge's initial change after meeting the Ghost of Christmas Past (Extract 9).

Teacher 1: *What is this starting to show. It is his younger self. We get the solitary bit but we see him [Scrooge] actually getting involved in the fun. What do we see here? What do we see here? [Name] what has the Ghost of Christmas Past shown us?*

Pupil 1: No response

Teacher 1: *Have a think about it. Let's look at this again.*

Teacher 1 rereads extract

Teacher 1: *What does this show as describing Scrooge now as a change from his previous self?*

Long pause

Teacher 1: *What things are there?*

Pupil 2: *The metaphor of the tree.*

Teacher 1: *Yes, it casts a shadow.*

Extract 9: Class 1, Lesson 4 - Redemption

Only the second half of Lesson 5 was observed as the focal group pupils took part in the recap session at the start of the lesson. Ten minutes of the 46-minute recorded lesson included teacher-pupil discourse, during which there was a series of questions and pupil responses about specific extracts in the text. The teacher read the extract aloud and then invited responses as to how it reveals a change in Scrooge's character. The teacher sometimes had to prompt several times to gain a response (see Extract 10). The second half of the lesson involved starting an activity that focused on the main characters from the first two chapters.

Teacher reads extract aloud and identifies where it is in the book for pupils.

Teacher: *What does this show in terms of the previous version of himself? How does it suggest a change?*

Pause

Teacher: *What do you think?*

Pause

Teacher: *Pick something, Look at this bit, 'an eager, restless, greedy...'*

Extract 10: Group 1, Lesson 5. Teacher 1 identifying change in Scrooge's character

Of the 274 minutes coded as 'knowledge' during the first five lessons, 33 per cent (91 minutes) focused on character. During the teacher explanation, there was an emphasis on how character is constructed (characterisation) in the text, whereas during the teacher-pupil discourse, the pupils were engaged with discussing the characters in relation to the story, i.e. the action. The starting point could potentially be 'noticed' as an everyday discussion about an individual person's character rather than a personal interpretation of characterisation or structure in the novel. In Extract 11, when the teacher asks about Belle's function in the novel the pupil does not know how to respond. When the teacher rephrases the question in the more colloquial, everyday horizontal discourse (Bernstein 2000), '*Why does Belle break up with Scrooge?*', he gets a response.

Teacher 1: *What is the function of Belle in the novel? What do you think Dicken's is wanting us as a reader to get out of her role in the book?*

Pupil 1: *I don't know.*

Teacher 1: *Why does Belle break up with Scrooge?*

Pupil 1: *Because he is greedy.*

Pupil 2: *He couldn't see past Belle not having any money.*

Teacher 1: *Thank you. Yes. I like that description.*

Extract 11: Class 1, Lesson 5 – Belle's role in the text

The pupil activity set at the end of Lesson 5 was an example of where pupils potentially noticed the situation as 'everyday' – a horizontal discourse (Bernstein

2000) and responded in that way. The pupils' presentations to the whole class were included in Lesson 6 and are discussed below.

Table 5 below identifies the focus of lessons 6 – 13 for Class 1.

Table 5: Class 1 - focus of Lessons 6 – 13

Lesson	6	7	8	9
Lesson purpose	Characterisation in Staves 1 and 2. Coffee shop: small group activity to explore different characters in the first two chapters.	Characters and themes in Stave 3 Close textual analysis of 'Ignorance and Want' extract.	Focus on understanding of the text so far. Pupil activity. Reading Stave 4.	Theme of family in the text. Written activity focused on 'family'.
Focus in text	Staves 1 and 2	Stave 3	Staves 3 and 4	Staves 1, 2, 3, and 4

Lesson	10	11	12	13
Lesson purpose	Language techniques and critical style in writing. Pupil activity	Recap on themes within the novel. Critical style: writing activity	Activity based – drafting and reviewing written responses	Skills of revise, memorise, explore and analyse. Identify key points stave by stave, characters and themes, features of structure, style and language. Preparing for the examination question.
Focus in text	Stave 4	Whole text	Whole text	Whole text

Table 6 below shows the breakdown of the type and duration of the classroom interactions for Lessons 6 - 13 and shows the patterns of the discourse. Lesson 6 included a large amount of non-related discussion and there were 12 minutes of pupil presentations following the activity started in Lesson 5. During this series of lessons there was more non-productive time where, for example, pupils had

completed an activity but they were chatting while the teacher spoke with an individual pupil. The periods of pupil activity overall seemed far less focused and pupils often distracted and not discussing the activity.

Table 6: Class 1 Lessons 6 – 13: Type and duration (in minutes) of classroom interactions

Interaction type and time (rounded to nearest minute)	Total lesson time recorded	Teacher explanation	Teacher-pupil discourse	Reading text	Pupil activity	Non-productive/non-relevant
Lesson 6	74 mins.	5 mins.	5 mins.	4 mins.	29 mins.	27 mins
Lesson 7	77 mins.	13 mins.	4 mins.	0 mins.	26 mins.	28 mins
Lesson 8	84 mins.	0 mins.	21mins.	7 mins.	26 mins.	24 mins
Lesson 9	81 mins.	15 mins.	14 mins.	0 mins.	37 mins.	10 mins
Lesson 10	84 mins.	16 mins.	6 mins.	0 mins.	37 mins.	21 mins
Lesson 11	81 mins.	9 mins.	0 mins.	0 mins.	34 mins.	26 mins
Lesson 12	87 mins.	2 mins.	0 mins.	0 mins.	52 mins.	25 mins
Lesson 13	86 mins.	7 mins.	22 mins.	0 mins.	44 mins.	5 mins

In Lesson 6, the pupils were reminded of what they were meant to be working on in their small groups: they had to create a script for a coffee bar scene using the characters from *A Christmas Carol*. The introduction is shown in Extract 12 below:

Teacher: A scene where characters can step out of a book into a mystical, magical coffee bar. Then they have their conversations. They may want to introduce themselves.

Extract 12: Class 1, Lesson 6. Teacher explanation of classroom activity

The pupils presented their short scripts to the class, reading aloud the dialogue they had written for a character. Not all pupils spoke. The presented scripts framed the discussion within everyday discourse and concentrated on the possible actions of their character within the ‘story’ they were creating in their scripts. The majority identified that Scrooge was ‘mean’, presenting him as a very bad tempered ‘*Bah humbug!*’ character. At the end of the presentations, the teacher told the pupils that the time spent on this activity *had been a lot of time for a little gain, just confirming that Scrooge was mean* (Teacher 1). Pupils’ responses were restricted (Bernstein 2000; Moore 2013b) in the sense of belonging to a group of young people in a coffee shop and the expected discourses, rather than recognising the need for a specialist literary discourse and approach to the activity, which potentially may or may not have resulted in a different presentation and dialogue.

It was not necessarily an easy task for the pupils to tackle as evidenced in their presentations, especially when framed within an everyday context and without specific guidance on the need to focus on characterisation, the literary techniques, or the emerging character and nature of Scrooge, which drives the action (structure) and the key theme of redemption in the text. The activity also required movement from one literary form to another, i.e. from a novel to a play. The teacher was disappointed with the presentations and concerned that they reflected a *superficial rather than deep* understanding of the text by the pupils (Teacher 1 interview).

The rest of the lesson introduced the third chapter, with the teacher explaining the role of family in terms of the characters and its contribution to the key theme of redemption in the novel.

The teacher-pupil discourse followed two similar patterns throughout the rest of the lessons for Class 1: teacher question - pupil response - confirmation/clarification - teacher expansion/model answer, and teacher question - pupil response - teacher prompt - pupil response - confirmation/clarification - teacher expansion/model answer. The patterns changed according to whether the pupil gave the ‘correct’ response the first time or whether they needed further prompting (Extract 13).

Teacher 1: *Where else do we see regret?*

Pupil 1: *Where he says, 'poor boy'.*

Teacher 1: *Yes absolutely. That makes him think about his own past and what makes him think about the carol singers too.*

Teacher 1: *Any other things where we start to see a change?*

Pupil 2: *When he sees Belle and how good they were.*

Teacher 1: *Yes. And do you remember what he says when he thinks about Belle's daughter?*

Pupil 2: *Does he say something about she could have been mine?*

Teacher 1: *Yes.*

Extract 13: Class 1 examples of types of interaction

The knowledge covered for this series of lessons was categorised in the analysis as character, context, language technique, structure, or theme (Figure 17).

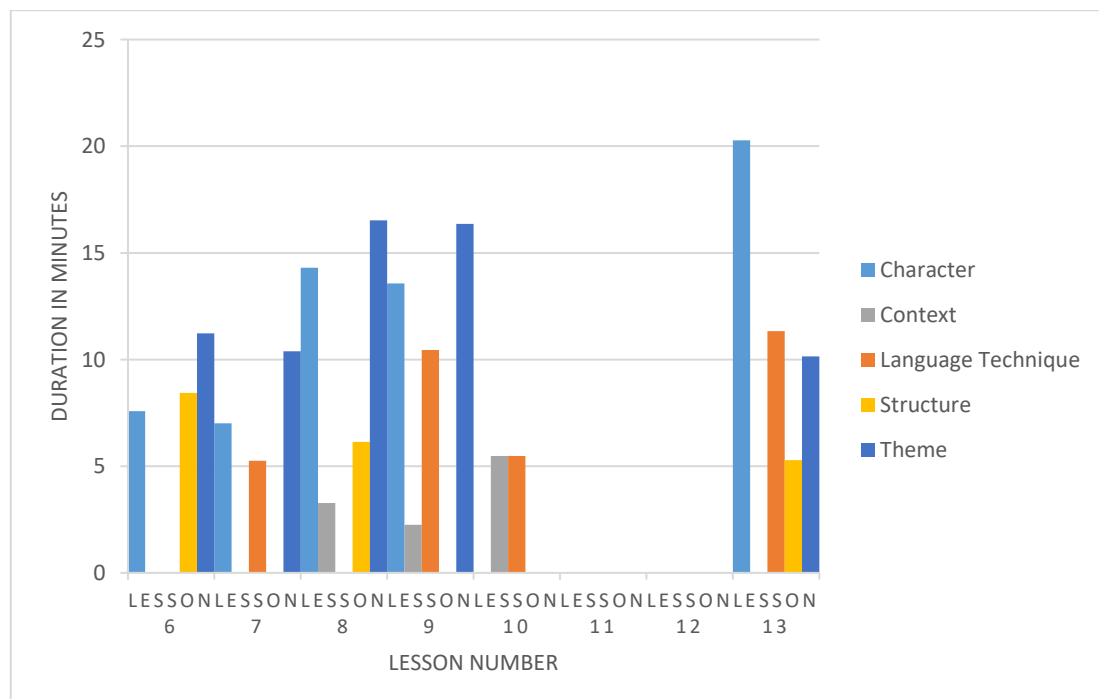


Figure 17: Class 1 - lesson number and duration of lesson time allocated to different knowledge (Lessons 6 – 13)

Character was coded with either language technique or structure and was also sometimes coded as ‘theme’ in addition to language technique or structure. Character sometimes related to characterisation and sometimes related to the action of the characters and the structure of the text, i.e. the narrative. It was not explicit within the pedagogic discourse that there was movement between the two or that these were different, however.

Within the second phase of lessons on *A Christmas Carol*, there was an emphasis on critical analysis, but as in Lesson 3 above, this was within the context of using a critical style in the structuring of written work for the GCSE examination. In lessons 10 and 11, the 25 minutes of teacher explanation involved explaining what was required when answering the two questions on the text in the examination and the required critical style. ‘Sentence starter’ handouts were given to the pupils to shape their writing.

The majority of lessons 10, 11, and 12 was taken up with pupil activities, with some pupils’ written work being read aloud to the class. There was some evidence of pupils starting to use a critical style in their writing, for example, beginning their responses with ‘*To me as a reader....*’. In Lesson 12, the pupils gave their responses to an activity that focused on the themes in the novel, but they were not allowed to use their written work when recounting what they had said to the whole group. The majority of the responses focused on telling the story and how the characters interact with one another in the novel. The discourse below (see Extract 14) focused on the theme of family.

Pupil 1: *Even though Scrooge pushes away people his family still cares for him a little bit. Even though they talk about him behind his back.*

Pupil 2: *Well, when it comes to family with Scrooge – money is the main reason in life and he forgets there are other things rather than money – he tries to push people away. Like Belle for instance because the family couldn’t give any money...*

Teacher: *Yes. A dowry.*

Pupil 3: *Bob Cratchit's family are happy, but they have no money. Scrooge has money but is unhappy.*

Teacher: *So, a contrast.*

Extract 14: Class 1, Lesson 12. Teacher-pupil discourse on the theme of family

Lesson 13, the final lesson observed, focused on the second GCSE question style in the examination, which assesses the pupils' understanding of the novel as a whole. The teacher-pupil discourse focused on thinking about the changes in Scrooge's character in the novel, i.e. the structure (Extract 15).

Teacher 1: *Established Marley is dead right at the beginning. [Name] tell us something about Stave 2. Tell us something revealed by the Ghost of Christmas Past.*

Pupil 1: *He is covered in chains.*

Teacher 1: *That's Marley's ghost.*

Pupil 1: *We see Scrooge with Fan.*

Teacher 1: *Right, so we see Scrooge with his sister Fan. Let's go [Name]. How does that relationship contrast with the Scrooge we see in Stave 1.*

Pupil 2: *He was younger and nicer.*

Teacher 1: *Yes. We see a different side of him.*

Extract 15: Class 1, Lesson 13 – structure

Pupils were given an activity that involved looking for extracts that were relative to the key themes and that offered a thread throughout the novel. This was contextualised in relation to the GCSE examination. The pedagogic discourse reflected the explicit framing of English literature as a GCSE construct from Lesson 8 onwards. The pupils were shown the GCSE level criteria and the expectations for the target grades. It was not expected that any pupils would necessarily reach the highest grade available – Grade 9 (Extract 16).

Teacher 1: *Explore means look at in detail. You pick on certain things, facts, details. If you just tell the story you won't be exploring. However well you understand you'll only get a Grade 3. Here 12 marks is about Grade 5. 'An understanding of a range of form, language and structural features.' Examples of language, form – the ways its written [...]. What Dickens puts where. Link to the effect on the reader. Here we have a Grade 6 or 7. I don't see why some of you can't get a 6 or 7, especially in literature. In language [GCSE English language] you don't know what texts you'll get. You can have the skills but you cannot prepare full responses or sections of what you could say given a specific question. But you can in literature [GCSE English literature). You can anticipate what sort of things you could be asked.*

Extract 16: Class 1 – Teacher explanation of GCSE grade descriptors

A short reference to the higher-grade descriptor was made following the extract above but there was no suggestion to pupils that this could be reached. Table 7 below, identifies the amount of lesson time that focused on the requirements of the GCSE examination questions.

Table 7: Class 1, Lessons 6 - 13: Amount of lesson time focused on GCSE examination requirements

Lesson number	Duration coded (rounded to nearest minute)
Lesson 8	1
Lesson 9	8
Lesson 10	8
Lesson 11	5
Lesson 12	0
Lesson 13	4

In this section, I analysed the observation data to present the type and focus of classroom interactions. In the following section, I look at the individual learning trajectories of the nine focal group pupils from Class 1 and how the classroom interactions have influenced understanding.

Group 1 focal group: learning trajectories

In this section, I look at the individual learning trajectories of the nine focal group pupils in Class1 and how the classroom discourse described above has influenced the learning. I document the pupils' learning journeys in relation to their backgrounds, interests, and the pedagogic discourse described above. Family was a key theme discussed at length in the pedagogic discourse and was therefore the focus of the final workshop with the focal group pupils. The root question for the development of the concept maps in the final workshop was, 'How does Dickens present family in the novel?'. The learning journeys presented draw on data from the pupil questionnaires, classroom discourse, the pupils' thinking notes and concept maps, and interviews with their teacher.

I have clustered the analysis on individual pupils' learning according to the level of evidence of conceptual change based on Murphy's (2007) categories. The concept maps from the first three individual learning journeys presented here (Ruth, Craig, and Ellen), suggest that their learning is still at the acquisition stage. Some ideas have been noted and labelled and there has also been some attempt to explain the link to the key idea of family. The three maps reflect Murphy's 'knowing of' (recognition level) with limited evidence of any move towards explanation (knowing about).

The following four pupils' maps (Simon, Jay, Rachel, and Archie) suggest that the learning is moving into more of a specialist stage. There is some explanation of the importance of family to Scrooge's change in the novel and the maps reflect some evidence of a move towards explanation (knowing about). The maps from the final two pupils (Georgie and Anna) suggest an emerging examined understanding with evidence of some integration of ideas. Following the individual learning journeys, further cross-unit analysis for Group 1 is presented.

Group 1 recognition: Ruth, Craig, and Ellen

Table 8 identifies background variables for Ruth, Craig and Ellen, such as prior attainment in reading at KS2 and whether they trigger Pupil Premium funding for the school.

Table 8: Group 1 recognition - Ruth, Craig and Ellen background data

Name	Gender	Prior attainment – KS2 reading	Lessons missed	Household socio-economic classification (8 Class Model)	Pupil Premium/ EAL/ SEN
Ruth	Female	3b	Lesson 6	Class 4	
Craig	Male	4b	Lessons 6 & 13	Class 5	Pupil Premium
Ellen	Female	3a	Lessons 7,8 & 12	Class 6	

Ruth's KS2 English level was one of the lowest in the group. She uses her mobile phone for news and sports, and reads action and romance fiction in her spare time. Her family reads the newspaper. Ruth often watches documentaries, films, and the news. She sometimes goes to the theatre and on trips abroad and occasionally visits art galleries, museums, or other places of interest. Her father has influenced her interest in watching or reading the news and encourages her to read at home to broaden her vocabulary. Ruth did not read aloud in class, but she did respond to questions when asked during whole-class discussions. She worked with Craig and Rachel during the pupil activities.

Craig's prior attainment in English at KS2 was one of the highest in Group 1. Craig usually reads adventure fiction at home. He watches films, documentaries, and the news in his spare time, but rarely, if ever, visits museums, art galleries, or other similar places of interest. He has never been on a trip abroad. Craig was regularly asked to read the text aloud in class and usually read fluently. He only required help with unfamiliar, often archaic, vocabulary. There was no attempt to change

expression or tone while reading, however, for example when reading first person, direct speech.

Craig sat at the front of the class and would volunteer a response to a question if asked by the teacher. He was enthusiastic about participating in the research workshop sessions and in the class activities set by the teacher. In the group activities, he would usually work with the pupils either side of him, Rachel and Ruth, who were also members of the focal group.

Ellen's KS2 level for English was in the lower half of the class. Ellen reads fiction in her spare time. Other members of her household do not read. Ellen sometimes watches films and occasionally will watch the news, go to the theatre, or visit other places of interest. She never watches documentaries or visits art galleries or museums. Ellen has never been on a trip abroad. Ellen was a very quiet member of the class and did not read aloud. She only responded once to a question she was asked during the observed lessons, which she did not manage to answer. She was not asked to respond to a question at any other time during the series of lessons and did not volunteer an answer to any of the open questions during whole-class teacher-pupil discussions. She did not contribute to discussions with peers during group-work activities.

In the *Three Little Pigs* analysis, Ruth noticed the themes of '*good versus evil*' and '*working hard pays off*'. She noted the key characters and noted that the story is told by *reading out loud, uses bright colours, pictures, rhyme, repetition*, and gets children involved. Ruth noticed the moral element of the story and its role in *educating children* and listed some platitudes, such as '*kindness goes a long way*'.

Ruth had not read *A Christmas Carol* before the first lesson but was aware of the story. She noted the theme of 'Christmas' and '*thinking about others*'. Ruth listed a few of the more familiar characters from the novel. She did not add any further notes during the first lesson.

Craig used the thinking notes template for the analysis of the *Three Little Pigs*, but like Ruth he did not expand this into a concept map. He added some key words from the discussion to all sections, but also added some unrelated moral platitudes, possibly triggered by the discussion and description of the text as a moral tale for young children. He used the thinking notes template as intended, which showed an understanding of what was meant by writer's methods and context.

Craig had not read *A Christmas Carol* before the first lesson, but he was aware of it, knew the names of some of the characters, and that it was set at Christmas. Like the other pupils, films such as *The Muppet Christmas Carol* (animated, children's version based on *The Muppet Show* characters) were reference points for him knowing about the novel. During lesson time, Craig was very systematic in his annotating of the text and had a clear approach to highlighting. Some of the reading and highlighting of the text was completed outside of class. Neither Ruth nor Ellen appeared to annotate their texts in any systematic way.

Craig did not add anything further to his *A Christmas Carol* thinking notes sheet during lesson time. During the workshop, he only wrote 'Christmas' as the key theme and added the names of three characters (*Scrooge*, *Bob - Tim's father*, and *Tiny Tim*). He separately added a Post-it Note with 'Boy@end' written on it, suggesting some recollection of Tiny Tim's role at the end of the text.

Ellen noticed the 'Big World' and 'staying safe' as key themes in the analysis of the *Three Little Pigs*. She noted the writer's intention of *educating children* and that the text was a *moral tale*. Ellen noticed some of the writer's methods, such as the *simple narrative*, *rhyme*, *colour*, *pictures*, and *repetition* and that the aim was to be *entertaining*. Ellen also noted the main characters. She completed the thinking notes template as expected.

Ellen had not read *A Christmas Carol* before, but she had a general awareness of the story. She noted the themes of 'Christmas' and 'regret' during the workshop and could name some of the main characters.

Thinking notes from Lessons 2 – 5 (including recap session during Lesson 5)

Lesson 2 looked at the first part of Stave 1 and focused on character and to a lesser extent themes during the discussion/explanation of the text. Craig had listed some of the key characters, including the three *ghosts* that had not appeared in the text during the reading. Craig had noticed the theme of change, in later lessons this is referred to by the teacher as redemption and had noticed the teacher's explanation of the use of the language technique 'foreshadowing', adding the comments '*Depicts a change in Scrooge's character and personality*' and '*Villain turns good at the end*'. In the writer's intentions section of the template, Craig had added a series of bullet points that indicated a focus on the moral aspects of the text. These were mainly platitudes and were not direct extracts from the class discussion. Craig volunteered responses to questions about the meaning of some words such as 'stiffened gait', describing it as *old-fashioned*. Craig often engaged directly with the teacher, possibly because of his position at the front of the classroom with his back to the majority of his peers.

There were no further additions to the thinking notes by Craig during Lesson 3. This lesson focused on the key themes and how Dickens created fear and suspense in Stave 1. By Lesson 4, Craig had cleared the thinking notes template and added Post-it Notes labelling all the key themes identified in the class discourse. He also added the new characters introduced in Stave 2. During the recap session, which focused on the first two chapters, Craig noticed how contrast is used in the characterisation. He also specifically mentioned in a bullet point '*zooming in on specific elements – moments*' in the writer's intentions section. He added his own additional theme of *guilt* to the thinking notes template.

In the second lesson, Ruth also added more characters from the novel to the thinking notes template and the themes of '*guilt*' and '*good vs bad*'. She focused on '*change*' and '*change for the better*' and also added a few platitudes, such as '*change can be for the better*'. By the third lesson, Ruth had removed the previous notes and added new ones. Some characters were added from Stave 1 only. She identified that the novel has a beginning, middle, and end linked to the three ghosts. She added '*Scrooge isn't a nice caring person*' to the writer's intention section on the template.

In the fourth lesson, Ruth replaced the notes with the names of the characters discussed in the lesson and the three themes focused on in the lesson: *'family'*, *'poverty'*, and *'change'*. Ruth focused on the role of Belle in the recap session. She used the thinking notes template but used arrows to link between the character of *Belle* and how she is presented, what Scrooge has *missed* by not being with Belle, and the cause of the problem: [Scrooge] *always think of money and himself*.

In Lesson 2, Ellen noticed the writer's method was to *tell us what he* [Scrooge] *is like* (although no examples were added) and the writer's intention was to show us *why he don't like Christmas* and *why no one likes him*.

Ellen added further characters discussed in the lesson to the thinking notes during Lesson 3. She also noticed the *gothic* style (although this was added to the theme section of the template). With the introduction of Marley's ghost in this lesson, Ellen noticed the writer's intention to *tell him what's going to happen*. No further notes were added during Lesson 4, although many of the new characters, quotes, and ideas covered in the lesson were noticed during the workshop session at the start of the next lesson.

Ellen added a considerable number of notes to her thinking notes template during the recap session. She noticed all of the themes covered in the lessons and the characters from the first two chapters, including some of the minor characters. She noticed the role of each of the main characters in relation to what the reader feels/thinks about Scrooge (see Figure 18).

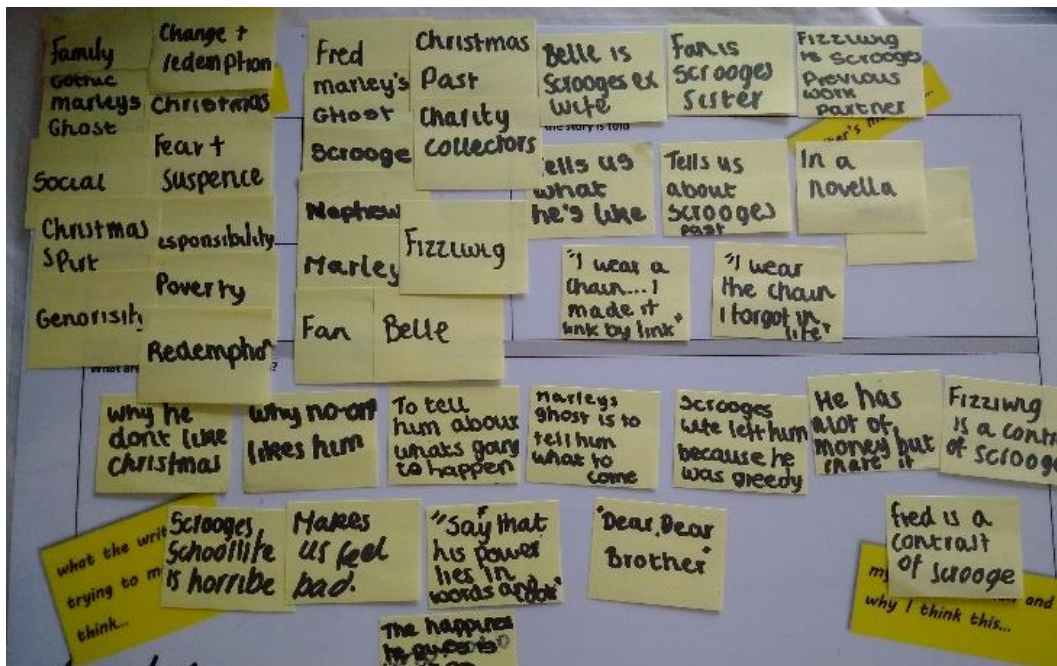


Figure 18: Ellen's thinking notes from the recap session in Lesson 5

During Lessons 1 – 5, Ruth, Craig, and Ellen noticed the main characters and the characterisation of Scrooge. Craig, in particular, appeared to have noticed the concept of change in Scrooge's character, but neither he nor Ruth joined the ideas from the lessons together in the recap session in Lesson 5 or added many new notes to their templates. Ruth did link the character of Belle to describe her as what Scrooge *has missed*. Ellen added a lot of further notes to her template during the recap session, but these were not linked together at this stage.

Thinking notes from Lessons 6 – 13

During lessons 6 – 13, engagement with the thinking notes templates declined as the sessions became more activity focused. Ruth did not complete any further thinking notes. Craig completed the thinking notes templates for lessons 7 – 10. In Lesson 7, the template was cleared and a few notes were added about just three themes: 'Christmas', 'redemption', and the additional 'guilt' again. He wrote the context as *Victorian* and for the writer's intention added a new platitude about not being rude to others.

In Lesson 11 during the teacher-pupil discourse, Craig started to use the language of critical style explained during Lesson 10. He was obviously starting to model his written responses in class using the sentence starters. He read his response aloud to the class, starting with ‘*To me as a reader*’.

Only one further note was added by Ellen during this series of lessons. She added an additional Post-it Note with the themes *change* and *redemption* during Lesson 10. Templates were not handed out for lessons 11 – 13.

Final workshop concept maps

Ruth created a simple spoke concept map but did not label the relationships between ideas (see Figure 19). Each of the ‘ideas’ were names of relevant characters linking to the main concept of family. Only the link to Belle was expanded to explain how this character impacted on Scrooge as recognised in the recap session. Some ideas had been noted and labelled and there was some attempt to explain the key idea of family.

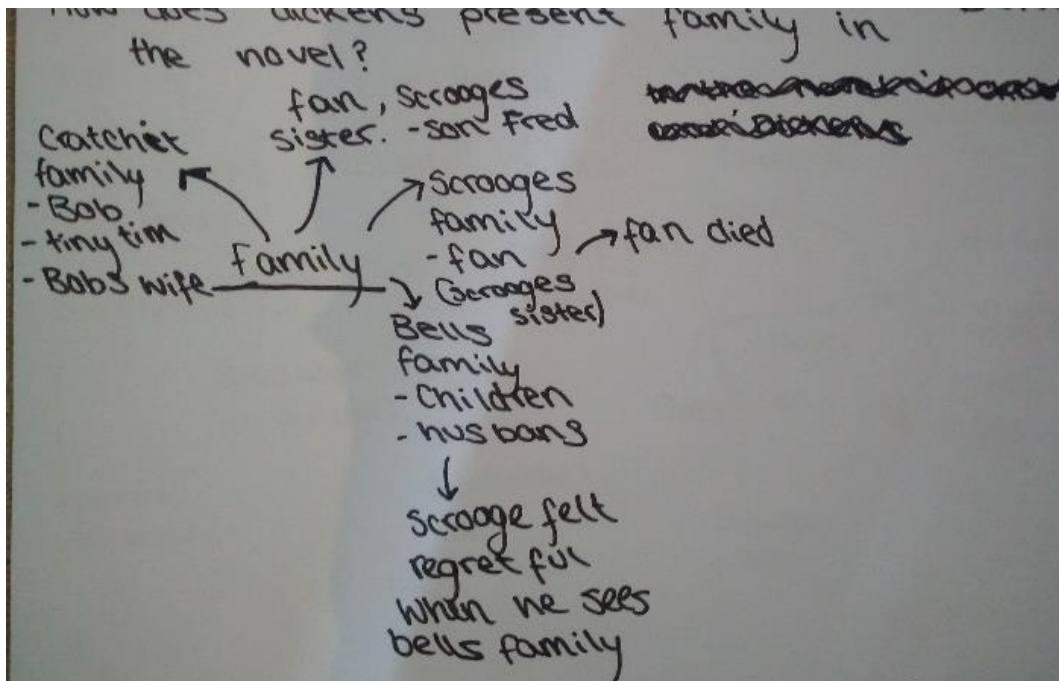


Figure 19: Ruth’s final workshop concept map

In the final workshop, Craig created the map shown in Figure 20. This can be seen as an attempt at a spoke concept map where subordinate concepts link to the key idea, but not to one another. The relationships between ideas are not described. The thinking visualised in the mapping is of the identification of key characters and there is some attempt at describing the roles the characters have in relation to Scrooge. Craig's concept map did not indicate any conceptualisation of 'family', despite him having access to class notes, the text, and copies of previous thinking notes. Instead, it looked at key characters within different families portrayed in the text. This could have been due to the time limitation or his lack of familiarity with the mapping process. His map showed limited evidence of a move towards explanatory power, suggesting that the focus question set may not have triggered the understanding that an analytical, evaluative response was required.

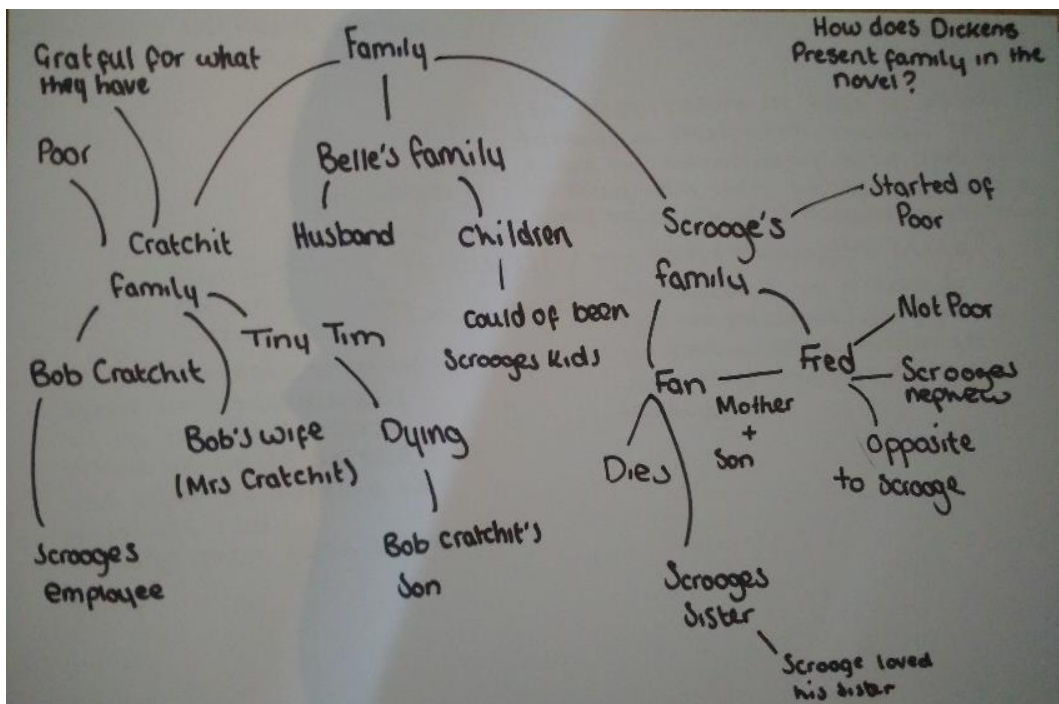


Figure 20: Craig's final workshop concept map

Ellen created a simple spoke concept map in the final workshop, but there was no explanation of the relationships between the ideas (see Figure 21 below). It labels some of the main characters linked to the key idea of family, but only gives a small amount of additional information about the role of the characters and says nothing about their function in the text. This is unexpected given the amount of information on Ellen's thinking notes template, which she had in front of her during the workshop, some of which related to the idea of family (see Figure 19 above). On the template, the ideas were not linked, and these were not transferred to the concept map. There was little evidence to suggest a move towards explanation.

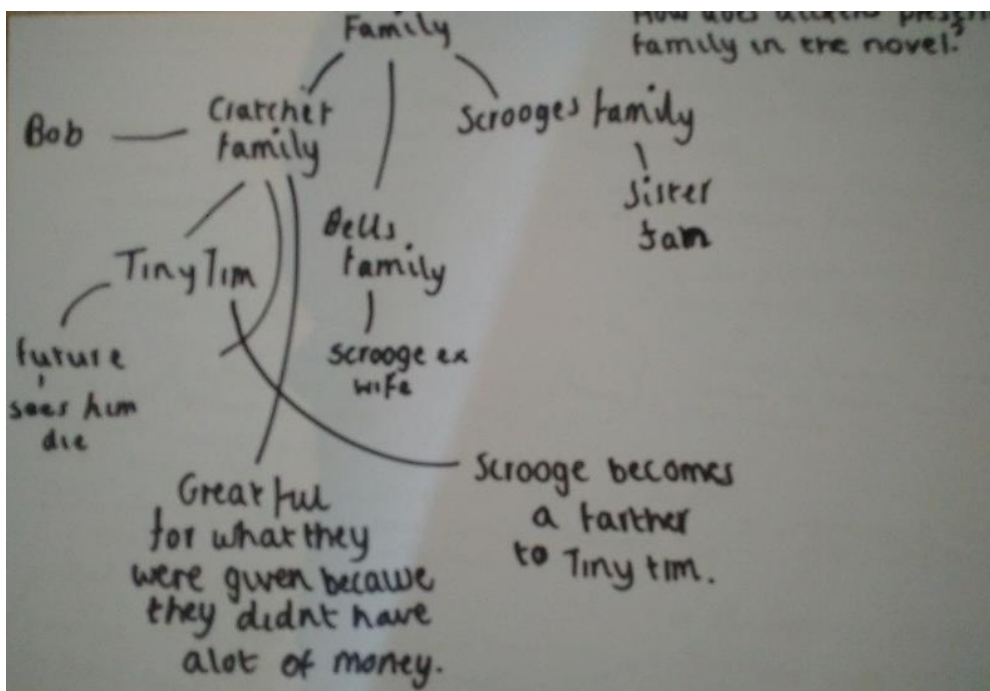


Figure 21: Ellen's final workshop concept map

Group 1 emerging explanation: Jay, Archie, Simon and Rachel

Table 9 below presents background data for Jay, Archie, Simon and Rachel. These four pupils' concept maps were analysed and suggested an 'emerging explanation' level of understanding of the novel.

Table 9: Group 1 emerging explanation: Jay, Archie, Simon, and Rachel background data

Name	Gender	Prior attainment – KS2 reading	Lessons missed	Household socio-economic classification (8 Class Model)	Pupil Premium/EAL/SEN
Jay	Male	3c	Lessons 7,8 & 12	Class 2	EAL
Archie	Male	3c	Lesson 5	Class 5	Pupil Premium
Simon	Male	3b		Class 5	
Rachel	Female	4c		Class 6	Pupil Premium

Jay's prior attainment in English at KS2 was one of the lowest in the class. This may have been because English is an additional language, although he had not been identified for any additional support with language at school. Jay reads fantasy novels and non-fiction at home and the adults in his household read biographies. He regularly watches films and documentaries but is unlikely to visit art galleries or museums. Jay travels abroad quite frequently. He was a quiet member of the class and did not speak during any of the teacher-pupil discourse during the observed lessons. He was not asked to read the text aloud in class or read out any responses following the activities. He interacted with the pupil sitting next to him during class activities, but he did not tend to put forward many ideas of his own. Jay is interested in working in agriculture when he leaves school. His uncle has been a positive influence in his life and Jay wants to start his own agricultural company with his uncle. Jay's household socio-economic classification was one of the highest of all the pupils across the two focal groups (Group 1 and Group 2). He lived with an extended family, including his uncle, but all family members had

managerial roles – either managers of small businesses or owning their own small company.

Archie's prior attainment in English at KS2 was in the top half of the group. Archie does not read in his spare time. He often watches films and sometimes watches a documentary or the news. He never visits art galleries, museums, or other places of interest. He travels abroad once a year. Archie did not read aloud in class. He did respond to questions from the teacher when asked in whole-class discussions, but these were always very brief responses. He was a relatively quiet member of the class and the workshops. He triggered Pupil Premium funding

Simon's prior attainment for English at KS2 was one of the lowest in the class. In class, he was quite animated and chatty with other pupils, sometimes when he was not meant to be. He engaged in the classroom discussions and was attentive during teacher explanations, but he was often off-task during classroom activities. Simon was identified as requiring some additional support with his learning. Simon likes to read newspapers and comics in his spare time. He often watches films, documentaries, and the news. He sometimes visits museums and occasionally visits art galleries, theatres, or other places of interest. He occasionally goes on trips abroad. His grandfather is a carpenter and Simon is interested in pursuing this as a career when he leaves school. Simon did not read aloud in class, but he did respond briefly to the teacher's questions during whole-class interactions.

Rachel's prior attainment in English at KS2 put her in the top half of the group. Rachel and her family do not read at home. Rachel often watches films or the news and will sometimes watch a documentary. She occasionally sees a play but has never visited an art gallery, museum, or other place of interest and has never gone on a trip abroad. She is from a large family and is interested in a career in childcare when she leaves school. Rachel did not read aloud in class, but she did offer a response to questions when asked during whole-class discussions. Overall, she was a quiet member of the class although she chatted to the pupils sitting near her during the class activities. She sat with Craig and Ruth at the front of the class.

Jay used the thinking notes template during the *Three Little Pigs* analysis but did not expand this into a concept map. He added some key words from the discussion to all sections, noting some key themes, characters, and some language techniques, such as *repetition*. He noted under ‘writer’s intentions’ that the story is a *moral tale* and that the writer intended to portray the *world as a scary place* and *not to trust strangers*. The thinking notes template was used as intended, with ideas put into the relevant sections. He seemed comfortable with the broad categories, such as ‘theme’ and ‘writer’s methods’.

During the workshop, Jay added a few notes about *A Christmas Carol* to the template, including the names of the key characters and the themes ‘*Christmas*’ and ‘*presents*’. He also added ‘*a rich, angry man not caring*’ under writer’s methods/narrative techniques. For writer’s intentions, Jay added ‘*to make you look*’, which indicated that he had some idea that the text had a moral message. No further notes were added to his template during Lesson 1.

Archie noted the names of the characters in the *Three Little Pigs* analysis and had noticed some of the language techniques discussed in the workshop, including how the text used bold print for emphasis, and the use of pictures. He noted the character traits of *resilience* and *perseverance* discussed as a group about the third little pig. He noticed the writer’s intention as being to *teach children that hard work pays off*. He used the thinking notes template as expected. During the workshop, Archie noted the theme of Christmas and listed items associated with the festive period from *A Christmas Carol* on the template. He also listed the names of the main characters, but he did not add any further notes once he had returned to the lesson.

In the *Three Little Pigs* analysis, Simon noted the discussion on *working hard, not to trust strangers*, and that *the world is a scary place*. He noted the writer’s intention as to *tell youngsters to work hard and don’t trust* and *to tell that some people will destroy your work if not careful*. Simon noticed, as discussed in the workshop, the bold and large text, the pictures, the simple language, and that *the story is told in a value way*, noticing the ‘moral tale’ intention of the book. The thinking notes

template was used as expected. Simon knew that the theme of *A Christmas Carol* was ‘Christmas’ and knew the names of a few of the key characters.

In the *Three Little Pigs* analysis, Rachel noticed many of the points discussed in the workshop discussion. These included the themes of ‘good and evil’ and ‘conflict’. Rachel noted the context of the story as moral development. She noticed several aspects of how the story is told, for example, the *interactive* nature of the text and the use of *rhyme*, *colour*, and *repetition*, noting these as single words. She also noted *direct speech*, a term used in the discussion. She noticed several of the writer’s intentions referred to in the discussion, such as *resilience*, *perseverance*, *the big wide world*, and *educating children*. These were added on separate Post-it Notes. Overall, Rachel used the thinking notes template as expected. In the workshop, Rachel identified ‘Christmas’ and ‘regret’ as two of the themes from *A Christmas Carol* and identified several of the main characters.

None of the pupils in this group had read *A Christmas Carol* before the first lesson, but they all had some awareness of what it was about and knew some of the main characters.

Thinking notes from Lessons 2 – 5 (including the recap session in Lesson 5)

As mentioned above, Jay did not contribute to any whole-class discussions of the text. In Lesson 2, he added a few further notes and noticed the Victorian context and the character of Scrooge as *hard and dark*, as focused on in the lesson. The quote ‘hard and sharp as flint’ was referred to several times in the lesson. In his notes, Jay described the structure of the book as ‘weird’: *the story is told in a weird way where Scrooge is a selfish, rich man at the beginning and nice and cheerful at the end.*

He recognised at this stage that there is a change to the main character of Scrooge within the novel. He also referred to Scrooge and Marley as *setting up a business*. It is possible that Jay noticed the business aspect of the novel because of his own aspirations to set up a business with his uncle. At this stage, Jay changed the writer’s intention (how does it make me think) to *Scrooge is selfish*. He showed an

awareness of how the character of Scrooge is characterised. In lessons 3 and 4, no new notes were added.

During the recap session, Jay added notes to the template but did not attempt to link any of his ideas. His focus was on ‘*redemption*’, ‘*greed*’, and ‘*poverty*’ as themes and Scrooge’s personal story. He identified the additional characters introduced in Stave 2 but did not link the characters specifically to their roles in the text. He did, however, note that the writer’s intention was to *show him* [Scrooge] *his past and bring him to his redemption*. This suggested some understanding of how the story is told. There was no reference to any language techniques or analysis, but he showed an understanding of, and focus on, the narrative.

In Lesson 2, Archie removed some of the Post-it Notes he had added in the previous lesson, mainly the items associated with the Christmas period that were not related to the text. He noticed the language was *archaic* and added ‘*Victorian 1844*’ to the context box. In the third lesson, Archie noticed the use of *pathetic fallacy* and added the theme ‘*kindness*’. He added in the writer’s intentions box that *Scrooge is mean* and also added some platitudes like ‘*treat people how you would like to be treated*’ and ‘*live every day as if it’s your last*’. This suggested that he recognised the moral theme within the novel. A few additional notes were added during Lesson 4 that noted ‘*novel*’ as a context and the language techniques as *black and white*.

Simon arrived late to class for Lesson 2, so there was no opportunity to give him his thinking notes template. In Lesson 3, Simon engaged with the thinking notes template (see Figure 22). Lesson 3 focused on how Dickens created fear and suspense in the novel, i.e. the narrative techniques. Simon noticed the *gothic elements* and the use of *pathetic fallacy* discussed in the lesson. He also started to identify in his own words the roles of other characters (for example Fred) as a contrast to Scrooge and identified the themes of redemption ‘*people can change*’ and poverty ‘*to make the reader feel sorry for the poor*’.



Figure 22: Simon's thinking notes for Lesson 3

During Lesson 4, Simon added a few further notes that focused on 'change', for example *showing Scrooge is already changing*. His response to a question from the teacher about a quote suggested that he may have been struggling with understanding how change was managed as a concept within the structure of the text. Simon did not add many further notes to the template during the recap session, although he was an enthusiastic participant. He did add the names of further characters from Stave 2 and their relationship to Scrooge in the text. He also added '*shows us Scrooge's redemption*' in the writer's intentions section of the template. During Lesson 5, which took place after the workshop, he gave responses to questions that suggested he had made connections between the roles of the characters and the structuring of the novel.

In Lesson 2, Rachel removed the theme '*regret*' from the template. No further notes were added during this lesson, which focused on the character of Scrooge. The writer's intentions *to show contrast from Scrooge + everyone* and *to show what Scrooge is like* were added as notes during Lesson 3, which focused on fear and suspense, but also covered how Scrooge is seen from the perspectives of other

characters and the contrast between Fred and Scrooge. Two additional characters were subsequently added to the list.

In the workshop, Rachel expanded the list of themes to include ‘*poverty*’, ‘*redemption*’, and ‘*contrast*’. ‘*Contrast*’ had not been identified in lessons as a theme in the text, but it was a theme in relation to the focus of lessons. It was also what Rachel focused on in the notes she made during the recap session. She added further characters that were important to the theme of ‘*contrast*’ (narrative technique) and noticed that *the narrator tells the story*, mentioning that this is sometimes done in a *biased way (opinionated)*. This was briefly touched upon in the recap discussion when I introduced it to see if pupils would notice the use of ‘*narrator*’ as a term rather than referring to Dickens. Rachel focused on ‘*contrast*’ in the writer’s intentions section of the template and the role of the different characters. She made some attempt to link the ideas. The ideas all related directly to what had been taught so far from the first two chapters.

Thinking notes from Lessons 6 – 13

Jay was absent for four of these lessons. He made no new notes during Lesson 9 and during Lesson 10 he requested not to have a template as he had a lot on his desk already. Archie used the template less during this series of lessons too. He added the word ‘*patriarchal*’ during Lesson 6 to the writer’s intentions section on the template. Neither Simon nor Rachel added any further notes to their templates during this series of lessons. As before, this appeared to be a result of the increase in the number of activities set by the teacher during these lessons.

Concept maps from the final workshop

Jay created a concept map in the final workshop (see Figure 23) that closely resembled a spoke map, although there was no explanation of the relationship between the connected ideas. Jay missed four of the 13 observed lessons but had not missed the first five lessons where the theme of family had been looked at in detail. When answering the root question, Jay explained the roles of some of the characters in the portrayal of family in the novel and started four of the ideas with

'Dickens shows' or 'Dickens presents'. His concept mapping suggested an understanding of how the characters are used by Dickens in the structuring of the story, i.e. the narrative. The concept map suggests recognition and some move towards explanation of how the novel works.

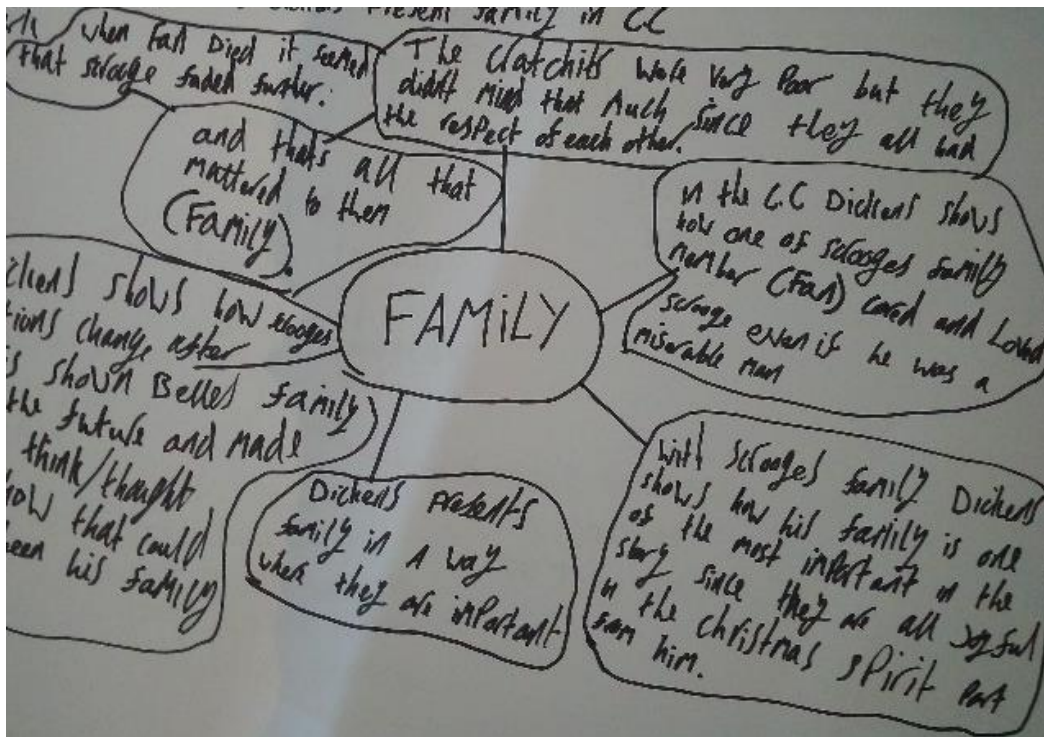


Figure 23: Jay's final workshop concept map

Archie's map from the final workshop is shown below (see Figure 24). Archie created a spoke concept map but did not label the relationships between ideas. His focus was on the roles the different characters had in the novel in relation to Scrooge's character and the underlying moral story. He identified how Dickens used family to show happiness and that family love was more important than money: *if your family loves you money is no equal*. The map suggests a move towards a specialist stage and a move towards explanation of the role of family in the novel.

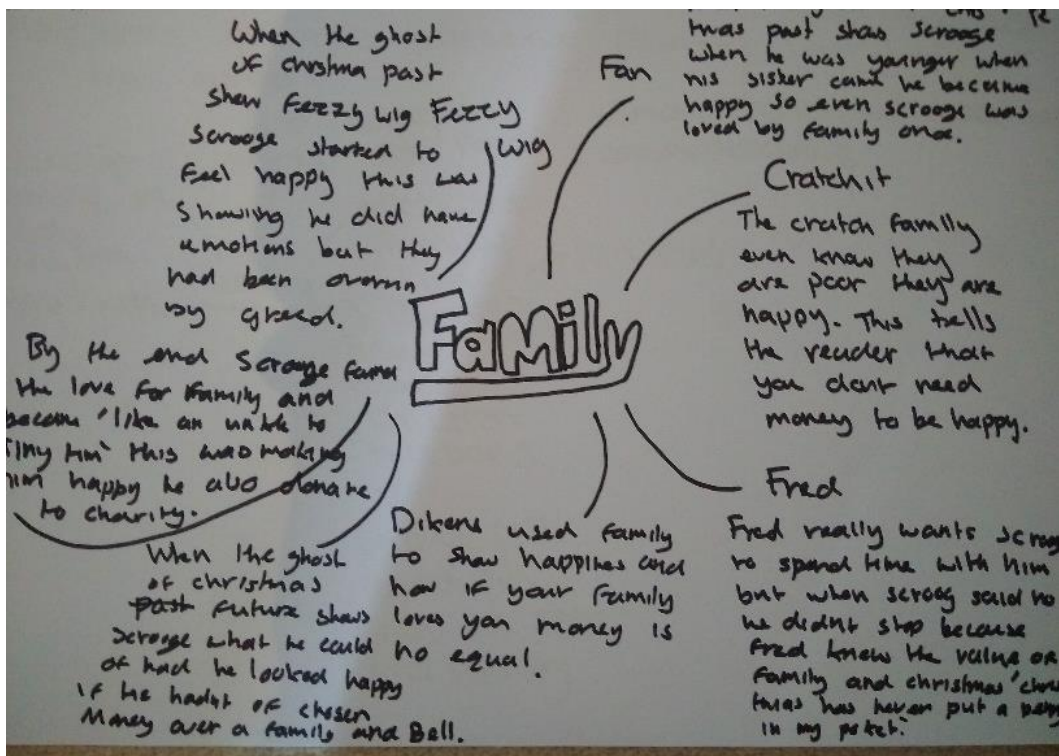


Figure 24: Archie's final workshop concept map

At first glance, Simon’s map might appear to be a ‘net’ concept map, but it does not show the possibility of links between the main ideas (see Figure 25). Simon’s map fits the mapping typology as a spoke map, where all further ideas link back to the key concept only. Each initial connection from ‘family’ links to a relevant character in the novel. From each character, or characters in the case of the ‘Cratchit family’, further links show the relationship of the character to Scrooge (description). The focalisation of the further ideas was from the perspective of Scrooge, for example, ‘*This made him realise that money isn’t everything*’. There was a move towards explanation and towards a specialist stage.

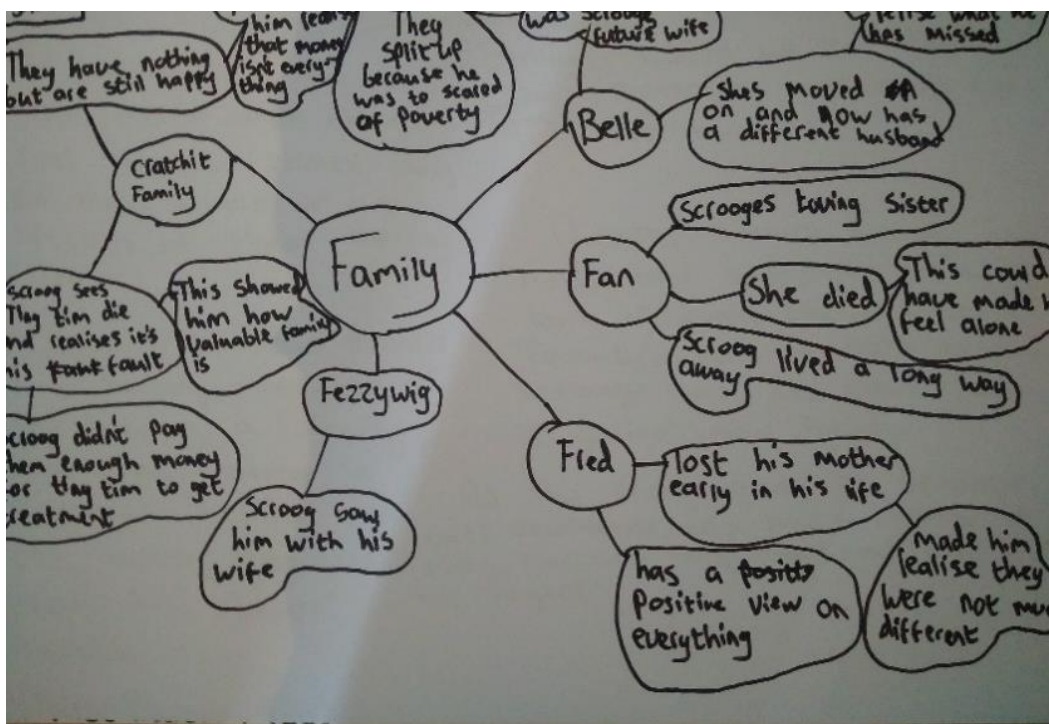


Figure 25: Simon’s final workshop concept map

In the final workshop, Rachel developed a simple spoke map that linked to just three key ideas that involved the characters and their roles in the novel within the context of Scrooge and family (Figure 26). The *importance* of each character in the narrative, i.e. the structure, is focused upon. The mapping is ‘text heavy’ and less conceptualised into key ideas, but it shows a move towards explanation.

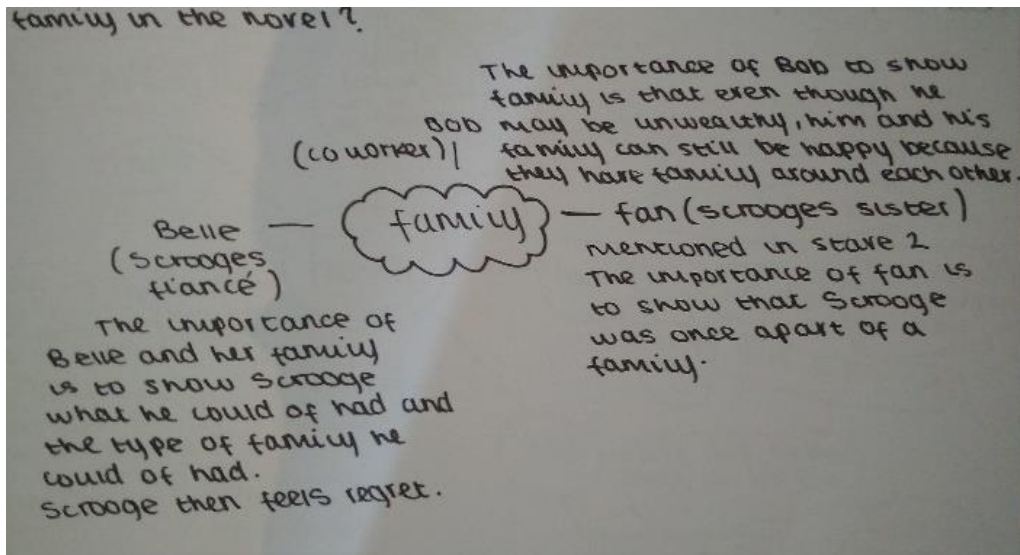


Figure 26: Rachel's final workshop concept map

Group 1 emerging examined understanding: Georgie and Anna

Table 10 identifies background variables for Georgie and Anna, such as prior attainment in reading at KS2 and whether they trigger Pupil Premium funding for the school.

Table 10: Group 1 emerging examined understanding: Georgie and Anna background data

Name	Gender	Prior attainment – KS2 reading	Lessons missed	Household socio-economic classification (8 Class Model)	Pupil Premium/ EAL/ SEN
Georgie	Female	4c	Lessons 5,9,11,12 & 13	Class 5	Pupil Premium
Anna	Female	3a	Lesson 13	Not known	

Georgie’s KS2 result for English was in the top half of the class. She reads fiction (a range of genres), poetry, and non-fiction (history books). Her father reads widely, including history books that Georgie borrows and enjoys. She often watches films, the news, and documentaries. She sometimes visits places of interest and occasionally visits art galleries and museums, goes to the theatre, or has a trip abroad. Georgie participated enthusiastically in class, volunteering to read aloud and fairly regularly giving responses to questions in class, whether specifically asked to or not. Georgie’s socio-economic background triggered Pupil Premium funding for the school. She missed several of the observed lessons.

Anna’s KS2 level for English was in the lower half of the class. Anna did not complete the questionnaire, but she did bring in books from home that were read during the first part of each lesson, suggesting that she did have access to books and read outside the school environment. Anna read aloud to the class, usually fluently, although she needed help with a few of the less familiar words. She responded voluntarily to questions in class and answered questions when asked. Overall, she was a quiet member of the group.

Georgie and Anna usually worked quietly together during class activities.

Georgie did not write a great deal on the thinking notes template compared to some of the other pupils during the *Three Little Pigs* analysis. She did add the names of the characters and noticed some of the writer's methods that were discussed, such as using *bold words*, that it was *easy to read*, and that it would be read to children. She noticed '*hard work pays off*' as a theme and for the writer's intentions added '*teaching children the good of hard work and patience, don't let strangers in your house*' and '*home is where you are most safe*'.

The first of these linked to the idea of a moral tale, but this was not referred to explicitly in the notes. The thinking notes template was used as intended. During the workshop, Georgie added the themes of '*Christmas and ghosts*' and '*regret and guilt*' to the thinking notes template and the names of a few of the main characters when asked to complete the template with what she knew about *A Christmas Carol*. After the workshop session, Lesson 1 focused on the Victorian context. Georgie was very engaged in the discussion of what Victorian life was like, focusing in particular on *black teeth*.

Anna identified the theme for the story as '*good and evil*' in the *Three Little Pigs* analysis and questioned whether it was about *karma*. She noticed the *easy to read language*, the *simple narrative*, the *repetition (huff and the puff rememberable)* and *rhythm*, and that it would be read *out loud*. She also added that the story represented *the war between the food chain*.

Anna noticed the moral element of the story: '*moral hard work and patience pay off*'. She also noted that the scary nature of the story was intended to *scare kids to remember – go to safety away from danger*. She used the thinking notes template as intended. In the workshop, Anna only used one Post-it Note to write *A Christmas Carol shows that it is wrong to feel how he [Scrooge?] feels*. Neither Georgie nor Anna had read the book before, but they were aware of the story.

Thinking notes from Lessons 2 – 5 (including recap session during Lesson 5)

Despite being a fluent reader in class, Georgie noted on the template during Lesson 2 (see Figure 27) that the language in the text was *quite hard to read* and noticed the use of *older times words such as bait and covetous*. Georgie also noticed that the writer uses language to help the reader *picture what Scrooge is like* and added that one of the themes was *'finding out about yourself and changing yourself'*. Georgie was absent for Lesson 5 and the recap session.

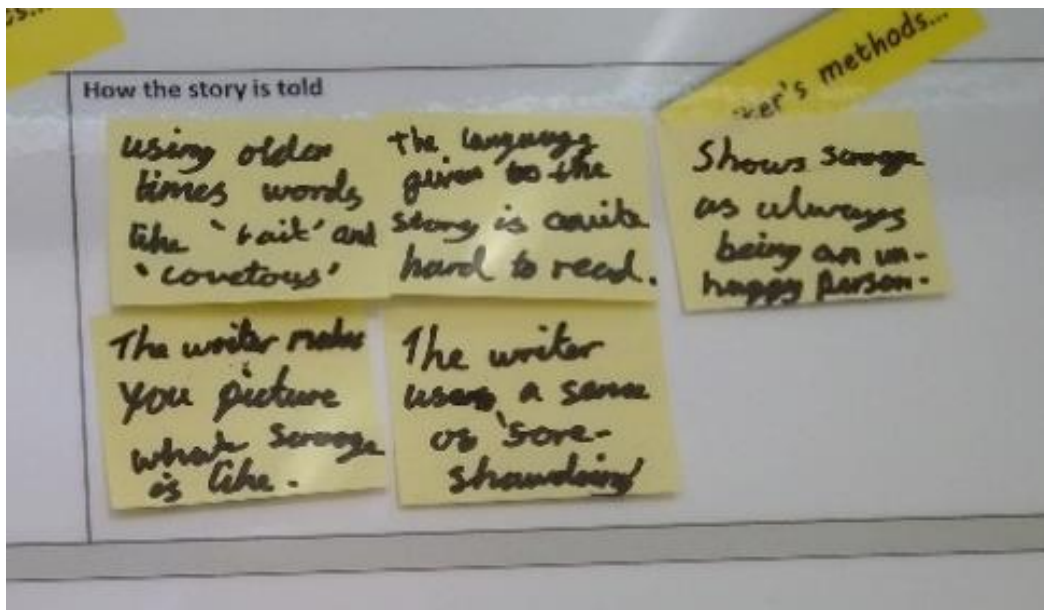


Figure 27: Georgie's thinking notes for Lesson 2

Anna added to the template in Lesson 4, where she listed some of the characters and identified *'ghosts'* and *'change'* as themes. She noticed the long descriptions of characters that were covered in the lessons. Anna identified a specific extract as the point at which Scrooge starts to change: *'When Scrooge says, 'poor boy' and feels sorry for rejecting the Christmas child the reader begins to see a change in him'*.

Although Anna did not create any links for her notes in the recap session, she did add a lot of individual Post-it Notes to the template. Anna noticed the contrast of the *darkness* of Scrooge's life and the *light and bright* shown in the extracts from the past in the second chapter. She identified the roles of some of the key characters and how they reflect Scrooge and the path he could have taken. Anna noted that *the*

ghosts are used to reflect the story and zoomed out to see the structure of the overall story.

Thinking notes from Lessons 6 – 13

Lessons 6 – 8 included several activities and neither Georgie nor Anna added to the thinking notes template during these sessions. Georgie was absent for four of these eight lessons (9, 11, 12, and 13).

Final workshop

In the final workshop, Georgie created a net concept map (see Figure 28) and attempted to recognise the links between ideas. Georgie showed the link between the characters and their impact on *Scrooge's opinions* and his *change*. The map's links support the idea of change over time and the importance of the presentation of the theme of family in the text's structure. Georgie refers to the *novella* and there is some integration of ideas and examined understanding. There is explanation of the importance of family to Scrooge's change in the novel and how this changes over time. It also emphasises that *they all link at some point* within the key idea of 'family'. Despite missing four of the later lessons, Georgie made additional connections, although the content relating to the characters was covered in the earlier lessons.

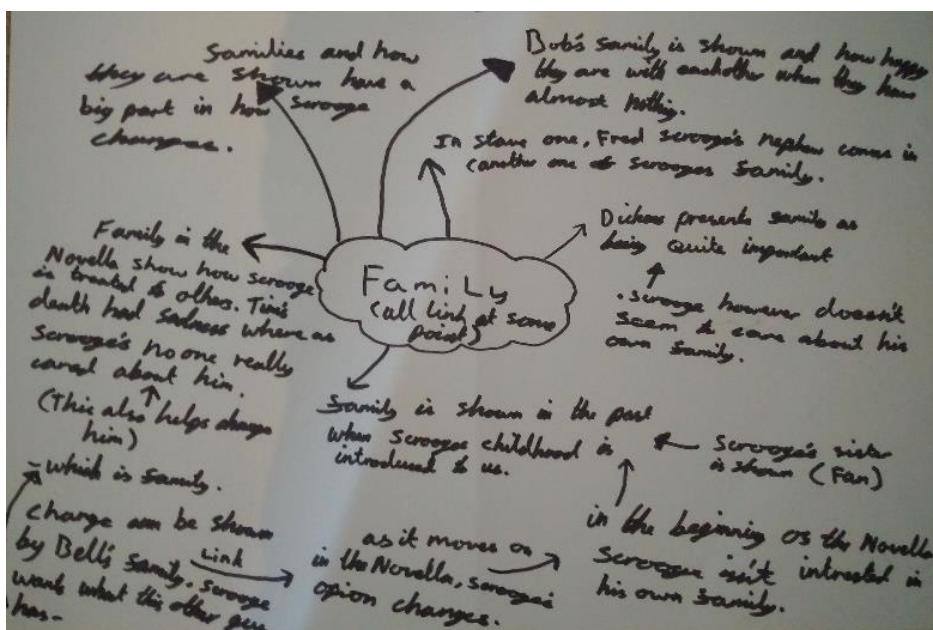


Figure 28: Georgie's final workshop concept map

Anna chose not to use the thinking notes template and did not create a concept map on the plain piece of paper used (see Figure 29 below). The individual ideas do not link together, although Anna does refer to Scrooge's regret at not having a family as *vital to the book*.

Anna focused on Scrooge's *regret* in her notes and on his '*secret*' need for a family. Although this is not a 'map' according to the definition used within the study, it has still been used to analyse Anna's understanding of the role of family in the novel. It does suggest an emerging examined understanding of the overall role of family in the novel: '*as we look through the different family's [families] [...] his environment is "quite" [quiet] and "lonely"*'.

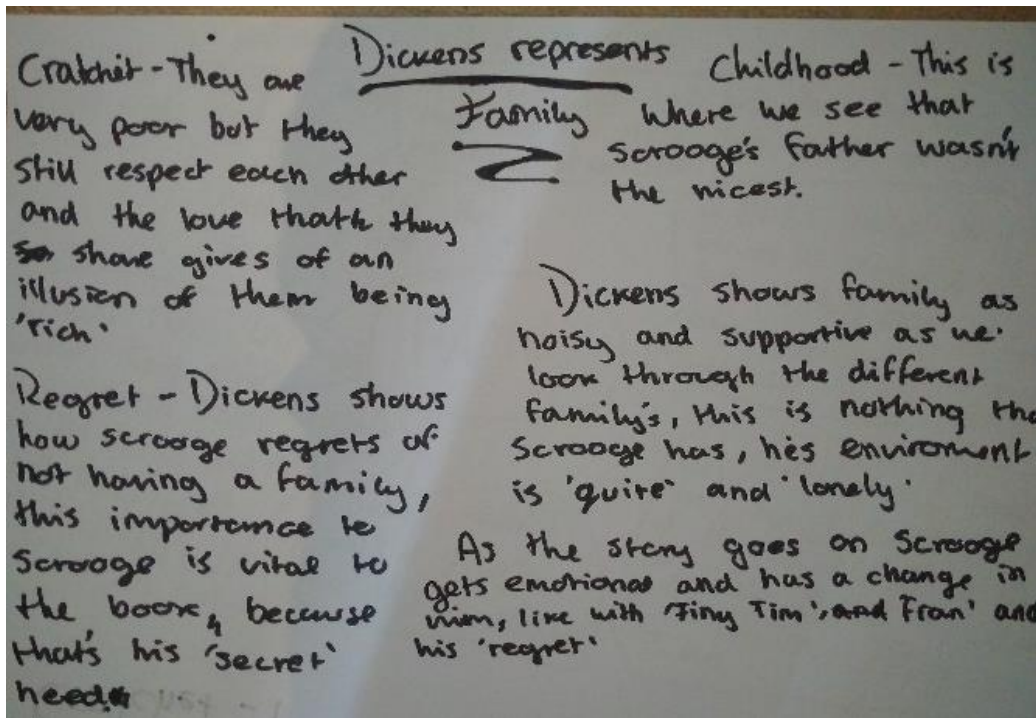


Figure 29: Anna's final workshop notes

Group 1 focal group's progress over time

During the interview following the series of observed lessons, Teacher 1 felt that the pupils knew the story of *A Christmas Carol* and could talk about the characters and some of the themes and links. It was thought that overall the pupils were able to describe what was happening, but that *facts PLUS function* came less easily for

them. It was thought that four of the focal group pupils (Craig, Archie, Georgie, and Anna) would soon start to explore *critical difference*, shifting to English literature and thinking about the effect the text is having rather than just looking at a story and characters. This was described as the ability to ‘hover’ above the text. As I discuss further below, although there did seem to be evidence of Archie, Georgie, and Anna starting to zoom out to an explanatory or more examined understanding of the text, this was not evidenced in Craig’s concept map.

The focal group’s concept maps in the final workshop ranged in complexity and in the level of understanding of how the theme of family is used within the novel. The responses suggest that the question was interpreted in different ways. For some (Ellen, Craig, and Ruth), this involved literal naming and descriptions of the roles of different characters noted as members of the families presented in the novel. Simon, Jay, Rachel, and Archie, however, had started to identify how the characters influence the change seen in Scrooge’s nature, what he feels, and his actions.

Although Anna did not create a concept map, she did start to conceptualise ‘family’ in the novel as *noisy and supportive as we look through the different family’s* [families]. Georgie identified how the concept of family is used within the novel to influence the change seen in Scrooge. Although there is no link to the key theme of redemption in the novel, links started to be made in her net concept map that visualised the changes in Scrooge’s nature, his actions, and his opinions throughout the novel.

There was no pattern in the focal group pupils’ progression over time that related to the pupils’ backgrounds. Georgie’s concept map suggested a greater understanding of the role of family in the novel compared to other pupils’ maps. Georgie was identified as triggering Pupil Premium funding for the school. Her interests outside of school however suggest that Georgie engages in a range of activities that contribute to ‘cultural capital’. Her and her family are keen readers, especially of history books, which may have influenced her ways of thinking about the text.

Ruth, Craig, and Ellen's understanding of family in the novel did not appear to have moved on since the recap session during Lesson 5. Both Craig and Ellen's maps were based on their thinking notes and Craig's participation in the classroom suggested that there was potential for a more conceptual understanding of the text. They had not moved on from noticing ideas in the text that had been zoomed in on in the earlier lessons (Lessons 1 - 5), however.

They both seemed to struggle to make connections between these smaller chunks of knowledge, which were still at a labelling/naming and recognition phase. They appeared to have interpreted the question literally without recognising the need for a 'specialist' approach to answering it. Craig (also identified as triggering Pupil Premium funding) and Ellen were the two pupils in the class with less access to cultural capital. Neither of them visited museums, art galleries, or the theatre or travelled overseas. Ellen had also been absent for several lessons. Archie, a Pupil Premium pupil, does visit the theatre and travel abroad, but he is less likely to watch a documentary or the news. He did, however, move on from the recognition phase to explanation.

Class 1: Potential for powerful knowledge?

Character and characterisation are important to the coherence and purpose of the novel, i.e. the characters' actions and decisions, which frame the structure of the text, and how these characters are developed. Character and characterisation as literary techniques were not explicitly discussed within the observed lessons and neither was the movement between these knowledge structures in relation to the novel. Discussion of 'character' in the teacher-pupil discourse often led to descriptions of a character's 'nature' framed in everyday rather than literary terms, with quotes used as evidence to validate the description. The result was often a superficial understanding of how the text worked and simple descriptions of the story, as seen within the pedagogic discourse and the focal group pupils' concept maps.

There was less evidence of a move towards a specialist discourse and the understanding of key concepts. The conceptual threads within the novel were

discussed as themes, for example ‘family’ or ‘redemption’. The idea of ‘conceptualising’ was not introduced explicitly into the classroom discourse.

The move between everyday and literary ways of discussing and thinking about characters was not made explicit by the teacher. Language techniques, such as the use of metaphors were introduced as labels and were often recognised by pupils in their close textual analysis at the level of individual words or short phrases. How metaphors work, the specific instances of the use of metaphors, and how successful their use is in creating meaning were not discussed. There was usually an unquestioned expected ‘personal’ response to the use of the literary technique: ‘it makes the reader feel or think this because...’.

There were few interactive (the pupils’ ideas) or non-interactive alternative voices within the classroom discourse, for example voices of alternative interpretations, different perspectives from literary criticism, how the text might have been understood at the time, or how it might be understood now by different social or cultural groups.

Studying a novel within the discipline of English literature requires a focus on the voices or an identified lack of voice within the text or in the discourse about the text. The conceptualisation of the knowledge structures required for studying a novel (as visualised in Figure 4, Chapter 2) identified an emphasis on the broad linguistic categories and different voices that are part of knowledge production. Understanding of the cyclical process of knowledge production and validation within horizontal knowledge structures, the generative principles of the discipline (Bernstein 2000, Figure 4 in Chapter 2) could be simplified for the KS4 classroom. What was not apparent in the observed lessons was a shift from reading a novel, a potentially everyday event that includes recognising language techniques, to studying a novel. The knowledge *actually* accessed in the classroom therefore has a strong semantic gravity (Maton 2009) and meaning has remained within the everyday contexts for the pupils.

The important shift from reading and analysing the text to framing and developing ideas using a literary style occurred from Lesson 6 onwards. The teacher explanation regarding literary style often allowed the introduction of a ‘literary’ discourse and gave the potential for thinking devices, but this was not subsequently discussed or debated as a class or in small groups. Instead, this activity became an individual written exercise. ‘Literariness’ was conceptualised within the expectations of the GCSE assessment construct and a written response.

A deep understanding of the novel was not evidenced in any of the final workshop concept maps. This may have been due to the disruption to pupils’ learning created by the three weeks taken off from studying the text to focus on the GCSE English language mock examination. In addition, the idea of concept mapping was relatively new to the pupils and the idea of explaining the links was not evident in the mapping, which could explain why some were less developed.

Overall, the maps reflected what had been explicitly taught in class, including any links within episodes of teacher explanation and what the individual pupils had noticed from the lessons. For some pupils, the later lessons that involved more emphasis on pupil activities appeared to be less likely to support their progression.

In the final interview, the teacher of Class 1 recognised that teaching the novel had not been approached in the same way that a Shakespeare play, for example, would be taught, where teaching would have started by looking at the overall plot. It was thought that in the future, it might be helpful to give an initial overview of the whole text, possibly with the use of a ‘*visual planner of the skills and knowledge required for the text*’ (Teacher 1).

Part 3: Class 2 pupils’ change in understanding over time

There were 30 pupils in Class 2, five of whom triggered Pupil Premium funding, used here as an indicator of socio-economic disadvantage. Class 2 had a higher KS2 attainment grade in English than their Class 1 peers, although there was some overlap where pupils had attained a 4c or a 4b grade.

The series of Class 2 lessons was disrupted by teacher and pupil absences and GCSE English mock examinations. This meant a disjointed learning experience for the pupils that needs to be considered when discussing the analysis. The class was relatively passive and there were few instances during the observed classes when the teacher had to ask them to be quiet or to work more quietly.

Pupils sat in rows and faced the front of the class, with a further horseshoe around the edge (see the class seating plan in Figure 30). The crosses in Figure 30 indicate where the six focal group pupils usually sat in class. Places were allocated to pupils at the start of the academic year, therefore they were not necessarily sitting in friendship groups.

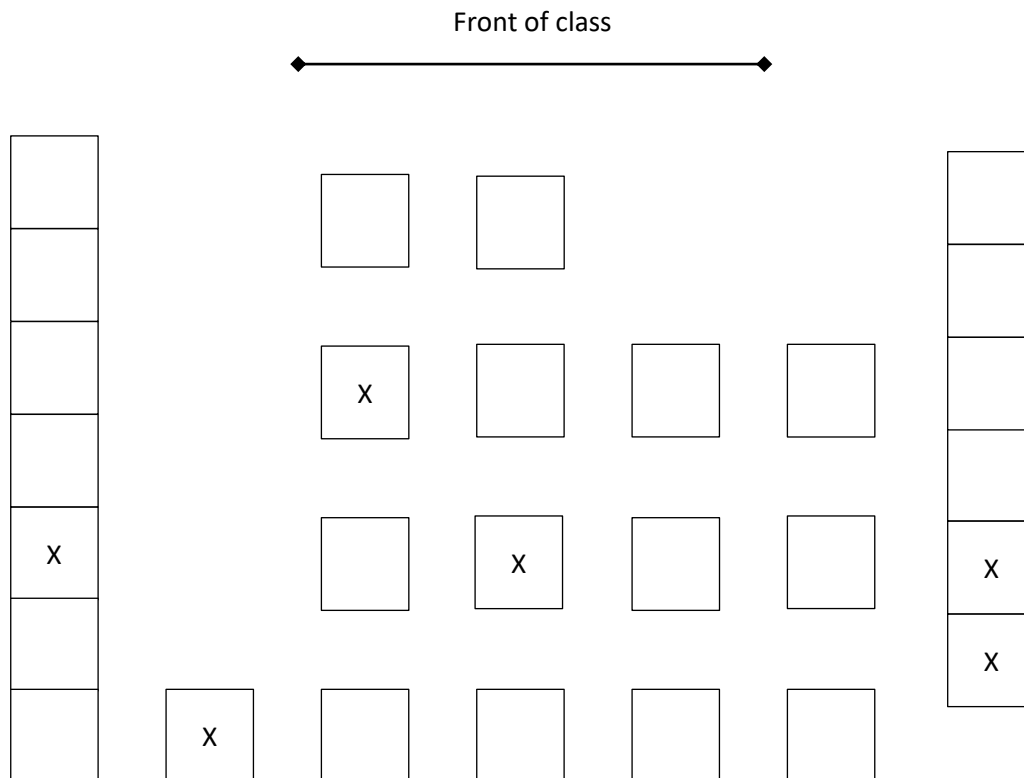


Figure 30: Class 2 class seating plan

Descriptive data for Lessons 1 – 8: *Dr Jekyll and Mr Hyde*

As for Class 1, in this initial section I summarise the pedagogic discourse during whole-class teacher-pupil interactions and include instances when the teacher was speaking to the whole class but pupils were not required to respond orally (teacher

explanation). The sessions here are discussed as a single group of eight lessons. There was a higher proportion of pupil activity in the earlier lessons for this group compared to Class 1, where longer small-group or individual activities were not introduced until after a high level of teacher explanation.

The Strange Case of Dr Jekyll and Mr Hyde (Jekyll and Hyde) uses different narrative techniques and was considered a more ‘difficult’ text to read and interpret than *A Christmas Carol*. Indeed, an experienced teacher who was not from the observed class expressed her own confusion with the meaning and interpretation in the final chapter of the novel (Teacher feedback session). The *novella* was chosen by the class teacher because it is relatively short in length. Teacher 3 knew and liked the novel and had taught it before. The idea of a Jekyll and Hyde’ character now has an ‘independent existence’ (Mighall 2002:ix), a universal familiarity, and was considered likely to be recognised by the pupils and therefore potentially more accessible.

The pupils were all given a copy of the text for them to annotate and keep. No guidance was given on how to annotate the text during the observed lessons. The pupils were made aware that the text could not be taken into any mock examinations or the examination at the end of Year 11. The version of the novel that the pupils were given did not have an introductory section with discussion of the text. The text was first published in 1886 and fulfilled the criteria of a 19th century novel for the pupils’ GCSE English literature examination.

Overview of The Strange Case of Dr Jekyll and Mr Hyde

The story in *Jekyll and Hyde* is related using three different points of view, including that of a third-person narrator. Although the story is relatively straightforward, the way the events are revealed to the reader and the plot and structuring of the narrative is less so. The reader needs to have a clear sense of what is revealed and should appreciate how tension, mystery, and terror are created in the novel. Duality is a key and enduring theme within the novel, both within the context of emerging scientific ideas in the 19th century and the universal concept of

two contrasting sides of human nature. Contrast is used throughout the text to emphasise duality.

Analysis of pedagogic discourse Lessons 1 – 8

The focus of each lesson is outlined in Table 11 below.

Table 11: Class 2 - focus of lessons 1 - 8

Lesson	1	2	3	4
Lesson focus	Focal group workshop 1 Characterisation of Mr Hyde	Close textual analysis – Hyde’s character.	How does the writer engage the reader? Explore how themes are developed in the novel.	Writing analytically. Themes of silence and secrecy
Focus in text	Chapter 1	Chapter 1 & 2	Chapter 4: The Carew Murder Case	Chapter 4
Lesson	5	6	7	8
Lesson focus	Analyse writer’s language choices and their effects. How setting affects the reader.	Assessing pupils’ understanding of the novel so far. Responding to an extract	Revising what is known so far. Personality traits of Jekyll and Hyde. Context and themes.	Completing the reading of the novel – key theme of duality
Focus in text	Chapter 5	Chapters 1- 9	Chapters 1 - 9	Chapter 10

From Table 12 below, it can be seen that there was far less teacher explanation and teacher-pupil discourse than in the majority of the Group 1 lessons. There was also

very little unproductive or non-related time, so this has not been included in the table. There was a small amount of teacher instruction before activities also not included in the table. Both Teacher 3 and Teacher 4 who taught this class kept pupils focused. Pupils also appeared less easily distracted than Class 2 pupils. The pattern of discourse included a high proportion of pupil activity in every lesson. Lessons 1 – 5 were with Teacher 3, who had taken part in the original teacher workshop. There was a gap of four weeks between Lesson 5 and Lesson 6. Some of the lessons were used to prepare for an English language mock GCSE examination and others were supervised by a cover teacher. For the latter lessons, the work on *Jekyll and Hyde* was set by Teacher 3 and there was no teacher input. Teacher 4 took over the teaching of the text from Lesson 6 onwards.

Table 12: Class 2 - Type and duration (in minutes) of classroom interaction

Interaction type and time (rounded to nearest minute)	Total lesson time recorded	Teacher explanation	Teacher-pupil discourse	Reading text	Pupil activity
Lesson 1	33 mins.	4 mins.	4 mins.	0 mins.	21 mins.
Lesson 2	50 mins.	12 mins.	8 mins.	10 mins.	17 mins.
Lesson 3	82 mins.	4 mins.	15 mins.	0 mins.	53 mins.
Lesson 4	76 mins.	16 mins.	8 mins.	0 mins.	49 mins.
Lesson 5	78 mins.	6 mins.	13 mins.	10 mins.	44 mins.
Lesson 6	85 mins.	10 mins.	0 mins.	0 mins.	67 mins.
Lesson 7	79 mins.	0 mins.	25 mins.	0 mins.	45 mins.
Lesson 8	78 mins.	2 mins.	16 mins.	26 mins.	25 mins.

The text had been introduced to the pupils in the lesson prior to the first observed lesson. This lesson focused on the idea of good and evil, the Victorian context, and the theme of science. Chapter 1 was started in class. Following the focal group workshop at the start of Lesson 1, pupils were asked to finish reading the first chapter and complete a matching activity that involved matching words in the table from Chapter 1 to a list of definitions of what the words meant.

In Figure 31, I show the amount of whole-class time (pedagogic discourse or teacher explanation) that focused on different subject knowledge concepts, categorised here as character, context, language technique, structure, and theme, where methods of analysis are subsumed within the concepts.

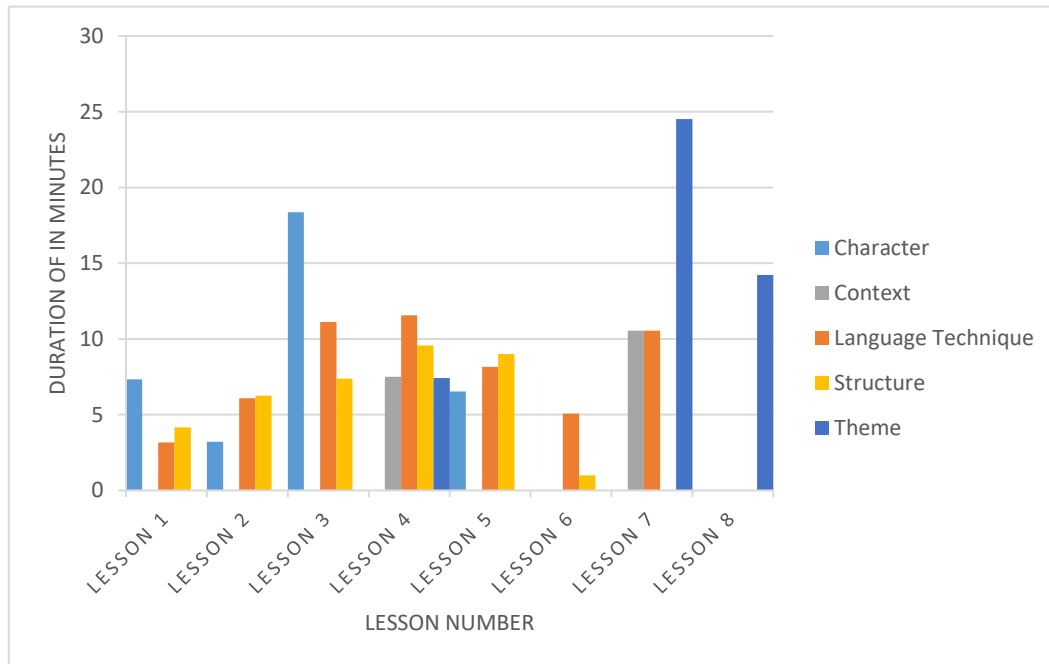


Figure 31: Class 2 - Lesson number and duration of lesson time allocated to different knowledge

There was a much greater emphasis on the GCSE examination and on answering the examination questions from Lesson 1 onwards for this group. Table 13 below shows that 22% (31 minutes) of the pedagogic discourse (teacher-pupil discourse or teacher explanation) focused on the GCSE examination. The majority of this was teacher explanation that often focused on critical style in terms of writing analytically, identifying extracts, and the language techniques that could be used for a *detailed structured response* (Teacher 3) to an examination question.

Table 13: Class 2 - Time (in minutes) of each lesson focused on discussion of GCSE examination

Lesson number	Duration rounded to nearest minute
Lesson 1	3
Lesson 2	0
Lesson 3	3
Lesson 4	12
Lesson 5	1
Lesson 6	10
Lesson 7	0
Lesson 8	2

In Lesson 1, the first of many ‘grids’ that were used in the first five observed lessons was introduced as part of an activity. Pupils were asked to identify an extract from the text and the language techniques used, and what this reveals about Mr Hyde, which words could be zoomed in on to analyse precisely, and how readers might respond. A few examples had been added to the grid already. In the teacher explanation, the teacher focused on *words used to describe the characters, such as juggernaut* (Teacher 3), as well as language techniques. In the teacher-pupil discourse, pupils gave examples of techniques like *similes, metaphors, or sentence structure*. Although the focus was on the discussion of ‘characterisation’, this also included the nature of Mr Hyde’s ‘character’ and the action and decisions that underpinned the text’s structure. These were not explicitly differentiated (Extract 17).

Teacher 3: *We are introduced to Mr Hyde in Chapter 1. What sort of impression have we of Mr Hyde so far? [Name].*

Pupil 1: *He is peculiar.*

Teacher 3: *Why is he peculiar?*

Pupil 1: *Because he had a cheque.*

Teacher 3: *OK. So he had a cheque from someone very well known so that created what?*

Pause

Teacher 3: *It creates a sense of ...?*

Pause

Teacher 3: *Confusion possibly and? Word beginning with M? Mystery. [...]*

Teacher 3: *Is Mr Hyde presented as a pleasant character?*

Pupil 2: *No. Not really.*

Teacher 3: *Why isn't he presented as a pleasant kind of character. Why would you say he isn't presented as a particularly pleasant character?*

Pupil 2: *He is presented as detestable.*

Teacher 3: *Yes, but you need to focus on why. What does he do that shows this?*

Pupil 3: *He tramples over a girl.*

Teacher 3: *Yes, he tramples over a girl and doesn't show any remorse or regrets about that...*

Extract 17: Class 2, Lesson 1 – Hyde's character

The second lesson continued to focus on word-level analysis and used the grids started in Lesson 1 to discuss the negative and positive *connotations* of Hyde's characterisation. The focus was on the effect on the reader and how the language worked at word-level rather than within a wider understanding of the text. In Lesson 3, the focus of the lesson was on how the writer engages the reader and how themes are developed within the novel. The pupils were reminded that for the GCSE, they always need to consider *why the writer has done what he's done* (Teacher 3).

The teacher-pupil discourse followed the pattern of the teacher asking a question, the pupil responding, and the teacher expanding and confirming a model answer – the IRF model (Sinclair & Coulthard 1975). The pupils were prompted with *why?* if they had not given any explanation of the choice of quotation and what its

function is. A further grid was handed out that looked at how to structure analytical writing for the examination and an explanation was given as follows:

Teacher 3: Point. A statement which starts a paragraph and answers a question, such as Stevenson creates an atmospheric and frightening setting in Chapter 5. I've picked a quote from Chapter 5. Evidence. A quotation from the text to support your point. I have given you an example here. He describes how 'the fog still slept on the wing above the drowned city'. It doesn't have to be a long quotation. Mention techniques used by the writer to focus on the 'how' part of the questions. This could be structure or language. It is up to you. Explore and analyse the meaning suggested by the techniques identified. The personification of the 'fog' as it slept [...]. Fog is often used to suggest mystery and secrecy. The fact that Mr Utterson is unable to see clearly [...]. Then finish your paragraph by coming back to the question focus. For example, how this creates a setting that affects readers. How does it make us feel?

Extract 18: Class2, Lesson 6

Completion of the grid was set as homework.

Lesson 5 had a further 44 minutes of pupil activity, but during the discourse there was a focus on language, i.e. word-level analysis. In the feedback following the final activity, the pupils' responses suggested that there was some confusion about how the structure of the text worked in terms of what has been revealed at different points to the reader and how tension and suspense are used. This was clarified by the teacher. What had not been discussed explicitly within the lessons so far was the form of the text, which would usually include the impact of the range of perspectives, from the different narrative voices both first and third-person in the novel. Following this lesson, there was a four-week gap before the pupils had any further input from a teacher on the text during lesson time.

Lesson 6 was taken by a new teacher: Teacher 4. The pupils had had one unobserved lesson with the new teacher a few days earlier, where an extract was looked at and pupils undertook some close textual analysis. Lesson 6 focused on the teacher getting to know where the pupils were in their understanding of the text as a whole,

with an initial look at a summary of key events chapter by chapter. The emphasis in the lesson was on *knowing about the rest of the novel* (Teacher 4). Pupils had created some ‘spider diagrams’ (rather than concept maps) in groups in the previous lesson as part of a *collaborative approach* to looking at the text. There was no teacher-pupil discourse in Lesson 6 and teacher explanation framed the learning in relation to the second question in the GCSE examination, which assessed understanding of the novel as a whole and looked at assessment objectives. The teacher had set the pupils an examination-style question (Extract 18).

Teacher 4: You have got to get your basic word classes right. They are all locked in there. When you are writing about language you can actually say the writer uses adjectives or a particular adverb rather than saying the writer uses the word ... You've got to respond to an extract, so we are looking at drafting and reviewing the effectiveness of your writing. Following review write a full response. Drafting and sharing. You used spider diagrams and collaborated. We will keep photos of those on a class blog. The second question [in the examination] asks you to explore what you know about the rest of the novel. It is a different sort of challenge. You are rewarded for showing excellent knowledge and understanding of the text but you've got to recall the text for yourself. This is where revision and the memory stuff kicks in. You got to be able to refer to parts of the text that are relevant to the question. It [the question] could draw on any part of it [the text]. So this is a very straightforward part 'Explore the importance of setting in one other part of the novel'. One other part. You must use examples of the writer's language. That is quite tricky. For this activity now, draft a response but you can use your text. Use the first 5 – 10 minutes to plan your answer.

Extract 19: Class2, Lesson 6 – responding to the second GCSE examination question

The question set will expect, although this is not explicit, to explore the concept of setting and how it is used in the novel, for example to emphasise the idea of duality, drawing on an example in one other part of the novel as context. This would show an understanding of how the novel works as a whole. The question could equally be read as writing in detail about the setting in another part of the novel. The latter interpretation of the question would reproduce the close textual analysis rewarded in Question 1 in the examination but not fulfil the requirements for Question 2. The

extent to which pupils recognise the need for a ‘specialist’ approach to answering the question will determine how it is answered.

Lesson 7 focused on the context of the novel (science in Victorian times), but this lesson also saw the key theme of duality explicitly mentioned and defined for the first time. There was also an activity that involved ranking themes according to their importance to the novel. ‘Secrecy’ was ranked highly as this had been the focus of a previous lesson. This was very helpful for me in understanding how pupils perceived the text in relation to what might be key concepts (or themes), for example ‘duality’, ‘conflict’, and ‘repression’. This was an activity that had unrealised potential to explore these key ideas and how they worked within the novel, but it did give an indication of pupils’ understanding of what are some quite difficult concepts.

Lesson 8 returned to the reading of the novel and Chapter 10, which had not been looked at so far. Duality is very explicitly the key theme in this chapter and during the reading of the text, the teacher brought the relevant key extracts to the pupils’ attention. The teacher-pupil discourse first looked at the theme of evil as one side of a dual nature. Several situations were ranked by the pupils as most to least heinous and the discourse was the defence of the rankings. The situations all related to actions within the structure of the novel, for example, lying to your friend or killing a (defenceless) man in cold blood. The latter being the situation ranked most evil by all the pupils.

The analysis of data for the six Group 2 focal group pupils is discussed below and documents their learning journeys in relation to their backgrounds, interests, and the limited pedagogic discourse described above. In the final workshop the root question for the concept maps was: ‘How does Stevenson present duality in the novel?’.

Group 2 emerging explanation/ explanation: James, Alfie, Marie, Gemma, and Hayley

Table 14 outlines the background data, including prior attainment, for James, Alfie, Marie, Gemma and Hayley. Their final concept maps were analysed and evidenced either emerging explanation or an explanatory level of conceptual understanding.

Table 14: Group 2 – emerging explanation and explanation. James, Alfie, Marie, Gemma and Hayley background data

Name	Gender	Prior attainment – KS2 reading	Lessons missed	Household socio-economic classification (8 Class Model)	Pupil Premium/EAL/SEN
James	Male	5c	Lesson 8	Class 2	
Alfie	Male	5c	Lessons 7 & 8	Class 3	
Marie	Female	4a	Lesson 7	Class 5	Pupil Premium
Gemma	Female	5b		Class 3	
Hayley	Female	4c	Lesson 7	Class 4	

James’ KS2 English level was mid-range for Group 2. James reads cycling magazines and autobiographies at home and the adults in his household read fiction and autobiographies. Like most of the pupils in this group, James was quite quiet although he often appeared not on task during pupil activities when talking was allowed. He read fluently but without any expression when he read aloud in class. He responded to questions from the teacher when asked and volunteered responses. He was not with any of the group he usually worked with in the workshops and did not interact with the other focal group members.

Like James, Alfie’s KS2 English level was mid-range for Group 2. Alfie reads fiction, such as Harry Potter, news articles, and blogs in his spare time. The adult

members of his household read magazines, newspapers, and work-related literature. Alfie watches films, documentaries, and the news once a week or more. He often visits places of interest and occasionally visits museums. Alfie never goes to see plays at the theatre, visits art galleries, or has trips abroad. His father has influenced him to work hard and his grandfather has interested him in law.

Although Alfie regularly answered questions in class, he did not volunteer and had to be asked to read aloud. He missed several of the observed lessons because he was part of a small group taken out for additional support with poetry analysis. He attained a higher than average (5c) level for English at KS2 but had not made the expected progress in written assessments, therefore he was identified for extra help.

Marie's 4a prior attainment level for English at KS2 was one of the lower levels in the group. Marie reads both fiction and nonfiction at home. The other members of Marie's household do not read regularly, but her mother does read a book if one comes out by her favourite author. Marie watches a film at least once a week and often watches the news or documentaries. She sometimes sees plays at the theatre or visits places of interest and occasionally visits museums or goes on trips abroad. She never visits art galleries.

Marie did not read aloud in class and was not asked to respond to any questions during the observed sessions. She was a quiet member of the class and sat near the front of the room. Marie was attentive in class, completed the activities, and engaged well with the workshops. She was the only member of Group 2 to trigger Pupil Premium funding.

Gemma's 5b level for KS2 English was one of the highest in the group. Gemma reads books in her spare time, usually fictional fantasy, and follows whole series. The adults in Gemma's house regularly read magazines and newspapers. She watches films once a week or more and watches documentaries and the news several times a week. A few times a year she goes to places of interest and goes on trips abroad. Gemma will occasionally see plays at the theatre or visit museums, but she never visits art galleries.

Gemma's step-mother has been a positive influence in introducing her to photography and has helped her gain work experience with a photographer. Gemma was a quiet member of the class and only read aloud on one occasion during the series of observed lessons. She read fluently from Chapter 10 in Lesson 8 but without any changes in expression. She responded to the teacher's questions when asked, although these were usually brief responses.

Hayley's 4c prior attainment level for English at KS2 was one of the lowest in the group. Hayley and her mother read fictional series in their spare time, often fantasy fiction. Hayley watches the news at least once a week and often watches films. She occasionally goes to the theatre, art galleries, museums, or other places of interest and travels abroad. Hayley never watches documentaries and says that her mother is a positive influence in her life.

Hayley was a very quiet member of the class and only read aloud once during the observed lessons. Her reading was fluent but without expression. She did not volunteer and had to be asked to respond to questions in class.

The focus on the concept of duality with this group may have made it more obvious that a specialist understanding was required rather than the more familiar idea of family given to Group 1. It was harder to analyse the final concept maps for this group, with some potentially showing some evidence of an examined understanding. This was because the majority showed that they understood the concept of duality, but did not show how this supported the cohesion of the text as a whole. Rather, they evidenced individual incidents where duality featured in the text.

In the *Three Little Pigs* analysis, James noticed the moral theme of the story, including the way the story was told to interest the children and the opportunities for interaction. He made his notes in complete sentences rather than the 'note' form used by most of the other pupils. He completed the thinking notes template in the intended way. He had attended the previous day's lesson when *Dr Jekyll and Mr Hyde* was introduced. During the first workshop, he added a few notes to the

thinking notes template and noticed the names of the two key characters, the Victorian context as the era when *science was new*, and that the text is a *gothic horror* (added as a theme).

Alfie identified the main characters from the *Three Little Pigs* story and had labelled them *protagonist* and *antagonist*. Alfie noticed as theme: *adulthood, hard work pays off, patience, choices, to develop a child's language*. He noted the moral theme under writer's intentions: '*trying to prepare kids for the future, giving good morals*'. He noticed the language techniques discussed, for example the use of *rhyme, easy vocabulary* and that it was *a story to be spoken*. He also identified the narration as *omniscient*.

His concept map focused on the themes in the *Three Little Pigs* and resembles a net concept map without arrows or labels to show the relationships. His map suggests that he identified the themes of '*independence*', '*morals*', and '*hard work*' and the role of the mother in protecting and warning the three little pigs about the *issues from the future, issues shown as the wolf*. This was a potentially interesting map that may have been developed with more clarity if Alfie had been given the time and opportunity to discuss it. The initial map showed some attempt at conceptualising the themes, although this was not systematic and the ideas were not expanded.

From the unobserved introductory lesson to *Dr Jekyll and Mr Hyde*, Alfie had noticed the *good v evil* role of Jekyll and Hyde in their characters and as a theme. He also added '*Victoria*', '*London*' and '*gothic*' as themes and the *Victorian* context. He noticed the writer's intention as *there are two sides of all personalities*.

Marie noticed some of the themes discussed in the *Three Little Pigs* workshop, such as '*adulthood*' and '*resilience*'. She also added '*choices*' as a theme. She noted the main characters and identified the wolf as *representing an obstacle*. Marie had noticed some of the language techniques discussed, such as the *third person narrator, repetitions, easy vocabulary, and the rhyme/rhythm*. She also noted that this was *storytelling to be spoken*.

Marie recognised the moral element of the story and that one of the purposes of the book was *to help develop their [children's] language speaking skills*. Marie created a vertical chain concept map using a core theme of '*making choices for themselves*' and by linking ideas as a narrative: *independence – morals - hard work/ patience - issues in the future - obstacles, in this story shown as the big bad wolf - they get past it and live happily ever after - linked to fairy tale starting 'once upon a time'*. She used the thinking notes template as intended.

Marie noted the theme of '*good and evil*' and the names of the two main characters: Jekyll and Hyde. She added that they were the *same person - split personality*. Marie noted the social/historical context as *Victorian London, gothic, 19th century*. When considering the writer's intentions, Marie focused on the idea of *choice: choice between good and bad, you have good and bad inside you, it's which one you choose to feed*.

In the workshop, Gemma noticed the main characters in the *Three Little Pigs* story and some of the language techniques discussed, such as *repetition, rhyme, story to be spoken, and onomatopoeia*. Some key themes were noted on the thinking notes template (*adulthood, independence, protecting yourself*) and then expanded in the writer's intention section and the concept map. Gemma noticed the *moral* intention of the text.

In her concept map (Figure 32), she created a simple net map that identified the two potentially opposing concepts of *independence* and *protection* and how these come together within the story and explained the relationships. This simple map suggests that Gemma was considering the themes as concepts and evidencing an examined understanding of ideas. The thinking notes template was used as intended.

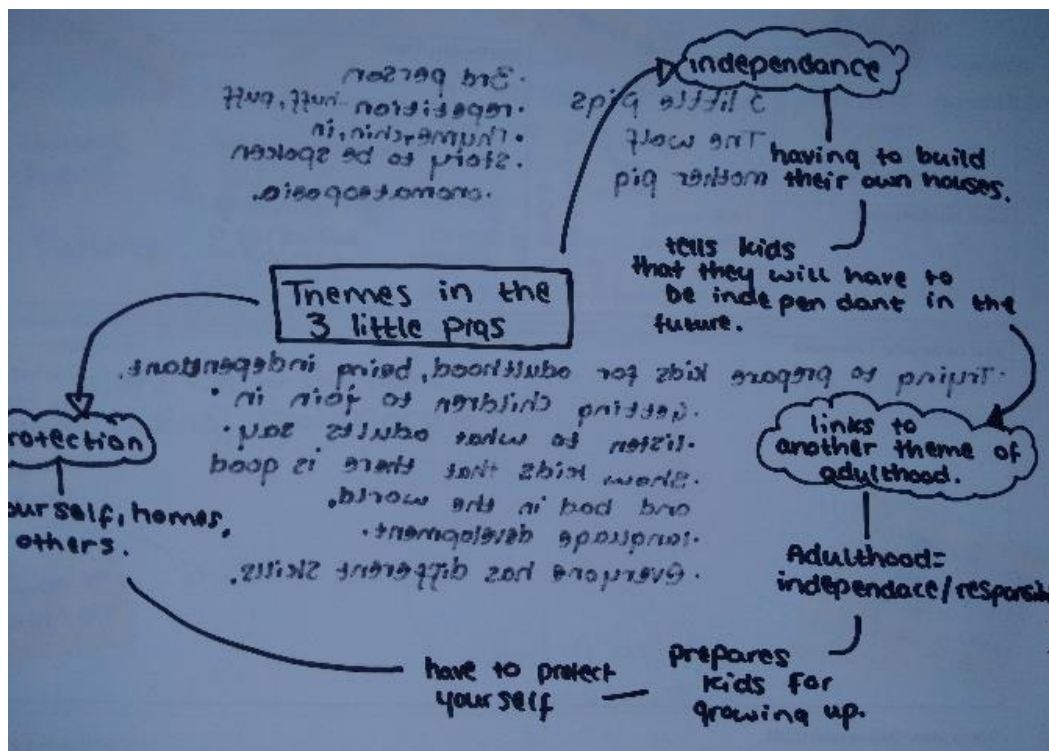


Figure 32: Gemma's Three Little Pigs concept map

During the workshop, Gemma identified the two main characters of Jekyll and Hyde and their key opposite dispositions. 'Victorian London', 'gothic', 'good and evil' and 'wrong and right' were given as themes. Gemma noted the Victorian context and *new science*, as discussed in the introduction to the text in the previous lesson.

In the *Three Little Pigs* analysis, Hayley identified the three key themes of 'adulthood', 'independence', and 'resilience' in the story. She listed most of the language techniques discussed in the workshop, such as the variation in the *length of sentences*, the *rhythm and rhyme*, and the *third person narration*, and noticed the *simple plot*. Although it does not specifically describe the story as having a 'moral' intention, her concept map identifies that the tale is intended to teach children the importance of *independence* and *working hard*. Hayley also noted the purpose of the story and how it is written to develop children's language skills and *to get them involved*.

In the workshop she noted what she had noticed from the introductory lesson on *Dr Jekyll and Mr Hyde*. She identified Victorian London both as a theme and context.

The key themes were noted as ‘*good vs evil*’ and ‘*gothic*’. Hayley noted the split personality of Jekyll/Hyde: ‘*split personality in one man*’. For writer’s intentions, Hayley noted: ‘*dealing with problems, learning about himself [Jekyll], can’t control the two sides of him*’. Hayley notices the concept of control again in the final workshop.

None of the Group 2 pupils had read the novel before, but they all had an idea of what was meant by a Jekyll and Hyde character.

Thinking notes for Lessons 2 – 8

James missed one of the later lessons that focused on duality as he was attending additional lessons to help with his poetry analysis. During the lessons he attended, he gave brief responses to the questions posed by the teacher. He completed the thinking note templates for the earlier lessons (3 and 4), noting the characters discussed in each lesson and adding comments about the writer’s methods relating to the characters, for example what they had said and thought.

Alfie cleared the thinking notes template after Lesson 1. During Lesson 2, he noticed the *third person* narration in Chapter 1 and identified this chapter as introducing Mr Hyde. He identified ‘*mystery*’ as the theme. He made no further additions to the thinking notes template as the teacher requested notes in the grids provided. He was absent for lessons 7 and 8. During the classroom discourse, Alfie identified language techniques, such as *similes* in Lesson 1.

In Lesson 3, the teacher focused on getting the pupils to analyse at word level and identify short sections of language and the reason the writer used the narrative technique. Alfie initially hesitated when asked a question, but after clarification and encouragement from the teacher he suggested that Jekyll *was lying* to Mr Utterson. When asked by the teacher what made him think that, he identified *a delay before Jekyll spoke*, suggesting *it implied he was hesitating to make something up*. The teacher confirmed his response and modelled a response: ‘*it was not a natural conversation inferring it might not be truthful*’ (Teacher 3).

In Lesson 5, Alfie suggested that the use of a letter in the narrative adds to the reliability of the narration (structure). He also identified the use of symbolism, and following some prompting, identified fog as creating a *claustrophobic atmosphere*, *a trap*. Overall, the data suggests that Alfie could identify many of the language techniques, but sometimes needed support to take these to the next level of analysis and interpretation.

Marie continued to use her template during lessons 3 and 4. Thinking notes templates were not handed out for Lesson 2. Lesson 3 looked at Chapter 4, with the learning outcomes of ‘how the writer engages the reader’ and ‘exploring how themes are developed in the novel’. The emphasis was on word-level analysis (‘what impression does the text make and how’). Marie cleared the previous notes from her template and added new notes. She noticed during the lesson the themes of ‘*friendship*’, ‘*evil*’, ‘*loyalty*’, ‘*reputation*’, and ‘*cover-up*’.

Marie added a new character, Mr Carew, to the template. Language techniques were discussed in class and Marie noticed that the chapter is written in the *third person*. She also added ‘*tension*’ and ‘*gothic unease*’ in the writer’s methods section of the template. During Lesson 4, Marie noticed the theme of ‘*silence and secrecy*’, which was focused on in the lesson. Pupils took part in several written activities during this lesson, therefore there were few additional notes added to the template.

During Lesson 3, Gemma cleared her other notes from the thinking notes template and added ‘*first chapter - third person*’. No further notes were added to the template until the final workshop. (Templates were not given out after Lesson 4.) When she responded to a question on the use of the third person in Chapter 8 during Lesson 8, she identified the change in the narrative voice, but could not describe the effect this had on the reader when asked to expand her answer. None of the rest of the class offered an answer either, however, when the question was opened up to others.

In Lesson 3, Hayley cleared the notes from her template but did not add anything further until Lesson 4. During this lesson, Hayley noticed the theme of ‘*silence*’, which had been focused on in the lesson. She also adds the additional characters

discussed in the class, including the *narrator* as a character. Hayley identified two styles of writing seen so far in the novel: *descriptive* and *formal*. She also suggested that the silences impact the reader's interpretation of the plot. Lesson 4 focused on the impact of silence and secrecy on both the reader and the structure of the novel (plot).

Concept maps from the final workshop

James felt that he had missed the lessons that focused on the theme of duality and was not sure what the term meant, so I briefly discussed the definition of the term with him. Although the concept of duality had been discussed in earlier lessons, the term itself was not explicitly used until lessons 7 and 8. James had been in Lesson 7, but Chapter 10 read during Lesson 8 is where the dual nature of Dr Jekyll's nature is revealed to the reader.

James' simple net concept map (Figure 33) does show some attempt to join up ideas and links the duality of the weather and people's appearances with the descriptions of the setting. Although there is some attempt to link subordinate ideas, there is only limited evidence to suggest that there was an emerging examined understanding. It did offer explanatory understanding, however. The reference to appearances is interesting as it brings together ideas about contrast within settings and about the characters of Jekyll and Hyde.

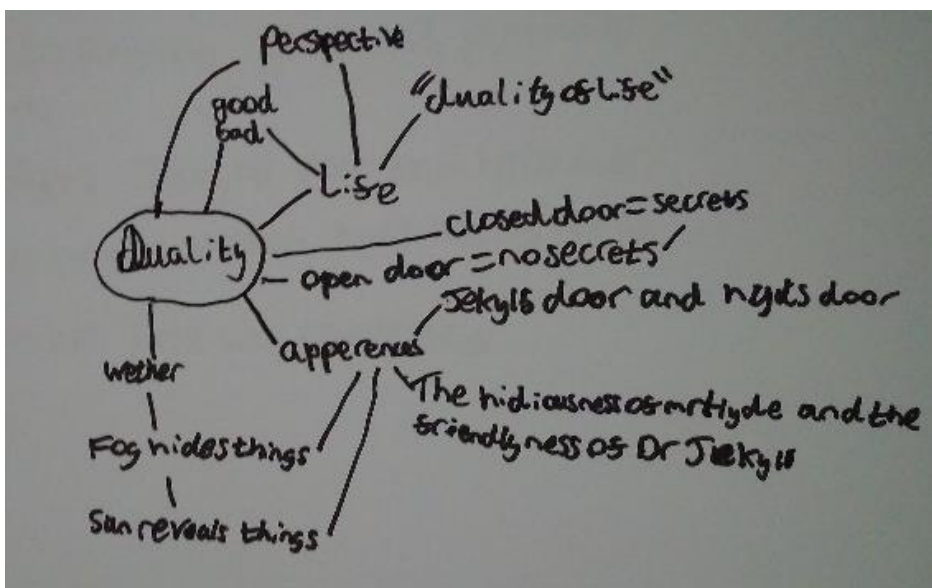


Figure 33: James' final workshop concept map

On his thinking notes template, Alfie identified a few of the key extracts that are relevant to the theme of duality: *duplicity of life, man is not one but truly two*. He was frustrated that he had missed the previous sessions, which had focused on Chapter 10 and explicitly on the theme of duality. He asked me for clarification of what the term ‘duality’ meant. In the spoke concept map he created (see Figure 34 below), he focused on the idea of a split personality and added a brief description. Although his map is simple, he made the concept of duality clear, which suggests an emerging explanatory understanding.

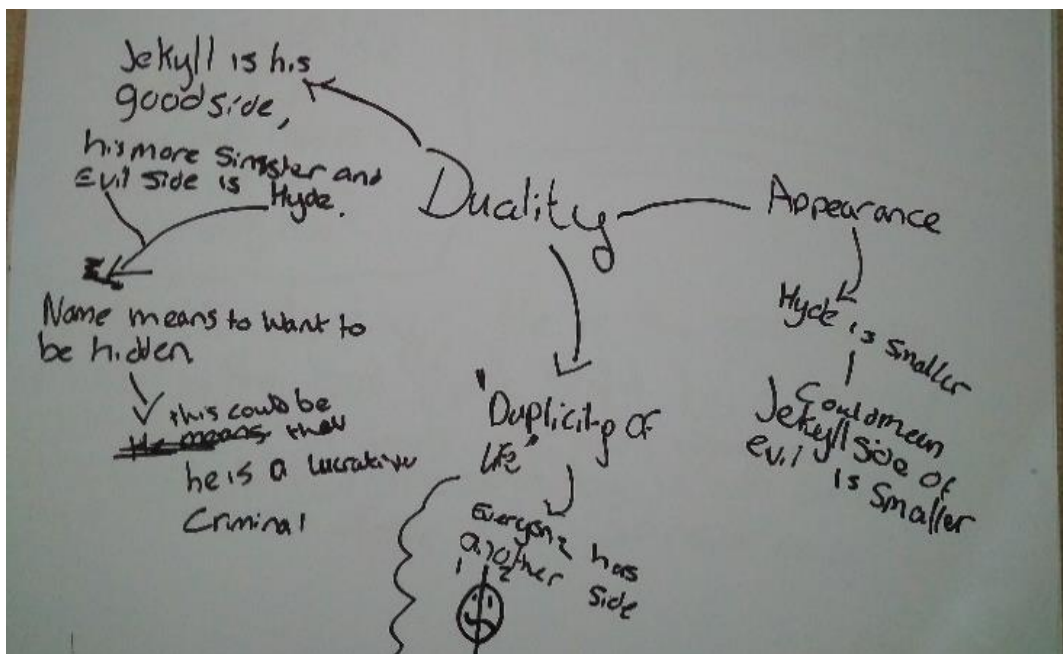


Figure 34: Alfie’s final workshop concept map

Marie created a spoke concept map in the workshop (Figure 35). Her notes written prior to working on the concept map listed extracts and language techniques and focused on aspects of character. Duality is treated as referring to polar opposites, such as *good and bad* and *cold and warm*, but also to *two sides of intelligence*. Duality is not explored in any depth as a concept, but examples of opposites from the text are given. There is evidence of an emerging explanatory understanding.

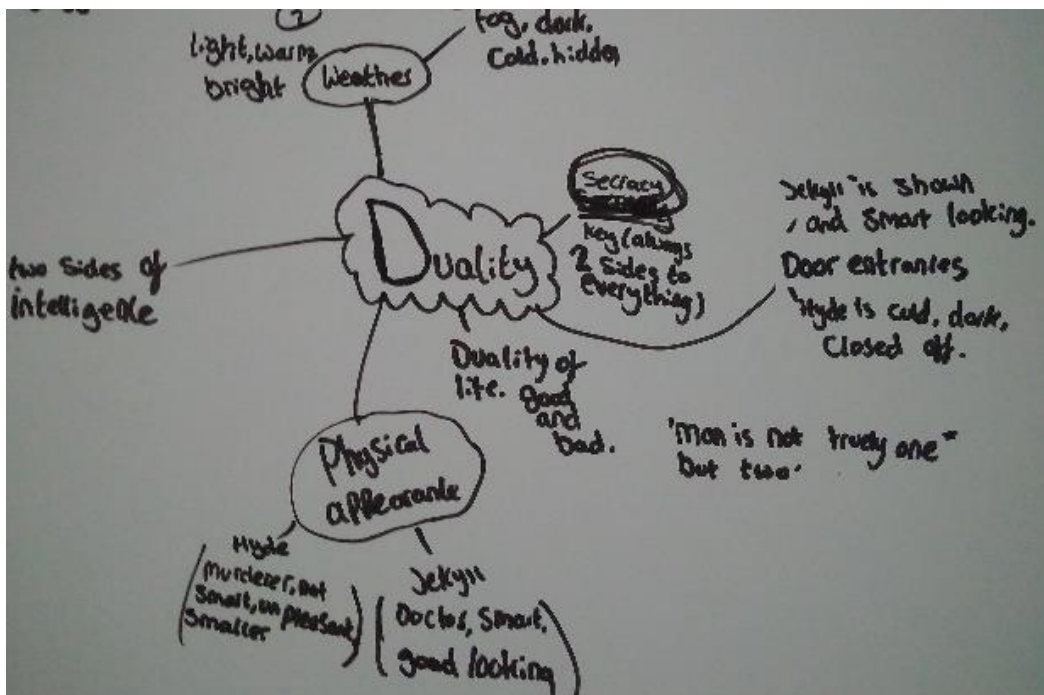


Figure 35: Marie's final workshop concept map

Gemma created what at first looks like a fairly complex net map focused on the question ‘How does Stevenson present duality in the novel?’ (Figure 36). She identified the main techniques in the text and presented a distinct good versus evil interpretation of duality. She showed she noticed the key quotes relating to duality, characterisation, and the sub-theme of secrecy. There is no evidence of her taking her thinking further in terms of critical analysis, however, for example the extent to which this works (evaluative) and the effect it has on the reader (interpretative). The map works more as a spoke map, suggesting explanation rather than an examined understanding.

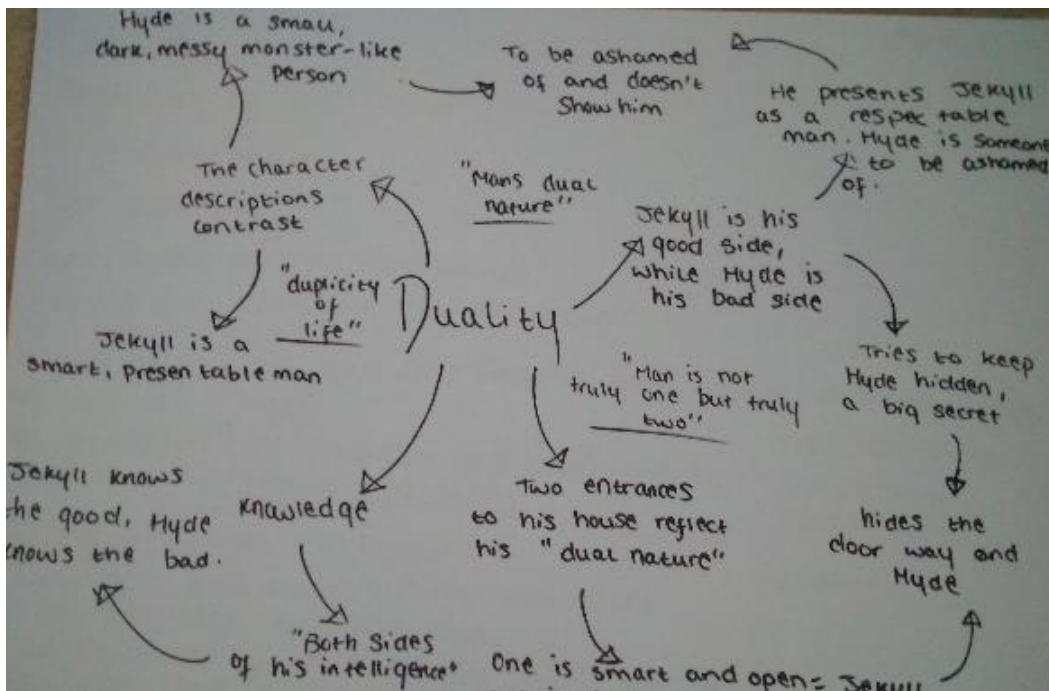


Figure 36: Gemma’s final workshop concept map

Hayley's final concept map (Figure 37) looks like a net map but functions as a spoke map. Although the secondary ideas appear to be linked, this is actually identifying where the same concept is mentioned, e.g. 'control' or where the same language technique is noted, e.g. 'fog'. The concept map includes several extracts from the text with explanations of what they mean or how they work in the text, such as 'for even in the house the fog began to lie thickly – heavy multiple secrets built up'. The map represents joined up notes rather than any examined understanding of the relationships between ideas or conceptualisation. It suggests an explanatory understanding.

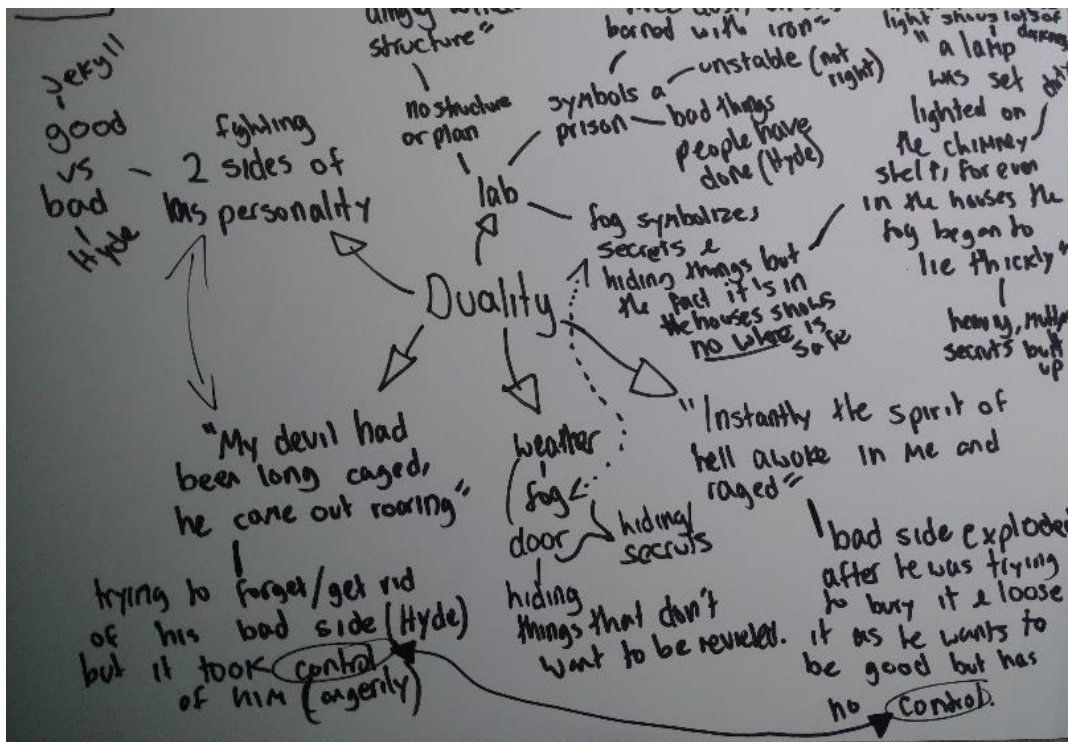


Figure 37: Hayley's final workshop concept map

Group 2 emerging examined understanding: Emily

Emily's background data is presented in Table 15 below. She was the only pupil from Group 2 to evidence an emerging understanding.

Table 15: Group 2 – emerging understanding. Emily background data

Name	Gender	Prior attainment – KS2 reading	Lessons missed	Household socio-economic classification (8 Class Model)	Pupil Premium/ EAL/ SEN
Emily	Female	4a	Lesson 7	Class 4	

Emily's 4a prior attainment level for English at KS2 was one of the lower levels in this group. Emily reads books, magazines, and sometimes newspapers at home. Her family members read every day, including the classics, history books, and travel books about Greece. Emily regularly travels abroad. She often watches films, documentaries and the news and visits places of interest. She occasionally (once a year or less) sees a play at the theatre or visits a museum. She never visits art galleries. Her parents encourage her to try new things to see what interests her.

Emily read fluently in class when asked to (Lesson 8, Chapter 10), but like the other pupils, she used no expression or change of tone when reading. She did not offer any responses to open questions in class during the observed lessons and was not asked to respond to a question by the teacher.

Emily was quiet in class and appeared to be conscientious, getting on with activities quickly when requested. She did not speak in the workshops, but she did write a lot of text during these sessions and seemed quite confident in her approach. She did not seek clarification of the tasks or start any discussion about the text.

In the *Three Little Pigs* analysis, Emily noticed many of the ideas discussed in the workshop. In addition to noting the main characters, she also noticed that they had

different personalities. She noticed the language techniques used, such as *rhyme/rhythm, the third person narrative, the plot/simple sentences, and that it was a story to be told – not read aloud*. She also noticed the *onomatopoeia ‘crash, splash’*.

Emily noticed the moral nature of the story and saw the writer’s intention as to *teach them [children] morals of how to behave* and that the way it is written *lets children get involved*. This dual intention was visualised in a simple map (resembling a spoke map but with no arrows or explanation of connections). The thinking notes template was used as expected.

Emily had not read *Dr Jekyll and Mr Hyde* before the lesson prior to the workshop, which had focused on the Victorian context of the story and the theme of good versus evil. Emily noticed as themes ‘*secrets, death, Victorian London, blood, gothic, eerie atmosphere, darkness, and gore*’, and noted the *19th century* context. She noted the key characters and the *split personalities, good and evil in one person*. She identifies the writer’s intention as *to show that everyone can have good and evil in them, it just depends how they deal with it, and show which one they reflect (good or bad)*. She did not add any further notes to the template when she returned to the classroom.

Thinking notes Lessons 2 – 8

Emily did not add any further notes to her template during the subsequent lessons and cleared the template of all notes during Lesson 3. The thinking notes were not given out after Lesson 4 as the pupils, including Emily, were focused on completing the grids handed out by the teacher, which were stuck into their books. It was not possible to access Emily’s exercise book to see how the grids were completed, however, a discussion with the teacher who had worked with the group for the latter half of the term suggested that all the focal group pupils were comfortable with focusing on specific ‘*knowledge chunks*’ (interview, Teacher 4), but they were not zooming out to look at the coherence of the text as a whole.

Concept map from the final workshop

In the final workshop, Emily created a net concept map where the key ideas are linked, but the relationship between the ideas are not labelled. The concept of ‘taking over’ (see the top right-hand corner of the concept map in Figure 38 below) suggests that duality is a continuum rather than a stark dichotomy. The former requires a deeper level of understanding of the text. The concept map identifies some of the key extracts discussed in class and the language techniques and characterisation. Emily also introduced the idea of duality *between science and nature*, linking this to *experiments and natural occurrences*, but she did not expand this further or give any quotes. This was not a point noticed by any other pupils and was not discussed in the observed lessons.

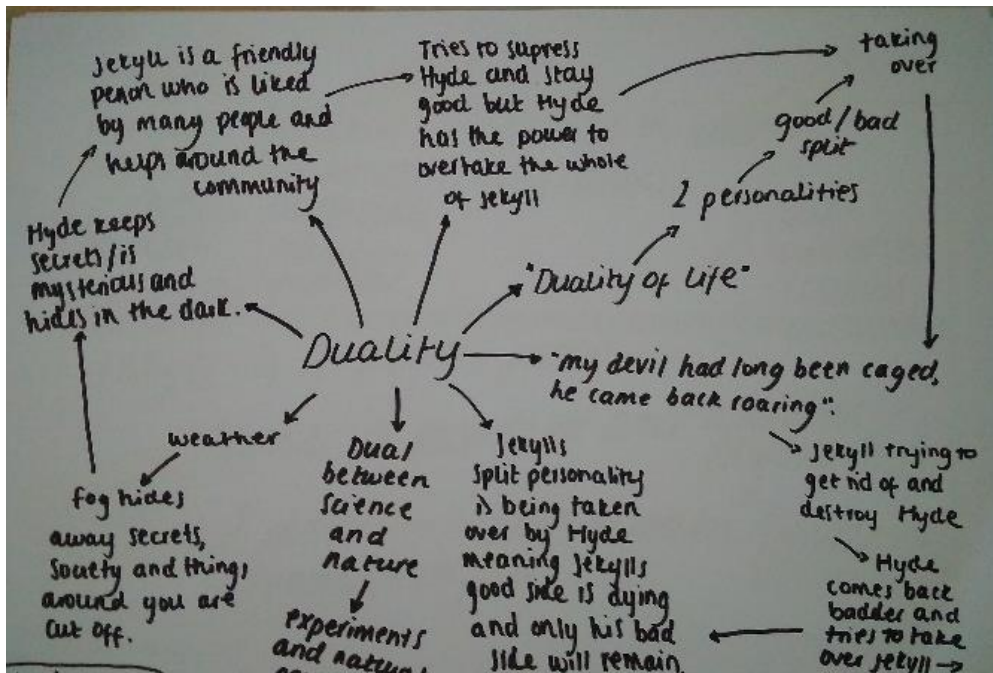


Figure 38: Emily's final workshop concept map

Group 2 focal group's progress over time

There appeared to be a lot of assumptions by Teacher 3 about what pupils already understood, for example, what was meant in the textual analysis when referring to structure. The pupils' responses suggested that this was not always clear to them. There was a strong focus on word-level analysis of the text and the pupils were

supported in recognising key extracts and how they are used. Pupils could zoom in on specific extracts but were less comfortable zooming out to look at the text as a whole or look at form and structure. The ‘grids’ used in the first five lessons supported a technical analysis of the text and meaning at a word or sentence level, rather than looking at the coherence of the text as a whole.

As with Group 1, critical style in terms of the structuring of a written response to a GCSE style question about the text was prioritised over the discussion of a range of interpretations and evaluations of the text. Pupils were aware of key extracts and could remember them.

In the workshop, the individual concept maps all reflected an understanding of how characterisation, language techniques, and setting are used to convey ‘duality’ in the novel, with pupils tending to use the extracts from the text identified in class. This was only explicitly conceptualised further by Emily in relation to the idea of change over time, i.e. the *taking over* of Jekyll’s better side, suggesting that she could zoom out to look at how the concept of ‘duality’ works within the whole novel and indicating an emerging examined understanding

Themes were introduced much later for Group 2 than they were for Group 1. Teacher 4 suggested a need for the pupils to be supported in zooming out, not just zooming in, and in considering the ‘*knowledge hierarchy*’, including the key concepts. The usual approach would be to consider the themes and return to these throughout the studying of the novel to give coherence to the text as a whole.

When knowledge about a specific part of the text is focused on in isolation, i.e. knowledge ‘chunks’ rather than conceptual understanding, this means that overall coherence is potentially lost. Some pupils were considered able to work at a conceptual level with little prompting, such as Gemma and Emily, but most needed this made explicit. Overall, the pupils in the group were able to zoom in on specific taught areas, but they had not been supported in making the links and seeing the threads.

The disruption to the lessons created by the mock examinations and the teacher's absence meant that the pupils did not have as much time as planned to focus on the novel. They will be returning to it for revision sessions in Year 11.

Class 2: Potential for powerful knowledge?

There was little opportunity for pupils to discuss and explore different interpretations as a whole class in Class 2. The teacher's interpretation (Teacher 3) was considered the correct interpretation in any discussion. The emphasis in the first five lessons taught by Teacher 3 was on zooming in on specific extracts. This was evidenced in the final concept maps for many of the focal group pupils. What was interesting from the data analysis of the focal group was that regardless of their prior attainment, the pupils potentially recognised the more complex concept of 'duality'. The unfamiliarity of the concept, as opposed to the concept of 'family' for Group 1, may have made the need for a more specialised discourse more obvious.

The Group 2 pupils seemed comfortable creating concept maps for the *Three Little Pigs* text and using analysis terms. Following the lessons on *Jekyll and Hyde*, they seemed less confident in their understanding of the text as a whole, focusing instead on the extracts they had been told they needed for the examination. The group appeared to trust the teachers' approaches and explanation of what was required – there was no questioning or challenge to the teachers' ideas presented in class. Overall the class was very passive. Pupils appeared to trust the teachers and that they would be told what they needed to pass their examinations.

It was not evident that pupils would explicitly have access to powerful knowledge in the classroom, unless they already possessed more specialist ways of thinking about the studying of novels. In the following chapter, I discuss the implications of the analysis outcomes from both case classes. The cross-case analysis will consider access to powerful knowledge in more detail.

Chapter 5: Discussion

In this chapter, I discuss the outcomes of my cross-case data analysis. These outcomes have been discussed with the participating teachers, and the generalised findings were shared with the wider English department. The discussion and ideas I present here have been influenced by teachers' feedback and ideas. I welcomed the input from the teachers as this both challenged and validated the outcomes. The English department were generous with their time and appeared genuinely interested in the research process and outcomes, how they could contribute and what they could learn. As discussed in Chapter 3, I was careful to only share generalised findings with the wider group of teachers. Although the department were aware of which teachers had taken part in the research, I did not refer to aspects of individuals' practice.

In the first section of this chapter, I return to my conceptual framework to reconsider briefly the nature of knowledge from a critical realist perspective and the structures and social relations of knowledge identified in Bernstein's (2000) work. This conceptualisation of knowledge subsequently frames my discussion about *what* is taught in the participating school as identified in the cross-case analysis. I consider how 'studying a novel' was conceptualised by the teachers and how this was communicated to pupils in the pedagogic discourse, how knowledge was structured, and the pacing and timing within the instructional discourse. I also discuss the external regulative, values-based discourses that appeared to strongly influence the classroom practice observed. To summarise, I return again to the concept map developed in Chapter 2 (Figure 5) which visualised the discourses contributing to pedagogic discourse. I use it to frame my discussion of four key contributing discourses identified in my research, the influence these have on pupils' learning and the implications for a social justice agenda.

I conclude this chapter by first evaluating the role of concept mapping in my research and then considering the limitations of my data.

Knowledge structures in the classroom

In this section I revisit my conceptual framework for the structuring of knowledge in the English literature classroom and for the recognition of powerful knowledge. Critical realism is premised on the claim that it is able to ‘[...] combine and reconcile *ontological realism*, *epistemological relativism* and *judgemental rationality*’ (Bhaskar 1998:xi). In my conceptual framework, I recognise that all knowledge is socially produced and is therefore potentially changeable and fallible; and also recognises the role of *collective* judgements in the validation and legitimisation of knowledge. A synthesis of the ontology and epistemology of critical realism with an analysis of the structures of knowledge as knowledge, reveals the connection between different knowledge structures and social relations (Wheelahan 2006). Such structures potentially distribute or deny access to powerful knowledge as the structures themselves become a source of knowledge about the nature of disciplinary knowledge, its social production and causal or emergent properties. This synthesis is recognised in the social realist theory of knowledge and for the social realist-based conceptualisation of powerful knowledge I have used in my research (Maton & Moore 2010; Wheelahan 2006).

For me, powerful knowledge comes from an understanding of the *nature* of disciplinary knowledge, how it is produced and validated, its structure and the recognition of boundaries and the crossing of boundaries between different kinds of knowledge. An epistemological awareness by teachers of the nature of disciplinary knowledge and its structures, how it is recontextualised and communicated as subject knowledge, and how epistemological awareness and knowledge structures can be shared in a simplified way for pupils, is where I believe potential for pupils’ access to powerful knowledge lies. The feedback sessions at the participating school and sharing my ideas with English literature teachers more widely has been an important aspect of the research for me. What constitutes disciplinary knowledge for English literature as a school subject, identifying the thread between the discipline and the subject and making it explicit, needs to be part of an ongoing discourse.

To support discussion on the nature of disciplinary knowledge, its structures and social relations, and the recontextualisation that leads to the study of a novel in school-subject English literature, I developed the diagram initially presented in Chapter 2 and revisited here (Figure 39). The diagram was influenced by Bernstein's (2000) concept of vertical discourse and horizontal knowledge structures as discussed previously (see Chapter 2). In this diagram I share my visualisation of the knowledge structures and the social relations that contribute to knowledge production within literary criticism and literary theory and give some examples of the broad linguistic discourses of the discipline. During the development stage of the diagram, I discussed early drafts with an English literature academic to ensure my conceptualisation would be recognised within the academic field as a valid representation of 'studying a novel'. I accept that it is not the only possible representation but it is one way of visualising the epistemic and social relations within the discipline. It was developed to support and promote discussion.

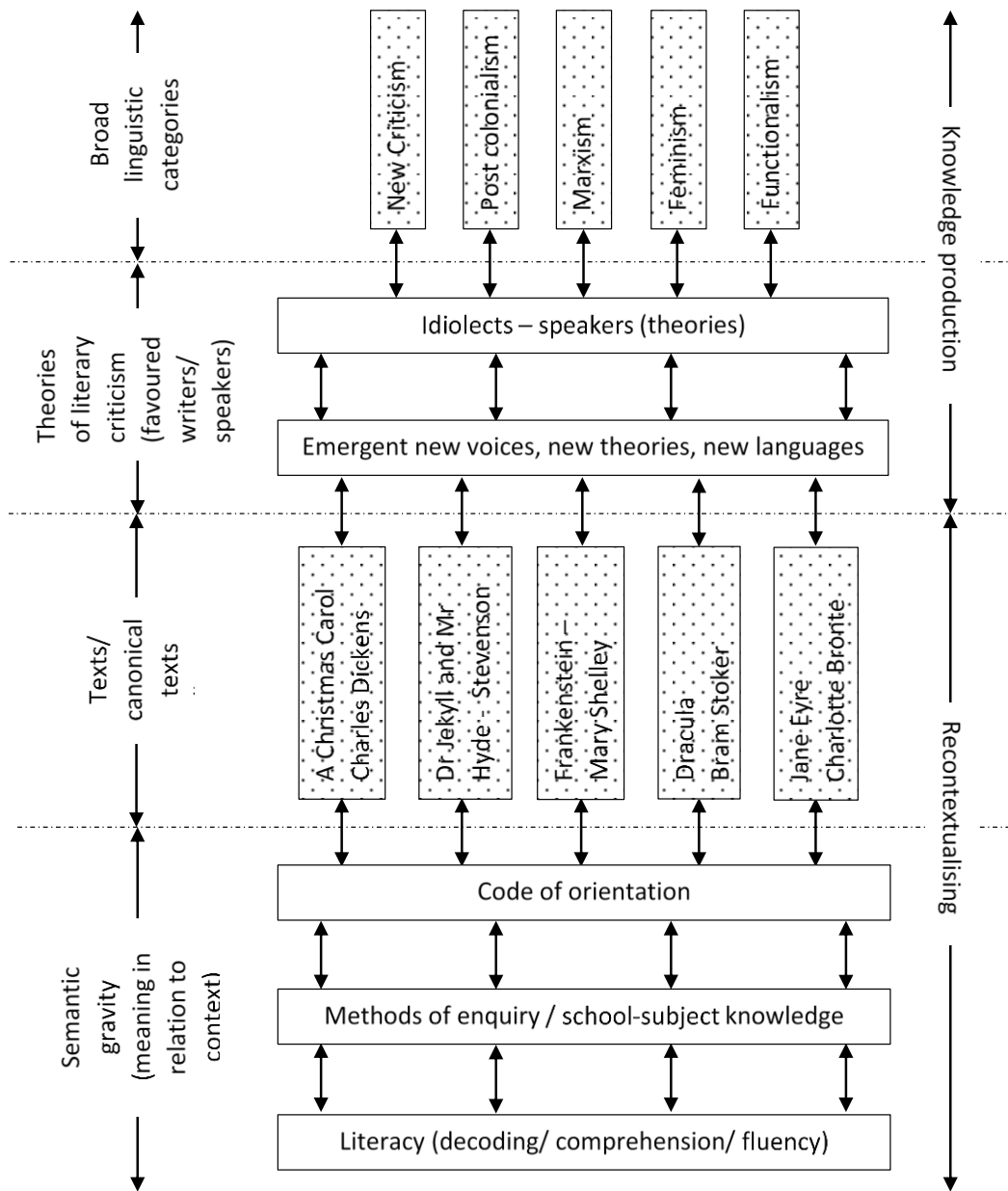


Figure 39: Knowledge structures for studying a novel

In the following section, I consider the outcomes of the cross-case analysis, using the diagram above to frame the discussion within a social realist-based conceptualisation of powerful knowledge. I was aware of several key messages coming from teachers in the feedback session, which I considered when revisiting my research outcomes prior to writing this chapter and Chapter 6 – Conclusions.

The feedback validated and developed my interpretation of the data, for example my interpretation of how the teachers' conceptualised the subject and the progress and understanding of the pupils. It also gave me a greater understanding of the context teachers felt themselves to be working in, especially the external influences of the school system, such as school-performance tables. In particular, teachers were concerned as to whether they were teaching what pupils needed to know for their examinations. They obviously wanted to do the best for their pupils. What became more obvious for me during the feedback session was that what excited me about the potential of powerful knowledge and what it could offer young people was a secondary aim for the teachers. They clearly felt that supporting pupils to gain the GCSE examination outcomes was their priority.

My feedback session with the English department followed the summer break, the first examination results and an inspection by Ofsted. Following the inspection report, there is now a greater emphasis in the school on closing the attainment gap at the end of KS4 between socio-economically disadvantaged pupils and their non-disadvantaged peers. I was given a very clear message by the teachers that they were open to new ideas to enable this. In the following sections, therefore, I discuss the outcomes from the cross-case data analysis before going on to summarise what these tell us about the policy and school-system discourses influencing what is actually learned in the classroom. In Chapter 6, I consider the implications of the outcomes and the key messages for policy makers, teacher trainers and teachers.

Studying a novel in school

In the participating school, English literature as a subject was based in the teachers' interpretation of what was required for the GCSE examination. As discussed in Chapter 2, the KS4 National Curriculum document outlines a programme of study for 'English' (DfE 2014). The awarding organisations' GCSE subject specifications define the content and assessment criteria for the qualifications. These are based on the DfE's (2013) GCSE subject content and assessment objectives for both English language and English literature. The teachers participating in the study were familiar with the awarding organisations' documentation and this framed the development of schemes of work and lesson plans by individual teachers. The

fieldwork took place before the first examinations for the new GCSE English literature specification, meaning that the teachers were worried. This unease was firstly because they were unsure whether they had covered the necessary skills to enable pupils to answer the first question on the examination paper, which required close textual analysis. Secondly, they were concerned about whether the pupils would know the novels well enough to answer the second question in the examination, which required an understanding of the whole text. This was also thought to require pupils to memorise many extracts from the novel, so they could be reproduced in responses to questions, as pupils could not take the text into the examination room. The concern about the examinations and wanting to do the best for their pupils appeared at times to overwhelm the teachers' perception of their own subject-specialist understanding of what it means to study a novel.

In the teacher workshop, the concept map constructed in response to the question 'What does it mean to study a novel?' was framed by the teachers' interpretation of what was expected for the GCSE English literature examination paper. There was recognition of the role of the study of literature more generally related to 'knowing' certain texts in the development of 'cultured individuals'. The focus, however, was on preparing pupils for their examinations, specifically the text they would be assessed on. This possibly explains the limited reference to wider critiques of text within teachers' conceptualisation of studying a novel during the workshop or interviews, with the exception of a mention of the possibility of using a 'feminist' reading of a text mentioned by a teacher (not observed) in the workshop. However, this was not applied to the two texts in the classes observed. Teachers had not included other possible interpretations of the text from writers or speakers from literary criticism during the observed lessons. There was some focus in the lessons on how the text may have been interpreted in the 19th century compared to now, and no reference to its intended or other audiences from when it was written.

Historical, social, cultural and literary context was introduced, where required, to 'make sense' of the text. There was some deliberation between teachers and pupils about how much context needed to be included in response to examination questions, and covered in lessons, as understanding of the relationship between a

text and its context was not assessed in questions on the 19th century novel in the examination². This meant that context was not rewarded in the mark schemes and was subsequently not discussed more than teachers felt was necessary for pupils' understanding. There was concern from teachers that too much emphasis in the lessons on context would mean that pupils may try to include too much reference to context in the examination question, which would not fulfil the assessment criteria. The requirement to refer to context for some questions in the overall examination papers for GCSE English literature was potentially confusing. This may explain the strong, single interpretation of the text emphasised in the lessons.

While the single interpretation may be understandable in the context of training pupils to respond to specific examination questions, this means that pupils are constrained by a single interpretation without access to an understanding of how literary criticism works. Analysis of the teachers' workshop data and the classroom observations suggest that the pupils were supported in developing some of the methods of enquiry (see Figure 39), but the school-subject knowledge about studying a novel was framed by a single interpretation of the chosen text, the teacher's. If the teachers observed were drawing on wider reading, or on different possible interpretations of the text in their pedagogic discourse, this was tacit, and was lost within a single, authoritative discourse. Without understanding that, in English literature, studying a novel requires an objective, stepping back from individual experience to make an informed personal response, which recognises the possibility of other responses, means that the tools of *critical* analysis are not made explicit for pupils. In this situation neither a recognition nor an understanding of the knowledge structures and social relations in Figure 39 are made available to pupils.

The discourse in both classes was focused largely at the level of meaning: a technical analysis, specifically the comprehension of the narrative (story),

² This was not the case in all GCSE awarding organisations' specifications but was in the specification chosen by the school where the fieldwork for this study was undertaken.

characterisation, themes and language techniques. There was very little evidence in the observed lessons of reference or evaluation as to how the text worked, or not, as a coherent whole. There was not an obvious focus on critical analysis within the pedagogic discourse, which to me should include evaluation, in literary terms, of the text. ‘Informed’ personal response (interpretation) was modelled in the discourse by the teacher at the level of explicit or implied meaning from the evidence as it presented itself. This suggests a conceptualisation of ‘reading’ literature such as a Reader Response view (Rosenblatt 1938). The use of characterisation or language techniques, for example, were identified and used to support a specific response to the text. However, the meaning and interpretation were usually constrained within the immediate context of the literary technique observed – zooming in – and followed a procedure. For Class 2, this usually consisted of a pre-prepared grid or template to complete, resulting in a formulaic interpretation.

Conflating the reading of literature with the academic study of literature, rather than seeing the former personal response as a precursor to the latter in my opinion would deny access to powerful disciplinary knowledge. However, this approach is also evident in the literature. Goodwyn’s (2012) review of the status of literature teaching in schools at the time of the most recent curriculum review argues for the teaching of literature to include reference to the aesthetic and the personal ‘authentic experience of literature’ (2012:224) – the reading of literature. It does not recognise the wider academic study of literature seen in the discipline, and instead suggests the value of literature is realised within the subjective context of engagement with the text. Why we engage with a text and the novel form is still an emerging area of study in its own right. Miall (2006), for example, suggests the personal is an important aspect of meaning-making. However, the value of reading literature as part of cultural heritage needs to recognise and reflect on the need to understand this within the wider theoretical frameworks of the study of English literature as a discipline – the power within criteria for judgement contained within the arrows of Figure 39 (see also Chapter 2). There is a paradigm shift between reading and studying literature, with the latter requiring a step back from the personal response

in order to make an objective judgement recognising the epistemic and social relations that frame such judgements within the discipline.

Dealing with the 'time' factor: framing and pace

In both classes, the text was introduced over a series of lessons in a linear way: starting at the first chapter and working through to the final chapter with analysis taking place in the context of, for example, a specific language technique presenting itself. This resulted in pupils' understanding of the text at any one point constrained within the pacing and framing of 'reading a book' rather than 'studying' a novel, which would be literary criticism. The limited opportunities offered within the observed lessons to look at the text as a whole meant that, overall, analysis and meaning-making remained at the level of words or instances of language techniques. This was reflected in the outcomes of the pupils' mapping activity at the end of the series of observed lessons, where overall they showed a good understanding of specific chunks of knowledge but there was less evidence of conceptual understanding.

The emphasis from the teachers' perspective was often discussed as 'getting through' the text and the amount of what was perceived as curriculum 'content', what needed to be *taught* to enable the examination questions to be answered. The focus was on what pupils needed to memorise about the text, so that it could be reproduced in the examination. Time was a pervasive theme in the teachers' discourse during the workshop. Texts for studying were chosen either because the teacher knew and liked the text, or because of time factors. This could have a bearing in terms of how long the text would take to read (length), the accessibility of the language, or the suitability of the themes for the pupils' age (levels of maturity). The texts studied by the two groups were both relatively short (Class 1: Dickens, *A Christmas Carol* - 5 chapters, 85 pages; Class 2: Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* - 10 chapters, 65 pages) to enable them to be read aloud in class time. The choice of text is an important decision made by the teachers and is framed largely within what the school system allows and the perceptions of what is best for the pupils' examination results. These

assume the need for the face validity of achieving good grades rather than focusing on whether pupils understand what it means to study a novel.

The rationale for reading aloud in lesson time was so the teacher knew that all pupils had listened to the whole book being read, as it was considered by the teachers as quite likely that not all pupils would read the book if it was set as a homework activity. Reading aloud in class was also intended to overcome any perceived issues with unfamiliar vocabulary and writing style. Studying the novel became subsumed within the reading of the novel with a focus on the skills of decoding and comprehension – the language skills at the bottom of Figure 39 – stopping at regular intervals to analyse what had just been read.

The teachers were asked, after lesson observations were completed, whether they thought pupils might benefit from an overview of the text before reading to give a broader idea of how the text worked as a whole, prior to the analysis. Although more emphasis on the whole text was something teachers recognised was needed, one reason previously given for not doing this was that the teachers felt that pupils should first ‘experience’ the novel, for example how the ending makes them feel (Teacher 5). The stop-start nature of analysing the text during the first reading, however, meant that much of the *flow* of the text and an understanding of its structure appeared lost to the pupils. For example, this may explain why the sense of urgency created in the narrative of *A Christmas Carol* was not recognised by any of the Group 1 focal group pupils. It was also not mentioned by the teacher in the observed lessons. There were also incidents in the observed Class 2 lessons, where pupils seemed unsure what was ‘known’ by the characters and the reader, at certain points in the novel, as the thread of the narrative had been lost.

The teachers suggested that the same linear approach to engaging with the text was seen throughout the English department at the school and also the wider network of schools within the Academy that it belonged to. None of the teachers appeared to read the text in its entirety before starting the analysis because it was considered to take up too much time and was not considered productive. Given the page length of the novels, *A Christmas Carol*, for example, would have taken approximately

three to four hours to be read aloud, including brief stops as necessary to explain any complex language. Unabridged audio books of the text are on average 200 minutes long, equivalent to two lessons at the school. An unabridged audio book of *Dr Jekyll and Mr Hyde* is, on average, 160 minutes long. That is not to suggest that audio books should necessarily be used in class, but the timing does give an indication of how short a time the novels take to read aloud.

Pupils had the option to volunteer to read aloud in Class 1 and there were a few ‘regular’ readers. These were fluent readers although all read without any change in intonation or expression, which may be because they were looking at the text for the first time. In Class 2, pupils were more likely to be chosen to read aloud. This included both fluent and less fluent readers. Who reads aloud and whether pupils are confident or nervous about reading aloud, I believe will influence the reading experience for the readers and their audience. In both classes the teachers sometimes read the text aloud. As confirmed when listening to the digital recordings the teachers’ voices were always much clearer and easier to hear, possibly because they were standing up when reading rather than sitting down as the pupils did.

Pupils’ understanding of the novel over time, as presented in their thinking notes and visualised in the final concept-mapping activity, reflected the linear and technical approaches to analysis seen in the pedagogic discourse. The majority of the focal group pupils, regardless of background demographic measures, showed a limited understanding of how specific episodes of characterisation or literary language techniques contributed to the overall coherence of the text. I believe that this is because there was far less emphasis on the coherence of the text in the observed lessons and where, for example, the actions and decisions of characters contributed to the structure of the novel this was not made explicit by the teacher. I suggest the majority of the pupils, not just those from socio-economically disadvantaged backgrounds, were unlikely to have known without being told how this aspect of a novel works. Class 2 completed the reading of the novel 10 weeks after their first lesson. This meant that pupils did not have a sense of the whole text until that point.

While pupils largely remembered the novel's themes, 'knew' the characters and their purpose within the text, could tell the story and recognise and describe how some language techniques worked, they did not refer to concepts such as form, structure and coherence of the text as a whole. Their understanding of the text was at the level of 'doing' analysis and memorising extracts, a technical, apprenticeship model seen in the classroom discourse.

Critical analysis or critical style became part of the discourse only in relation to a written response, not in the analysis and discussion about the text. An informed personal response appears to me to be subsumed within an individual writing process framed within the teachers' interpretation of the required response for GCSE examination questions. Critical analysis was not part of the collective classroom discourse but was instead an individual pursuit, with the focus on 'content' as a particular interpretation. If the focus within the classroom is on the 'content', the focus is on the *product* of disciplinary knowledge (Wheelahan 2010).

The approach seen in the observed lessons suggests that only a single interpretation is possible, a specific meaning and single *product*. Bakhtin's (1986:147) *dialectic* 'cram everything into one abstract consciousness and that's how you get dialectics' is attached to the reading of the text. This approach ignores the evaluative process and how knowledge is produced within the discipline. There can be different interpretations, different voices within and about the text, the *dialogic* nature of texts and the studying of a novel. Engagement with the written word, in the form in this instance of a novel is, as suggested by Bakhtin (1986:106), 'The event of the life of the text, that is its true essence, always develops *on the boundary between two consciousnesses, two subjects*'.

The dialogic classroom, as discussed in Chapter 2, one that allows opportunities for different meanings and interpretations, however, also needs to make explicit where and when there is a need to recognise a particular interpretation as valid, but equally, to be ready to challenge it. It is an understanding of the generative principles that are required in order for knowledge to become powerful. In the two classes observed, the whole-class interaction usually followed an IRF transaction model

(Sinclair & Coulthard 1975). The data suggests to me that pupils' own ideas were only allowed during 'low-risk' interactions, for example, pupils' thoughts on the life of poor children in Victorian times after watching a video during Class 1's first lesson. This was not directly related to what needed to be known for the examination.

I chose to focus on the study of the novel in my research because I was interested in exploring how pupils would manage the 'shift' from reading a novel to 'studying a novel', especially within the context of the new GCSE specifications. If the study of a novel is perceived by teachers or the pupils as a more accessible form of literature than, for example poetry, I thought it may be framed as less specialist and the criteria for judgements would become fluid rather than influenced by the specialist discourses and epistemic relations within the subject (Maton 2009 & 2014). How the teacher conceptualises the study of a novel will influence whether what is taught is based in a theoretical understanding of literary criticism or not. The focus in both classes was largely on the more generic skills of analysis associated with reading and comprehension than *critical* analysis and evaluation. I believe that this meant that in many of the lessons pupils were not accessing English literature subject knowledge but rather the more familiar experience of reading a story or being read to.

As discussed in Chapter 2, I was aware of the literature on the potential negative 'backwash' effect of assessment objectives on learning and the concept of teaching to the test. In my opinion however, the focus on critical analysis and evaluation in the subject specifications should have encouraged rather than discouraged teachers to engage pupils in a richer discussion of the text and studying a novel. It was the grade descriptors and mark schemes for the examinations that appeared to limit the teachers' interpretations of what needed to be taught, especially for some groups of pupils. The focus on 'training' pupils to recognise and reproduce a single interpretation of the text as seen in the observed lessons means potential for access to powerful knowledge is lost and for many pupils the higher-grade outcomes at GCSE become unobtainable. The concern about GCSE examination outcomes appears to me to have dominated the pedagogic discourse for both teachers and

pupils. It was very positive to see that pupils appeared to trust their teachers to give them the information they needed to pass their examinations, but this resulted, especially as seen in Class 2, in a passive and limited learning experience.

The subject content and awarding organisation documentation appear to assume that teachers will interpret the specification in a particular way. Terms such as *critical analysis* and *evaluation* and the reference to *alternative interpretations* are used within the documentation but require an understanding of how these are defined within the subject. While some of the teachers, for example Teacher 3, had a degree in media or another teacher who was not observed had a degree in history, an understanding of the discipline of English literature, the knowledge structures, the epistemic and social relations may be less obvious and the boundaries may be permeable. The heavy reliance on the awarding organisation's level descriptors and the marking schemes for particular exemplar examination responses influenced the framing of the curriculum content, and how it was structured, in the observed classes.

In the following section, I draw on the outcomes discussed here to consider what these tell us about the policy and school-system discourses influencing what is actually learned in the classroom

Power and influence in the pedagogic discourse

I developed Figure 40 (see also Chapter 2), in order to visualise the influences on the pedagogic discourse and to offer a conceptual framing for an exploration of pedagogic discourse in whole-class teacher–pupil discourse. In this section, the power and influence of each of the discourses contributing to the pedagogic discourse is discussed. These have been numbered 1 – 4.

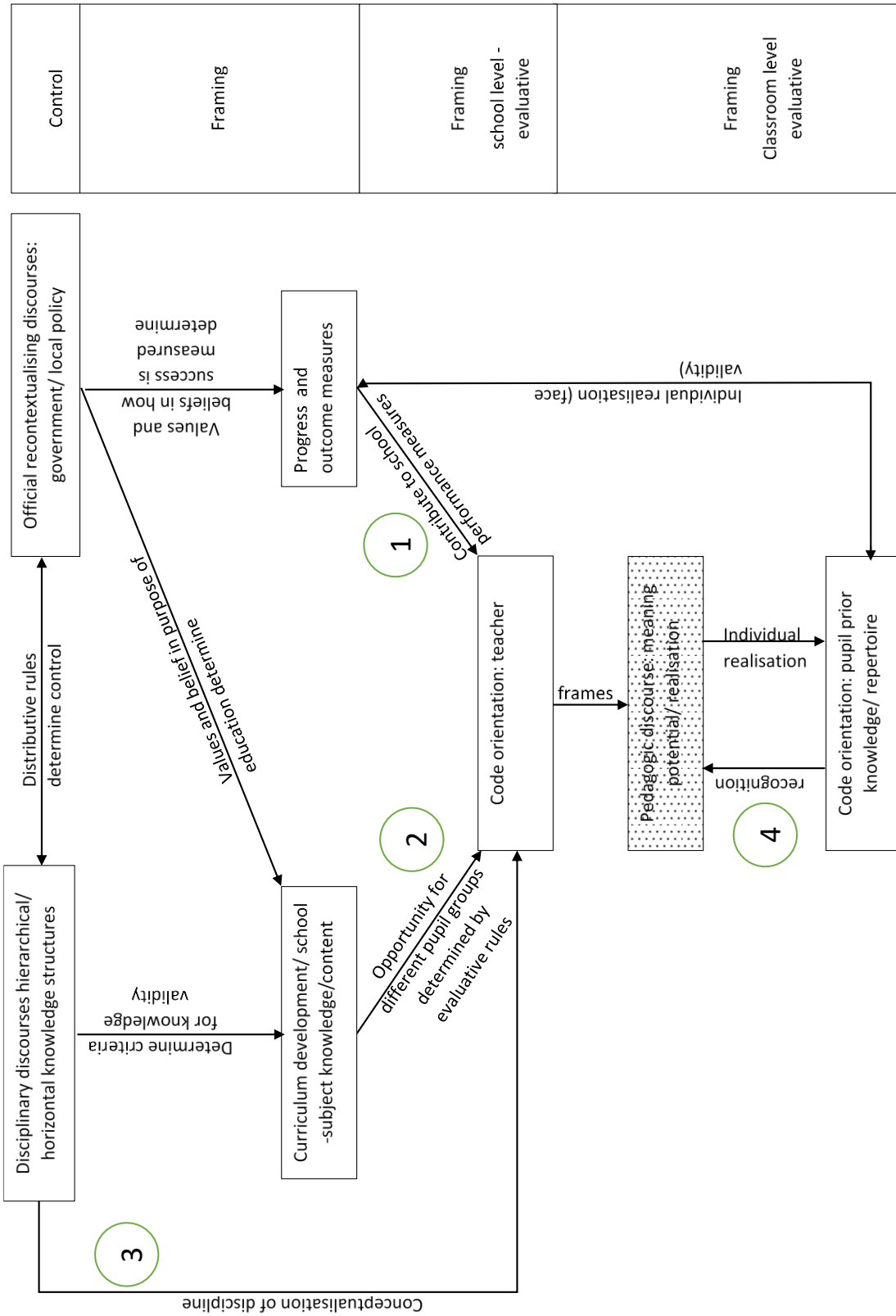


Figure 40: Power and influence within the pedagogic discourse

It could be argued that the emphasis on disciplinary knowledge in the new National Curriculum in England and the subsequent documentation from the DfE and awarding organisations potentially frames secondary education as a conservative, non-progressive vision for education. It could be perceived as the result of a value and belief system that prioritises the elite knowledge of the powerful over the knowledge systems of wider society or marginalised groups (Young 2008). While these may be valid arguments, they become self-fulfilling and ignore the potentially emancipatory power of disciplinary knowledge in supporting social change. Where opportunity to study discipline-based knowledge within the school curriculum is denied to some groups in society, the result is a stratified education system. Pupils become locked into ways of knowing and ways of thinking that cannot support access to systems of meaning and to society's big questions. It does not empower young people to engage in society's conversations about the world and what it should be like.

The alternative offers of 21st century skills-based vocational programmes not based in theoretical knowledge, or student-led approaches that foreground pupils' everyday contexts and motivations, lose sight of the power of knowledge. I have argued against perceptions of the teaching of disciplinary 'knowledge' within the school curriculum as elitist and a vehicle to reproduce inequality. The outcomes of the data analysis for this study, however, suggests that the quest for powerful knowledge in the secondary school classroom still has some barriers to overcome. There were four potential key barriers to powerful knowledge identified in the data. The discourses at the points labelled 1–4 in the map (Figure 40) above are discussed.

The labelled points are where the relationship between concepts are dynamic – there is the possibility of change either positive or negative. These subsequently influence the framing of the pedagogic discourse and the meaningful potential of the pedagogic discourse for the pupil. Numbers 1–3 relate to the participating teacher's orientation (teacher workshop, interview data and classroom observation data): the influence of school performance measures on prioritising, or not, particular GCSE outcomes, teachers' perceptions and value judgements about who can and should

have access to particular texts and different forms of knowledge, and the teachers' own conceptualisation of the discipline. These contribute to the pedagogic discourse. In addition, the code orientation of the pupil (Number 4) will be influenced by the extent to which any specialist discourse is recognised or made explicit for them, as well as background factors and prior attainment (school demographic data, pupil questionnaires, thinking notes, workshop data including concept maps and classroom observation data). Overcoming such barriers is covered in Chapter 6 – Conclusions.

Number 1: The influence of school performance measures on classroom discourse

The pedagogic discourse in the observed lessons often referred to what was needed for the examination. This started from Lesson 1 for the higher-band class (Class 2), with an emphasis on written work and how examination responses needed to be framed. For Class 1, this started at the midway point of the series of lessons but, overall, allocated a similar amount of time to focusing on what was expected for the GCSE examination paper. The discourse was influenced by GCSE assessment criteria at the point where there was an emphasis on individual written activities. For Class 2, there was less lesson time allocated for whole-class discussion of the text and much more time for individual written activities than was observed in Class 1.

The requirements of the GCSE assessment were referred to during analysis of the text by the teachers as a motivational tool, examples regularly used by all the observed teachers included:

you will need to know this for the exam, in the exam you will be expected to [...], make a note of this because you will need it for the exam, make sure you know these quotes as you will need them for the exam, in the first part of the exam question you will need this.

The need to evidence pupil progress and to gain the expected outcome at GCSE was also keenly felt by the teachers in the workshop. Pupil progress between KS2

and KS4 and attainment in GCSEs are measures used in the government's school performance tables. The latter, in particular, is also used as evidence in judgements about the school by the school inspectorate, Ofsted. Pupils' progress in the school is closely monitored and scrutinised by the senior leadership team and the Board of Governors, and impacts upon perceptions of teacher performance, too. These were clear drivers for the teachers.

The unease felt by the teachers about the new GCSE specifications, and in particular the examinations, appeared to override any confidence they had in their own professional knowledge about the discipline and what it meant to study a novel. Far from seeing this as an opportunity to engage with an academically-based 'study of a novel', it appeared to disempower the teachers. Several of them had signed-up to mark examination papers in the summer holidays in order to gain a better understanding of what the 'examiner' wanted and what a good response to an examination question on a 19th century novel might look like.

The GCSE outcomes were also considered important by the teachers as 'gate-keeper' qualifications to access the next step towards further study or the workplace. Although GCSE English literature was not considered to have the same status as a gate-keeper qualification as GCSE English language, the skills of analysis required were promoted as valuable in the workplace. The discourse of educational outcomes often merged the discourse of the academic discipline with the discourse of the workplace, so the value of the disciplinary knowledge was subsumed within other value criteria (Bernstein 2000). In the teacher workshop and the two classrooms, the skills of analysis were framed as transferable to the workplace as a means to support pupils in seeing relevance in the skills they were developing, and were therefore perceived as a motivational factor. Here, the discourse framed the end-goal of school education as the required examination outcomes to evidence the skills and knowledge required for the workplace. There was no reference to the further study of English literature at A level or beyond in the observed classes and access to the discipline in higher education. This workplace focus also seemed to draw pupils away from the more subjective and emotive responses to the novel, resulting in the formulaic process discussed above.

Number 2: Teachers' perceptions and value judgements about who can and should have access to particular texts and knowledge

The second relationship identified is the link between curriculum development, subject knowledge, and content and teacher orientation. The decisions made by English departments and individual teachers will be framed within the expectations they have for different groups of pupils. For English literature and studying a novel, this will be seen in the decisions about which pupils are allowed or not encouraged to study GCSE English literature and the choice of texts. The majority of pupils did study GCSE English literature at the participating school; however, decisions about which texts are studied are based on perceptions of accessibility and time factors, as discussed above.

One of the key limiting factors on pupils' access to a deeper understanding of the text and the discipline suggested from the data analysis, was the GCSE level descriptors and the marking scheme for the examinations. The influence of progress and outcome measures discussed above were often in conflict with possible opportunities to broaden access to disciplinary knowledge. The participating teachers referred to and shared copies of the level descriptors and marking schemes with the pupils. In order to differentiate assessment outcomes, the criteria for awarding marks to examination responses reward *critical* analysis and evaluation only at the highest level of qualification outcomes. Where teacher and pupil expectations for examination outcomes were not aimed at the higher grades, this equally limits expectations of the extent to which pupils will need to develop the skills of critical analysis and evaluation. This, therefore, potentially locks these pupils into *reading the text* rather than *studying a novel*. The shift between these two ways of approaching the novel involves recognising some threshold concepts (Meyer & Land 2003) and is transformative.

In Class 1 in particular, where pupils were considered to be a middle-band group, when outcomes were discussed, phrases such as *some of you could achieve these grades* (Teacher 1) were used. Although the intention appeared to be motivational, what was absent from the discussion was any clear guidance on the hierarchy of knowledge and the building blocks required to achieve the higher level of

understanding and different academic way of thinking. There was also no suggestion that this group of pupils, with a higher proportion of Pupil Premium pupils than in Class 2, could achieve the highest grades.

Number 3: The influence of teachers' conceptualisation of the discipline on the pedagogic discourse

The teachers' conceptualisation of 'studying a novel' as part of the discipline of English literature was heavily skills-orientated. Studying a novel was framed in the teachers' concept map primarily as the application of the skills of textual analysis. The opportunity for the novel to broaden the horizons of the pupils as an insight into new and different life experiences and perspectives was also seen as an important by-product of reading and engaging with the novel for GCSE English literature. This opportunity is an important aspect of the novel form, so this needs to be understood not just at the level of personal experience of the reading of the novel, but how the reading of the novel works at a universal level – that is literary criticism.

The focus on skills analysis was very evident in the observation data collected and analysed. The pupils were supported in 'zooming in' in order to look closely at language use and language techniques, such as metaphor. They were also guided to make notes on the important extracts in the text, so that they could be memorised and reproduced for the examination paper. The emphasis was on knowing the specific novel well. Any broader or deeper academic knowledge of studying a novel the participating teachers had was not evident from the pedagogic discourse observed. This may be that it was tacit knowledge, or it may be the result of the teachers' own understanding and framing of the discipline. If, for example, English or English literature has been studied as part of an interdisciplinary subject, such as media studies at undergraduate level, the boundaries between the different types and structures of knowledge may be less obvious to the teacher and may subsequently impact on their own framing of the subject. Equally, stopping the reading of the text in class for several weeks to concentrate on preparing for an English language mock-GCSE examination potentially also confused the pupils

who were then using their language and reading skills for similar activities, but framed within a different discipline.

The participating teachers' code orientation: framing the pedagogic discourse

The process of the recontextualisation of disciplinary knowledge into a curriculum or subject specification requires a further interpretation and recontextualisation into pedagogic discourse by the teacher. If the thread from disciplinary knowledge is not noticed or is unclear for the teacher, this may result in a disconnection between the epistemology of the discipline, school-subject knowledge and the pedagogic discourse. The dominant discourse seen in the classroom is based in an *interpretation* of the awarding organisation's subject specification, the level descriptors and marking schemes by the teachers.

Number 4: Pupils' recognition of specialist knowledge and their code orientation.

Overall, there was nothing to suggest that one or more aspect of pupils' background data was fundamental to their recognition of the specialist nature of the classroom discourse. Although cultural capital is potentially an indicator that pupils will look to make connections and conceptualise their understanding. The lack of recognition of the specialist 'disciplinary' nature of the discourse and knowledge may, in fact, be because there was an absence of it; rather, the discourse was the discourse of passing examinations and outcome-focused. In addition, the teachers' framing of the pedagogic discourse largely remained in the realm of reading rather than studying a novel.

Pupils were led during periods of teacher explanation and trained during teacher-pupil discourse in the application of the skills of analysis for comprehension, with a greater emphasis on word-level or short-extract analysis. The teachers' input strongly influenced the extent to which the pupils knew the novel and how they knew it. For the majority of the lessons, for both classes, the pedagogic discourse was framed within the reading of the novel, returning to specific extracts, or explaining or facilitating the feedback for activities. As an observer, this appeared to me to be unstructured and unscripted. While there was a purpose to each

individual lesson, sometimes, with learning outcomes articulated at the start of the class, it was not always obvious to me that this had been achieved, or how each of these contributed overall to the pupils' progress.

Where teachers were specific about pupils needing 'to know', for example memorising an extract, or the meaning associated with the extract, this was noticed and could usually be reproduced by the pupils. However, unless there was an explicit framing of these individual concepts or knowledge chunks, there were limited examples of pupils making the connections themselves. There was evidence of reproduction as 'mimicking' – recognition of and 'borrowing' the language of the teacher, but this did not appear to be integrated sufficiently to promote understanding. The teachers did acknowledge that pupils needed more time to explore ideas and build on their understanding.

Many of the pupils did not speak at all during the whole-class teacher–pupil discussions. Their engagement with the class discourse was therefore non-interactive, but that would not necessarily deny the potential for the discourse to be dialogic. Listening to a range of different voices also draws pupils into the possibility of alternative interpretations of a text. However, in the lessons observed there were few dialogic, interactive or non-interactive, episodes (Mortimer & Scott 2003). Where there were interactive-dialogic instances, these were 'low-risk' interactions where opinions were welcomed but did not detract from the teacher's interpretation of the text. Examples of this were often related to context and where alternative ideas could safely be explored, such as pupils' thoughts about a short video they watched depicting children's lives in a Victorian workhouse.

The references to the GCSE examination and the expectations for the two different styles of questions that will be asked in the paper permeated the discourse. The school discourse of examination outcomes may be why there appeared to be little deviation from what had been explicitly explained or discussed in class in the pupils' thinking notes or concept maps – an ethos and discourse within the classroom of *being prepared* for the GCSE examinations.

Implications for a social justice agenda

The data suggests that the most influential factors on pupils' recognition and framing of their understanding was 'cultural capital' (Bourdieu 1997), although given the small sample size, no generalisations should be made. Four of the five pupils classified as disadvantaged, triggering Pupil Premium funding, in the focal groups listed only one household occupation on their questionnaire. None of the pupils in the focal groups were in households where one or more adults was in a higher managerial or professional occupation (based on Rose and O'Reilly 1998, Eight Class Model).

The influence of cultural capital and the access to different non-everyday discourses and ways of thinking it can unlock I believe is important to consider. Young people without such access, whether it is due to financial, or social disadvantage, or both, need to be supported to access subject knowledge. Pupils in the focal groups recognised some of the required language and would attempt to make some connections, even if at the labelling stage, when these were made explicit in class through teacher explanation. However, without the opportunity to explore these ideas, learning was often limited to a recognition or emerging explanation stage, where mimicking of teachers' language and ideas was evident.

Teaching and learning should not alienate pupils from the discourse of their communities or their families but instead enable a recognition of the movement between discourses and the boundaries between different types of knowledge. It is access to academic, disciplinary discourses and ways of thinking which give access to society's 'big' questions and discussions. An explicit approach to making connections at a conceptual level may support access to new discourses and recognition of ways of thinking, and new meaning-making. The context of English literature studies has the potential to be a powerful driver for a social justice agenda. The novel as a social construction and social commentary, where meaning resides in the social interaction between reader/s and the text and the community of literary criticism, facilitates access to powerful knowledge.

In the classes observed, the conceptualisation of powerful knowledge I have presented, based in a social realist theory of knowledge, was not realised. Pupils were, however, supported as part of an apprenticeship-style model to read and analyse the text, with some movement towards an emerging examined understanding of the novel as a whole. This was constrained, however, within the context of the specific novel and a single teacher-based interpretation. There was not an opportunity for pupils to explore their own personal experience of the text within the classroom discourse or to engage with any other interpretations. Opportunities to articulate individual responses and consider these within wider discourses offer potential to enhance individual experience and understanding of further texts. Without such opportunities, meaning and understanding remain within the immediate context of the specific novel read.

The pupils did make progress. Prior to the first lessons pupils from the focal groups had not read the novel they were studying before. All showed some level of understanding of the text. Table 16 below summarises the progress made by the focal group pupils using Murphy's (2007) framework. As discussed above, *A Christmas Carol*, is perceived to be a less complex and challenging text than *Dr Jekyll and Mr Hyde*, so although two pupils in Group 1 progressed to an emerging examined understanding, the narrative and the ideas they were engaging with were more straightforward. This means that it should be 'easier' to evidence an examined understanding of the novel. *Dr Jekyll and Mr Hyde* deals with more challenging themes and the use, for example, of different narrative voices within the text means that engaging with this text potentially evidences progress from the previous study of more straightforward novels by some pupils. It could also be argued however that the ideas explored in *A Christmas Carol*, such as family, potentially made it harder for pupils to recognise for themselves the need to conceptualise ideas. None of the pupils from either focal group had progressed to an examined understanding, which would have included critical analysis.

Table 16: Summary of focal group pupils' progress over time

Progress over time					
	Recognition	Emerging Explanatory	Explanatory	Emerging Examined	Examined
Group 1					
Ellen Craig Ruth	Simple spoke concept map: naming of characters and identification of their roles in the novel – within context of Scrooge and the family				
Simon Archie Jay Rachel	Spoke concept map: the importance of the characters and some attempt to show how they are used in the narrative. A move towards an explanation of the role of family in the novel.				
Anna	No map: Emerging examined understanding of how the concept of family is used within the novel to influence the change seen in Scrooge.				
Georgie	Net concept map: an attempt to show the links between ideas, the relationship between characters and how they influenced the change in Scrooge over time. The links in the map show the importance of the concept of family to the novel's structure.				
	Recognition	Emerging Explanatory	Explanatory	Emerging Examined	Examined
Group 2					
Alfie Marie	Spoke concept map: the concept of duality is recognised as opposites, with examples the text, but not explored in depth.				
James Gemma Hayley	Spoke concept map: some exploration of the concept of duality and the relationship between ideas and how these work within the novel.				
Emily	Net concept map: duality is conceptualised as a continuum, evidencing a deeper understanding of the text and how it works.				

The data analysis suggests to me that teachers feel constrained by the need to ensure expected GCSE outcomes. The focus on the GCSE level descriptors and the awarding organisation's mark schemes results in a curriculum being potentially limited by expectations of GCSE-grade outcomes for some pupil groups. Opportunities to access a simple conceptual understanding of the novel as a whole and the thinking tools of *critical* analysis and *evaluation* could be explicitly introduced, as such, rather than implied. This builds on ideas often introduced in primary school of the 'book review', where pupils are scaffolded to feedback and evaluate a book they have read. The concern felt about the uncertainty of what examiners would be looking for and how grades would be awarded, possibly also meant that teachers' own disciplinary knowledge was overwhelmed by their perceptions of a 'GCSE approach' to studying a novel.

The perceived need to memorise and reproduce the ideas about the novel 'taught' in the classroom, suggest an emphasis on remembering 'facts' about the novel and training 'how to' read the specific novel to pass the examination. However, this may mean that access to powerful knowledge will only be available to pupils who have already recognised, and have access to academic, disciplinary-based discourses and ways of thinking.

Concepts do need to be taught (see, for example, Rata 2017; Young & Lambert 2014). Teacher explanation can bridge the gap between the pupils' existing and potential knowledge through interaction with a more knowledgeable individual. It was obvious from the data analysis that pupils did listen to their teachers. During periods of 'teacher explanation' this more knowledgeable individual is the teacher, but this may also take place during teacher-pupil interaction where other pupils' ideas are also heard and discussed. The concept of scaffolding through interaction and the concept of a dialogic classroom was discussed in Chapter 2. Scaffolding and facilitated classroom discourse allow for the exploration of ideas and the opportunity for inter-thinking (Mercer & Littleton 2007). The focus on validity is important. The constructivist, dialogic approach discussed here is framed as part of the learning process and is pedagogical. It does not assume that all interpretations are equally valid, such as seen in sociological constructivist approaches (McPhail

2016). It is therefore congruent with a social realist conceptualisation of knowledge. Such discussions model the academic, disciplinary process of analysing a text, where personal response is also considered within the wider framework of other interpretations, even if subsequently dismissed.

As Bernstein said, ‘To know whose voice is speaking is the beginning of one’s own voice’ (1996:12). Recognising the value criteria, the judgements made and the range of voices and interpretations engages pupils in the process. Understanding this process is powerful knowledge. These ideas, together with the use of concept mapping as a teaching tool, are discussed in the section below. I then return to consider further the implications of the research outcomes and the key messages for policy makers, teacher trainers and teachers in Chapter 6 – Conclusions, where suggestions for a powerful knowledge pedagogic discourse are presented.

The use of concept mapping for data collection, analysis and teaching

In this section, I reflect on the use of concept mapping as a data collection and analysis tool, and also its potential to support pupils’ conceptual understanding. The use of concept mapping as a data collection and analysis tool offered some interesting insights into pupils’ and teachers’ thinking and understanding. It was not without its challenges, though. I needed to find a balance between wanting to use the potential of concept mapping to visualise connections and patterns in participants’ understanding and alternatively allowing them to use other approaches they appeared more familiar with, such as spider diagrams, where an assumption about an understanding of relationships needed to be made at the analysis stage.

Being more explicit about the need to label the connections and giving more examples of what this might look like in the context of the specific novel could have changed the participants’ understanding, and the final concept map may have been influenced by the process of taking part in the research. As I used to teach English literature, although not recently, I was aware that this might potentially lead me to influence the thinking of others, subconsciously if not consciously. As discussed in Chapter 3, maintaining the researcher rather than teacher role required constant reflection on what could and should be offered as guidance in the workshops.

Listening to the teacher and focal group pupil workshop audio recordings with this in mind was helpful in identifying where any possible influence might have occurred, so that it could be attended to in the analysis.

Concept mapping emphasises the need for a move towards the linking of ideas and conceptual understanding, so this also meant, from a research perspective, that such connections were explicitly on the research radar. Holding back and trying not to influence the making of connections and identifying relationships was necessary but required some space to be maintained between myself as the researcher and the participants.

The physical act of creating a drawing could be construed as contributing to the development of mental models, and therefore part of the learning process itself (Kinchin 2016). When deciding on the methods for this study, I took that possibility into account and the decision to use concept maps was justified based on the conclusion that this was an exploratory study, and that concept mapping was likely to be an effective way of capturing pupils' learning. Equally, pupils' ability to make the connections based on what they had learned in class was of interest to me. The influence of the research method on research outcomes is also an argument that could be levied at other data collection tools, such as interviews, where engagement in the activity of discussing participants' learning and understanding may also have had an impact on outcomes. The meta-cognitive approach that would potentially be required in an interview to gauge pupils' understanding may in itself change understanding.

As a researcher, the use of concept mapping to model ideas and conceptualise the theoretical framing for the study has been a helpful learning tool for me. The mapping process itself has been iterative, with several versions used prior to the ones presented here shared and discussed with a wider audience. The physicality of the process was engaging and allowed the thoughts of others to contribute, challenge and merge with my own ideas in the draft maps I created for the research. For the teacher participants in the workshop, a paper tablecloth was put on the boardroom table, which was large enough for the teachers to add individual ideas

on Post-it Notes at the edge of the tablecloth, and to gradually add these or create more to add to the emerging map in the centre of the tablecloth.

Kinchin (2016) suggests that the use of concept maps as a teaching tool supports a student-led approach. This does not need to mean that all ideas put forward for a concept map are equally valued, but it does give the opportunity for critical reflection and the introduction of a recognition of the criteria for judging and the process of validating ideas. Concept mapping can support a dynamic approach that focuses on pupils' needs. This can result in the development of meaningful knowledge and a recognition of knowledge structures. For me, it also potentially mirrors processes from the discipline for knowledge production. Using concept mapping as an organising frame for understanding, rather than the more widely used spider diagrams, may support pupils in moving away from simplified, linear and peripheral levels of understanding. Instead, pupils can move towards an examined understanding (Murphy 2007), so that, for example, they have the tools to make informed arguments or defend their interpretation of an aspect of the text. A concept map can visualise the knowledge structures and concepts and can support pupils in integrating new knowledge and the relationships between ideas.

For teachers, visualising how concepts and themes are introduced and built on within a curriculum or work scheme may enable them to identify where key threshold concepts need to be introduced and understood by pupils. In my example of GCSE English literature, the move from the concept of reading a novel to studying a novel involves recognising some key threshold concept (Kinchin 2016; Meyer & Land 2003). The cognitive load required for the mapping process is beneficial to the learning process and creates powerful rather than *inert* knowledge and understanding (Kinchin 2016). The identification of complexity and uncertainty during the mapping process is a meta-cognitive process, making cognition explicit. I believe concept mapping may also help to ensure that the *theory*, or underpinning learning outcome, is not lost in contextualised activities, such as the coffee shop activity seen in Class 1 above. In the next chapter, I build on what has been learned from my research to offer a conceptualisation of a powerful knowledge pedagogic discourse for English literature, using concept

mapping as a teaching and learning tool. In the section below, I reflect on the limitations of my data.

Limitations of the data

There was no evidence of a ‘powerful knowledge’ approach in the lessons observed in the two case classes. The exploratory nature of my research meant that I did not wish to influence or change practice in the classroom by, for example, using an action research approach in my research design with the introduction of an intervention. Although I could have actively looked for another school or a different school for my fieldwork, which was already committed to the idea of a powerful knowledge curriculum and pedagogy, their interpretation of powerful knowledge may not have reflected the extended definition I explore in my research. I wanted to look at a more ‘typical’ context, rather than somewhere that was likely to offer something different to that of the majority of schools. I also needed to consider what was feasible within the timeframe of a PhD study. The use of two classes, with pupils with a range of different levels of prior attainment, including high prior attainment and predicted GCSE grade outcomes, and different teachers meant there was potential for powerful knowledge approaches to be observed in the participating school.

My research was exploratory and looked at how whole-class teacher–pupil discourse supports the development of individual pupils’ understanding of school-subject knowledge over time. The types of interaction I observed reflected what was found in the majority of the classroom studies discussed in Chapter 2: for example, the work of Scott et al. (2006) that patterns of classroom discourse rarely included episodes of whole-class teacher–pupil that were interactive *and* dialogic. The lack of pupils’ voices within classroom discourse meant that the voice recordings, while helpful in the analysis of the pedagogic discourse, were less useful for any monitoring any changes in pupils’ understanding.

Pupils were more likely to complete their thinking notes templates when the teachers did not require them to write notes in their books or take part in activities. This meant that there were potentially some gaps in the thinking notes data,

although this was possibly always going to be the case as the data collection relied on pupils' willingness, or time, to put their thoughts in the template during the lessons. The high-stakes nature of the GCSE classroom meant that what was required by the teacher was prioritised over the research needs, as both teacher and pupils shared a focus on GCSE outcomes. I agreed with the pupils at the start of the fieldwork that if there was any conflict between what the teacher required them to do and making notes for the research, they should prioritise the teacher's request. Where pupils did complete their templates, they were a useful insight into what was being noticed from the lesson when analysed alongside the voice recordings. The value of the thinking notes and the concept mapping as data collection and analysis tools was realised most when considered within the context of the pedagogic discourse.

The pupil questionnaires were an essential addition to the background data available from the school. The number of participants excluded the possibility for any statistical comparisons, but it did enable me to gain some indication of the discourses in the pupils' home environment and their access to cultural capital, including what they and their families read on a regular basis. The data did help to give an overall picture of the pupils in the focal group. Further individual interviews would have given greater insight and understanding of each focal group pupil but the ethical implications of one-to-one interviews, including the additional time away from class during what was considered an important two-year period of study for pupils, meant that I dismissed this idea.

The teachers in their workshops were very focused on the studying of a novel within the context of the GCSE. While information about what the teachers had studied at university was helpful, a more in-depth discussion with the individual teachers about their experience of studying a novel may have added further interesting dimensions, especially when considering what tacit knowledge may have been hidden within the pedagogic discourse. Not having the opportunity to interview Teacher 3 at the end of the observed sessions also meant that there were some gaps in the data, as Teacher 4 was less familiar with progress of the pupils in Class 2.

Further presentations with English teachers, governors and the senior leadership team at the school were helpful in the wider validation of the data analysis and outcomes; although care was taken not to identify examples of individual teachers' practice. An interview with the head teacher to gain his perspective and rationale for the school's focus on GCSE outcomes, may have allowed a more in-depth understanding of the very high-stakes nature of the GCSE examination regime the teachers keenly felt, and which permeated their pedagogic discourse.

The English teachers have subsequently requested a workshop at the school on how concept mapping could be used more widely to support GCSE English literature. There was also a request for examples of what the concept maps might look like related to specific texts and the relationship to the concept of powerful knowledge. This means that there is an opportunity to develop ideas further with practitioners.

In Chapter 6 below, I draw on the ideas discussed here to consider the implications of my research and how I make a contribution to knowledge. I also consider the implications for practice and makes suggestions for an approach to pedagogic discourse for the powerful knowledge classroom.

Chapter 6: Conclusions

In this final chapter, I consider the implications of my research outcomes and the key messages for a wider audience of policy makers, teacher educators and teachers. I discuss my contribution to a conceptualisation of powerful knowledge to support the recontextualisation of disciplinary knowledge as subject knowledge for the classroom, which makes explicit the need for epistemological awareness. I make recommendations for an approach to pedagogic discourse for the powerful knowledge classroom in the context of GCSE English literature.

My research explores how whole-class teacher–pupil discourse supports the development of individual pupils’ understanding of subject knowledge in the English literature classroom over time. It has taken place at a time of educational policy change that has resulted in an increased emphasis on disciplinary knowledge in the National Curriculum and the subject specifications for GCSEs. This has been a unique opportunity for me to consider the role of whole-class teacher–pupil discourse during a time of change and uncertainty. Underpinning a discipline-focused secondary education was the concept of powerful knowledge, which was originally accredited to Young (2008).

The return to a secondary education based in the disciplines is argued by many to be a return to a curriculum that does not recognise the needs of young people in the 21st century and one that is overloaded with factual knowledge (Young & Lambert 2014; Wrigley 2017). If, however, powerful knowledge is an organising principle within the curriculum and permeates the teachers’ orientation and subsequent pedagogic discourse, this cannot be achieved without systematic and objective subject knowledge. However, I believe the opportunity to study school subjects alone is not enough. Curriculum development needs to make the structures and building blocks of knowledge explicit, recognising the thread that runs between disciplinary and subject knowledge. The structure, in turn, needs to be reflected and communicated in the pedagogic discourses. Epistemological awareness is an important factor for access to powerful knowledge and this needs to be explicit within our teaching. Epistemological beliefs will influence perceptions and

evaluation of knowledge and what we learn (Murphy 2007). Knowing about ‘what’ is being learned is necessary to support effective meta-cognitive approaches in the classroom.

It may be the nature of study of a novel within English literature as a discipline, with its close association with the subject of English language or literacy studies that are evident throughout primary and secondary education, that makes this a more problematic subject. The horizontal knowledge structure for the studying of a novel visualised in Figure 4 (Chapter 2) emphasises the role of different discourses in the production of knowledge within the discipline. The focus of the discipline is on a social construction, usually by a single author, but it can usually be argued that within it there will be a range of discourses included, and equally some that will be excluded. *Critical* analysis also requires pupils to know sufficiently about the novel form to make critical judgements. The endless possibility for engagement with the text, through critical analysis and evaluation and engaging with the wider community of voices from the discipline, makes this such an enduring subject. Without access to a wider community of discourses about the text and the tools of critical analysis, which includes the possibility of other interpretations, pupils do not gain access to objective, conceptual knowledge and academic ways of thinking. As seen in my research, pupils’ understanding remains contextualised within a single school-based reading and interpretation, often framed within everyday ways of thinking about and the reading of a story.

In the next section, I focus on the implications from my research and discuss the challenges for policy makers, teacher educators and teachers if we are to ensure subject knowledge is powerful.

Making subject knowledge powerful

In this section, I argue that we must make the power of knowledge explicit to teachers, so they can make knowledge powerful for their pupils. Without clear guidance for teachers on ‘what to teach’ and the rationale for it we cannot assume the knowledge and understanding constructed and acquired by pupils in the classroom will be ‘powerful’. It may remain as unrelated chunks of factual

knowledge, or knowledge products, that seem of little consequence to pupils. There is not an explicit and clear message from policy makers about what makes subject knowledge valuable and how this contributes to a social justice agenda. In my research, I have explored whole-class teacher-pupil discourse within the context of the most recent changes to the curriculum and gained an understanding of teachers' perspectives of what these changes mean for them and for their pupils. The teachers were unsure about both the purpose of the changes at KS4 and what was expected from them or their pupils. Teachers largely rely on the awarding organisation subject specifications, exemplar or past examination papers and mark schemes, and their own subject knowledge to work out what needs to be taught. Where a teacher's own subject knowledge is fragile either because of a lack of subject knowledge or because there is an over emphasis and value placed on knowledge perceived as needed for the examination, this is reflected in what is taught and what pupils learn.

A government education policy discourse that prioritises examination outcomes in school performance measures may become divisive as schools become narrowly focused on preparing pupils for assessment. Equally a focus on education as a means of preparing young people for the workplace limits educational outcomes to economic priorities. I have shown that this results in teachers continuing to prioritise training pupils to pass examinations and an emphasis on the development of skills to prepare for the workplace. These priorities became strong motivational factors for both teachers and pupils. The value of subject knowledge in the school curriculum is hidden from view as other, louder, discourses dominate.

The 'thread' of knowledge and understanding from the discipline, where fields of production may be within higher education institutions or may include wider research bodies and subject associations, to recontextualised knowledge for communication in the classroom, is not always straightforward. It is even less straightforward if there is no obvious direct communication channel between subject experts and teachers. This lack of connection between the discipline and school education has implications for what is both ultimately taught and how it is taught in the GCSE classroom. Young & Lambert (2014) and Standish & Sehgal (2017) make valuable and valid contributions to the argument for subject

knowledge and the necessity for the curriculum development process to recognise the knowledge structures of the discipline. However, where teachers in the secondary school do not teach the subject they studied at undergraduate level they are less likely to have the philosophical understanding of the subject required to recognise its epistemological basis, which will influence what they teach (Shulman 1986). For example, the Year 9 teacher who participated in the teacher workshop had originally studied history and considered herself an historian, another had studied media. Understanding the knowledge production of the discipline, or certainly the building blocks that enable an introduction to it, are required for powerful knowledge in the classroom.

The approach seen in some higher education modes of study, for example, the opportunity to study modules from different disciplines within a single degree programme without an overarching conceptual framework to identify relationships across or between disciplinary knowledge, may mean that boundaries are permeable and not recognised by students. It could be argued that this does not matter. However, recognising the social nature of knowledge production in a discipline such as English literature is required for a social justice agenda, otherwise we are locking some people out from important discourses. Without a clear conceptual and epistemological framework, young people become excluded from ways of thinking and knowing that are powerful. In higher education the issue of ‘pedagogic frailty’ is being recognised where, for example, marketisation means that lecturers are required to focus on skills within their discipline that are generalisable and transferable to the workplace (Blackie 2017; Kinchin & Winstone 2017).

The implications of my research suggest there is a need for education policy makers to be very clear about the rationale for the recent changes to the curriculum and the wider body of education research that underpins it. The teachers are unsure about why these changes are necessary or helpful, especially for some groups of pupils. If access to a knowledge-rich, powerful knowledge curriculum for all pupils is important as part of a social justice agenda and entitlement to knowledge, teachers will need to understand why such knowledge is important for *all* their pupils. The documentation that most teachers referred to when looking for guidance about what

to teach were mainly focused on the assessment and therefore how pupil performance would be measured, for example, subject specifications, grade descriptors and mark schemes. The role of subject experts in the development of subject content for KS4 and any explicit link with the epistemology of the discipline may not be obvious to many teachers of English literature in schools. The teachers participating in my research were unsure about what their pupils needed to know. I believe both teachers and pupils need to know why this knowledge is important and powerful, which in turn requires teachers to have a clear conceptual framework of their subject and its epistemic and social nature. This becomes more challenging where teachers' subject knowledge has no epistemological basis.

Framing English literature subject knowledge

The first of my secondary research questions focused on the influence of teachers' conceptual framing of English literature and studying a novel on the pedagogic discourse. The outcomes from my research suggest that English literature is not always perceived or recognised as a separate, specialist discipline by teachers at the participating school in the same way as, say possibly, physics might be in the science department. As a subject it is subsumed within 'English' in the timetable and the move between English language and English literature as different disciplines is not made explicit during lessons. The shift from reading a book to the studying of a novel, where the familiar needs to be considered, questioned and made unfamiliar, was not evident in the observed lessons. The focus in the observed classes was on analysis skills, and more often those also used for reading for comprehension. There was less evidence of understanding and therefore the critical analysis and judgement of features of the novel form such as structure and narrative voice. A move from 'doing' a process to ways of thinking about the text was not made explicit for pupils. The underpinning epistemologies may remain as part of teachers' tacit knowledge. Equally, a consideration of knowledge structures in a subject such as English literature, and studying a novel, which I have conceptualised as a horizontal knowledge structure, may have more permeable boundaries and consequently framing of the subject may be less clearly defined.

Maintaining an understanding of disciplinary or interdisciplinary knowledge and how it works needs to be recontextualised as simple frameworks for school education. My research suggests that teachers' own conceptualisations of their subjects are not always secure, and therefore concern is evident when, for example, assessment regimes change. The awarding organisation subject specifications, assessment outcomes and marking schemes are used by teachers as a way to conceptualise what needs to be taught. These are not always specific, however – they are written with an expectation of subject expertise. When a new assessment regime is put in place, there are less sample examination questions available and mark schemes that identify what is required in examination responses for specific texts, so in the case of the teachers in my research there was less guidance, in their opinion, as to both what needed to be taught and how.

However, what is still available is the wide body of literature that focuses on the analysis of texts from the discipline itself – research that can reconnect subject knowledge in school with the discipline. There was no evidence in the observed lessons to suggest that subject-specific research or wider critical analyses of texts was used by teachers in the study. An English teacher in one of the feedback sessions in school mentioned that she found the final chapter of *Dr Jekyll and Mr Hyde* difficult to understand. The teacher did not feel it was acceptable to share that information with the pupils, but studying challenging texts is what happens within the discipline of English literature – the struggle for meaning, interpretation and evaluation is important. These are the discourses of English literature. However, the role of the teacher in the participating school was perceived as an expert negotiator of the GCSE examinations, with expected grades being the ultimate goal for teachers and pupils. It was evident from the classroom interactions that the GCSE examination was a motivator for pupils and they listened to what their teachers told them. 'Studying a novel' as part of English literature subject knowledge needs to be reframed as a specialist literary discourse in school. This can be achieved within the construct of the GCSE specifications but the challenge is to help school leaders and teachers recognise how this can be achieved with all pupils.

Reframing expectations for different pupil groups

In this section I return to my second secondary research question to conclude how background factors framed pupils' recognition of, and engagement with, the specialist nature of the pedagogic discourse. As expected, based on the literature (see Chapter 2) there were twice as many pupils who triggered Pupil Premium funding for the school in Class 1, the lower-attaining middle-band class, than Class 2. However, cultural capital, for example pupils' access to different reading materials and encouragement from family members to read, watching documentaries or visiting places of interest, appeared to be more of an indicator of pupils' ability to access conceptual knowledge. Two of the girls from the focal group from Class 1 (Group 1) showed evidence of an emerging examined understanding of the text. One of these pupils who triggered Pupil Premium funding, regularly read history books with her father.

Only one pupil from Group 2, the higher-band class, showed a clear conceptual understanding of the novel. She also read a range of literature with her family, which also included history books. Her prior attainment in reading at KS2 was one of the lower in the class. Pupils from Class 1 were not expected to gain the higher grades at GCSE. Pupils from Class 2 were. Prior attainment in reading at KS2 was not necessarily an indicator of capacity to conceptualise and recognise links between ideas. Factors from outside the classroom appear more likely to have contributed to conceptual understanding than the teaching and learning in the observed lessons. The final concept maps from both focal groups suggest that the majority of pupils could benefit from the explicit teaching of concepts and conceptual frameworks. There is also potentially more to be drawn from the data and the methodology to add to an understanding of the impact of banding pupils in classes based on KS2 prior attainment for reading on pupils' subsequent access to conceptual knowledge. Observing the two different classes and using concept mapping to evidence the underpinning conceptual understanding of the novel allowed for cross-case analysis.

As identified in earlier chapters, the use of meta-cognitive approaches is recognised as an effective strategy for supporting pupils' learning – see Higgins et al. (2011)

for an example. Equally, I would argue that learning to learn also needs an awareness of the type of knowledge being studied, its structure and social basis for production. Epistemological awareness – that is, knowledge about knowledge, is also required for effective access to powerful ways of thinking and knowing.

Making knowledge structures explicit is more likely to support all pupils in accessing powerful ways of engaging with knowledge and thinking. This does not need to be only for the higher-attaining pupils, those expected to do better in national examinations. In English literature for example, when studying a novel, an understanding of the text can be reached by initially understanding the novel form, before an understanding of every word or phrase within the novel. Why novels are important to study, why some novels would appear to be more important to study than others, are epistemological questions about what we know as a society and how we know it. Similar to how, for example, in science education pupils are introduced to key theories in physics and how these have changed over time – the idea that knowledge is fallible but is the best we know at any one point.

A move away from teaching to the level descriptors and mark schemes – a change in expectations – is proposed. An engagement with the whole text as the object of study from the start makes the conceptual relationships within the novel more obvious, referred to most often as themes rather than concepts. Why not use the word concept? It is not a subject or a topic but rather a bringing together of ideas, a framing, a thread – an organising principle of the novel as is the use of characters and characterisation – the structure and the key messages within the novel are focused within the changing nature of one or more characters in the novel. Wrapped around that are the range of interpretations from different voices within the discipline's community. A single novel may be subject to sometimes conflicting interpretations from within the discipline's community – pupils will understand this concept.

I am not suggesting a need to conflate GCSE English literature with a first-year undergraduate course at university, but recognition that there is the possibility of different interpretations, literary criticism and literary theory from within the

discipline's community is a first step towards moving between reading a novel and studying a novel. As argued for history education '[...] educated citizens need not just facts about the past but history as a discipline.' (Counsell 2017), pupils need to know about the discipline of literary criticism and literary theory – English literature – not just isolated contextual facts about a single novel. Access to knowledge rather than isolated facts should not be predetermined by KS2 outcomes at the end of primary education. This is an important message for school leaders and teachers considering 'target' grades for pupils.

The influence of the pedagogic discourse on pupils' understanding

My third and fourth secondary research question considered how whole-class teacher-pupil interaction contributed to pupils' conceptual understanding of studying a novel and how they think about knowledge, and how this is reflected in their subsequent discourses in class. My research strongly suggests that pupils do listen to their teachers and trust them. When knowledge is made explicit through direct teacher explanations, pupils are more likely to notice it. Pupils, however, regardless of whether they are from socio-economically disadvantaged families, need support to make connections and identify relationships between ideas if this is not part of their usual discourses and ways of thinking. A few of the focal group pupils were able to make connections for themselves when these were introduced implicitly within the classroom discourse, but the majority did not.

Of particular interest were the final concept maps from Group 2, who in the initial workshop had made connections in their '*Three Little Pigs*' concept maps, but seemed more focused on the word and phrase level analysis covered in their lessons by the teacher than making connections and conceptualising understanding in their final concept maps on *Jekyll and Hyde*. The influence of the teachers' framing of the subject on pupils' subsequent understanding was evident. The teachers' orientation and framing of the pedagogic discourse, including the discourse of GCSE examinations, had a strong influence on pupils' changing levels of understanding during the lessons. There are implications here for teacher education and teachers' continuing professional development (CPD).

My research has offered an analysis of pedagogic discourse during the early phase of implementation of the new curriculum and GCSE specifications in KS4 English literature classes. My research expands on the social realist conceptualisation of powerful knowledge to offer an enhanced understanding of what constitutes powerful subject knowledge in the KS4 classroom and a powerful knowledge discourse for studying a novel for GCSE English literature. The following section draws on the outcomes of the analysis from the research, together with ideas from the wider literature to propose an approach to classroom practice that supports all pupils in accessing English literature subject knowledge and epistemological awareness. The trust between teacher and pupils in the GCSE English literature lessons is a strong building block to start from. The ideas I propose in the following section, including the use of concept maps, have been shared as an approach to studying a novel with the teachers who participated in the research. At the teachers' request, I shall be working with them in the next academic year to support them in using the mapping process in their classroom practice.

A powerful knowledge pedagogic discourse

My final secondary research question explores the extent to which pupils' understanding of the novel includes access to powerful knowledge or whether there was unfulfilled potential. In this section I discuss how pupils could be supported in accessing powerful knowledge when studying a novel.

I return once more to the diagram (Figure 4) first developed in Chapter 2, where it was used to visualise the studying of a novel as a horizontal knowledge structure and its range of discourses. It was a helpful starting point for talking with teachers in the feedback session and recognising the knowledge structures and social relations from the discipline. In discussions with teachers, the focus of their observations often moved from studying a novel to, for example, a Shakespeare play. The 19th century novel was frequently considered similar to teaching a Shakespeare text because of its archaic language. There was no reference to the different form of the text. The need to study a 19th century novel was discussed by teachers largely in terms of its difficulty rather than the opportunity it gives to consider the novel form, its development, and its place in society. This wider

context and the canonical status of the novels offered at GCSE places the teaching and learning within the discipline – it de-familiarises the approach. This is not just reading for pleasure. It offers challenge.

The teachers participating in the research chose texts that they knew and liked to share with their pupils. If considered here from the code of orientation of the teacher, the subject knowledge about the text is framed by the teachers' interpretation of the text. The GCSE English literature specifications do not set out 'what to teach' for each set text. As discussed, there are expectations about the use of critical analysis and evaluation, the need to understand how the novel works as a whole, and the possibility of other interpretations. There are many revision guides, synopses, downloadable grids and worksheets to buy, or sometimes freely shared by other teachers, available for any of the GCSE texts. The schemes of work and resources available to download suggest similar approaches to those seen in the observed classes, with analysis taking place as the text is read. There was evidence of such resources being used in the observed lessons. The structure and coherence of the text as a whole was only focused on in later lessons once reading has been completed. The resources focus on a single text and understanding within that context and each lesson is mapped to the GCSE assessment criteria.

The isolated nature of studying a specific text means that it potentially loses its power to connect with the wider discipline and discourses. For a curriculum approach, an understanding of what a novel is; how the form contributes to an understanding of literature; and literature as a type of knowledge needs to be in place – i.e. the underpinning framework for knowledge within the discipline. It can be a simple framework at this point, with levels of complexity added as needed, but the key concepts and building blocks are present. What needs to be avoided is an overly simplistic framework that is rote learned. For many pupils that do not continue to study English literature after GCSE examinations, this is the only opportunity to access an understanding of how novels work and their role and purpose in society. Epistemological awareness needs to underpin what is in the school curriculum overall and needs to be explicit rather than introduced as implicit,

disconnected topics – such as introducing the idea of the novel in Year 7 and not returning to it again.

Subject knowledge is a vital ingredient, but how this is translated and presented within the pedagogic discourse is equally important for pupils' learning. Earlier in this submission I suggested that concepts need to be taught. They do. How concepts relate to other concepts, the key relationships also need to be made explicit. Within English literature, this works both at the level of the individual text being studied and the wider understanding of studying a novel – knowledge about knowledge and what this means. In English literature, the object of study is both the text and the discourses about the text. How the knowledge is structured needs to be evident in the pedagogic discourse.

One aspect of the study of English literature I have not focused on in detail in my research is writing. Within the classroom, writing about the text has been framed by the teacher as an individual outcome of reading and analysis. The desire to look at the role of discourse on pupils' understanding has used the more creative approach of concept mapping to evidence understanding rather than the essay form. It could be argued that concept mapping is a helpful interim step towards the exploration and ordering of ideas for an essay.

Concept mapping as a teaching tool, together with the use of thinking notes as a first step, supports the learning and refining of ideas and the identification of relationships. It is this that I return to as an approach both for supporting teachers to conceptualise what they are teaching, with powerful knowledge as an organising principle, and also as a powerful learning tool to support discussion and thinking in class.

Concept mapping is identified here as a process of learning rather than an end product. It can help teachers ensure that key threshold concepts are not missed as pupils progress through the study of different texts as well as making clear the delineation between English language and English literature and the move between grades. Understanding how concepts are progressed through the curriculum helps

to identify where key threshold concepts are introduced and built on and where boundaries exist. For example, where the idea of a novel is introduced in Year 7, this may be described as a ‘type of text’ more familiar as a concept in English language teaching, where persuasive texts and narrative texts, for example, are identified and discussed in relation to their purpose and language use. As a narrative, the novel has a different purpose, as suggested by the use of the novel form. As a segmented, horizontal, rather than cumulative, hierarchical, knowledge structure, such ideas need to be reinforced within the context of each novel studied.

A single voice, the teacher’s interpretation of the text, does not reflect the discipline of English literature. It creates a uni-dimensional knowledge structure (Wheelahlan 2007) rather than recognising the complexity within the discipline. The reassurance required by both teachers and pupils that they know how to respond to a particular examination question means that ambiguity is likely to create anxiety. Access to powerful knowledge requires an understanding of such complexities and ambiguity and a willingness to engage with them. The linear process of teaching can lose the conceptual network of ideas and theories that contribute to an understanding of the novel. The cognitive load required to develop the concept map supports the learning process and creates powerful rather than *inert* knowledge and understanding. It allows for the big picture to be realised. Developing the concept map requires discussion and problem solving and supports the identification of complexity and uncertainty and makes knowledge and learning explicit.

I suggest here that the novel must be read before it is analysed. This does not need to be a detailed reading where every word is necessarily understood, but pupils need to have a sense of the novel in its entirety – as a whole. The time to read a novel as different to the time of the story is a concept lost in a first reading that loses the flow of the narrative through constant stopping and starting. Studying a novel requires a stepping back after the first reading to understand the coherence of the text as a whole – to make the familiar unfamiliar. The organising concepts within the novel, its structure and narrative voice can and should be understood before the detail of, for example, specific extracts. The actions and nature of the central character are part of the coherence and structure of the novel. The choice of the

novel form, rather than poetry or drama as social commentary, is a concept equally important to understanding the novel.

A reliance on sample schemes of work and resources available for download from the internet or from GCSE revision guides do not support the disciplinary knowledge structures, or 'conceptual skeleton' (Kinchin 2016). The concept map below proposes an approach that draws on the discourses from the discipline, which could include, for example, subject association and professional bodies. School-based rather than university-based teacher training for some also may mean teachers' conceptual framing of their subject potentially becomes disconnected from academic and disciplinary knowledge during their training. Teachers may also not be teaching their specialist subject. The approach suggested here reconnects school-subject knowledge for studying a novel with the discipline (Figure 41).

expanded further. For example, other characters and their role in the text could apply to the concept of family in *A Christmas Carol*, and the net concept map developed in Chapter 3. In turn, Figure 41 could be expanded on further by looking at the characterisation of the individual characters. The concept map above emphasises the nature of knowledge in the discipline by making the relationship between an informed personal interpretation and the discipline explicit. The arrows between an informed response and discourses from literary theory and literary criticism are two ways to represent the possibility of emerging and new knowledge.

As seen in the outcomes of my data analysis, periods of teacher explanation are important for the explicit introduction of concepts. For example, what is meant by narrative voice, the different types of narration seen in novels and how they work need to be taught. This is part of the discourse of literary theory, analysis and interpretation. The mapping process can show the relationships between ideas. It can zoom into more detail or zoom out to offer the big picture. The map also works as a metaphor for the studying of a novel as it shows a complex journey during which there are many discourses to engage and struggle with, before finally reaching your own interpretation. It is also worth sharing with pupils that their own interpretations will change over time, as their understanding both of the text and society and how it works changes, too.

The co-construction of concept maps as part of a small group or whole class activity allows for discourse, for discussion and the sharing of ideas. Most importantly it focuses on concepts and the relationships between them and the opportunity to discuss different types of knowledge.

Final words

I set out on my PhD journey to explore the role of whole-class teacher-pupil discourse on pupils' understanding of school-subject knowledge. I had a social justice agenda, so the concept of powerful knowledge in the GCSE classroom was an important aspect of the study. The emphasis on subject knowledge in the curriculum can be either emancipatory or restrictive, the latter of which does not help pupils to access and understand different ways of thinking about knowledge.

My research identified that the pedagogic discourse is where the *potential* for ‘powerful’ knowledge sits within a subject knowledge curriculum.

During a session where I was feeding back to teachers about the outcomes of the study, a teacher questioned the extent to which pupils from disadvantaged backgrounds can be supported in accessing subject knowledge. She asked how we can overcome these pupils’ life experiences in the classroom, for example, their lack of access to the types of cultural capital that we as teachers experienced as we were growing up, for example trips to the theatre.

She was making assumptions about my background and those of the other teachers and the expected learning and professional trajectories of different pupils and their life chances. By the end of the session, which included me explaining the reasons behind my research, she was actively interested in what I was saying. The use of concept mapping was seen as a practical way to encourage thinking about conceptual knowledge and knowing more about types of knowledge for all pupils.

Teachers’ own epistemological awareness, i.e. their conceptualisation of their subject and their understanding of what and how to teach are fundamental to the effective recontextualisation of discipline-based subject knowledge for the classroom. Equally important is an openness to embrace the idea that conceptual knowledge is accessible for all. The concept mapping workshops supported the teachers in thinking about the knowledge structures of their subject, but they needed to have some grasp of the discipline of literary criticism.

Previously, GCSE English literature only required the study of extracts from texts, so the concepts of form and structure were not always required. Teachers’ previous experiences of teaching GCSE English literature means that they feel less prepared for the new specification. The teachers at the participating school were marking GCSE examination papers as part of their CPD to give them a better understanding of how to prepare pupils for the examination, but this may not increase their understanding of the discipline.

Research and discourses from the discipline have the potential to be overwhelming if they do not have clear parameters to identify what is most helpful. A starting point could be the use of academic versions of the texts where an introduction is included. For example, the version of *A Christmas Carol* that I used for the study had an introduction and a bibliography of reference works, biographies, and critical studies, which included a discussion of the novel. It did not reference any academic papers from journals, however. The idea of research-led practice in schools, for example advocated and funded by EEF, sounds promising but needs to clearly link with an understanding of the academic discipline.

In my own teaching of English literature, I often returned to my undergraduate course readers and texts on literary criticism and literary theory as a starting point to prepare my scheme of work. For me the GCSE or A level specification determined my choice of text but preparing for the examination was ‘naturally’ embedded as part of the broader focus of studying the text. Examination techniques were taught at the end of the series of lessons.

The teachers taking part in my research wanted to do the best for their pupils and the school discourse was one of examination outcomes and performance tables. This influence permeated the pedagogic discourse, however, the subject specification did not exclude the broader focus on critical analysis and wider discourses. The limiting factors appeared to be the level descriptors, the marking schemes, and the teachers’ expectations for different groups of pupils.

I return to my starting point and how we might support pupils in understanding the questions asked of them and in knowing that they needed to frame their responses within conceptual frameworks. In my experience, it has been structured learning, the explicit teaching of concepts, and support identifying the relationships between concepts that has helped. In my PhD study, I frequently used concept mapping when ‘stuck’, either when grappling with a particular theorist’s ideas or my own thoughts and data. I have often found myself reaching for paper, a pen, and Post-it Notes to find moments of clarity. It is a powerful thinking and learning tool for our pupils and teachers.

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Appendix 1: Classroom observation schedule

Section 1: Lesson details

Date/time	
Number of pupils (note if any focal group pupils are absent)	
Focus of lesson	
Expected disruptions to usual format (e.g. lesson finishing early for school assembly, specific pupils leaving early/arriving late)	

Section 2: Observations

In this section of the document the stages of the lesson will be recorded in as much detail as possible, including key events and reference to time on digital recorder where appropriate. Important issues will be noted for the follow-up interview. The length of time on specific stages of the lesson will be recorded in the 'time' column.

Time	Description of lesson and notes

Room layout can be drawn on the reverse of this sheet.

5. Which, if any, of the following do you do? Please select one response for each activity or leave blank if you prefer not to answer.

Activity	Very often (once a week or more)	Often (at least two or three times a month)	Sometimes (a few times a year)	Occasionally (once a year or less)	Never
Watch films					
See a play at the theatre					
Visit an art gallery					
Visit a museum					
Watch a documentary					
Watch the news					
Visit places of interest (e.g. historical or geographical)					
Trips abroad					

6. Are there any adults who have been a positive influence on what interests you?

Please circle: Yes No

If yes, who? and how has he or she been a positive influence?