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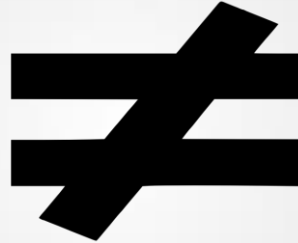
How does a PGCE English programme challenge students' preconceptions of writing and how writing is taught in primary classrooms?

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Impetus for research

English programme key principles

- Contextualised/embedded approach to the teaching of grammar and punctuation
- Provide children with choice/ownership over their own writing



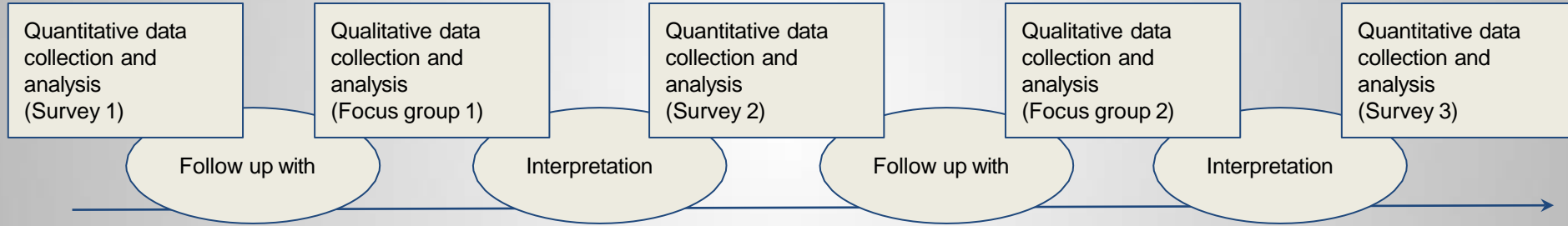
Anecdotal evidence of pre-service teachers pedagogical choices

- Teaching of discrete grammar and punctuation sessions
- Adult control over writing choices within and between lessons

Early literature

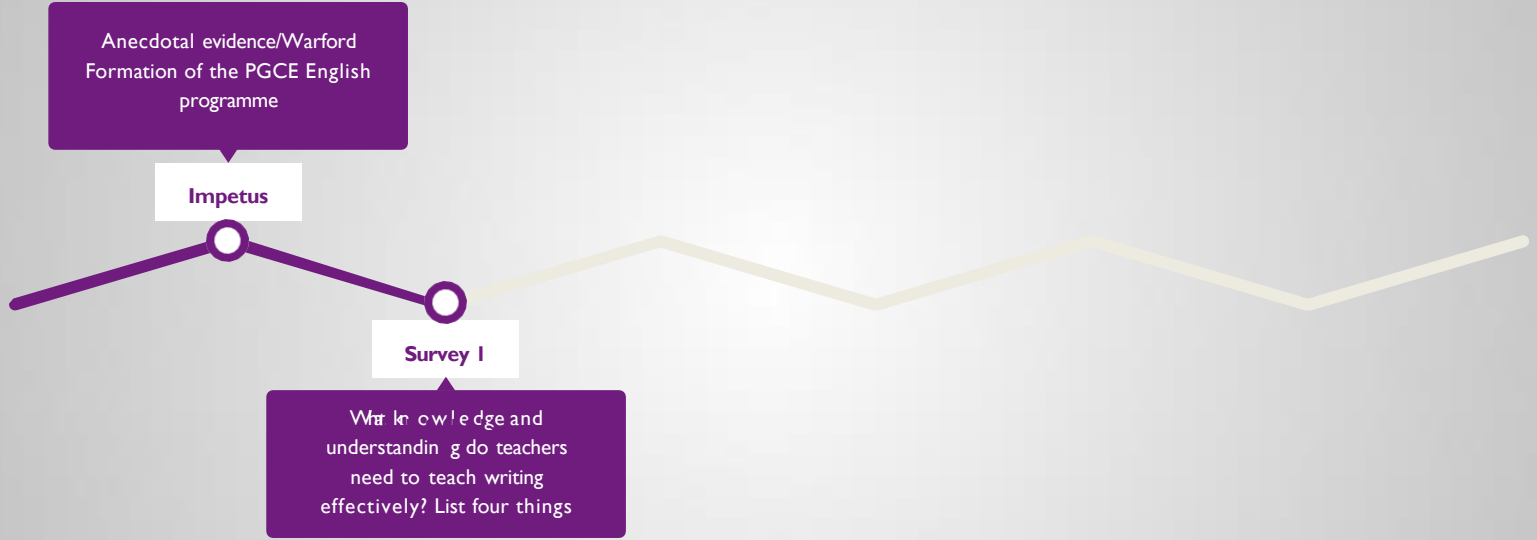
- Preservice teachers as writers (Morgan, 2010)
 - 60% of pre-service teachers not confident as writers
 - Areas of concern were grammar, spelling and punctuation
 - Necessity to disrupt negative cycle
- Teachers as writers (Cremin and Oliver, 2016)
 - Teachers' histories and identities can have a significant influence on pedagogical choices and confidence towards the teaching of writing
- Zone of proximal teacher development (Warford, 2010)
 - Use a Vygotskyan approach to develop and reflect on their understanding of writing, and the teaching of writing

Research design- repeated explanatory model



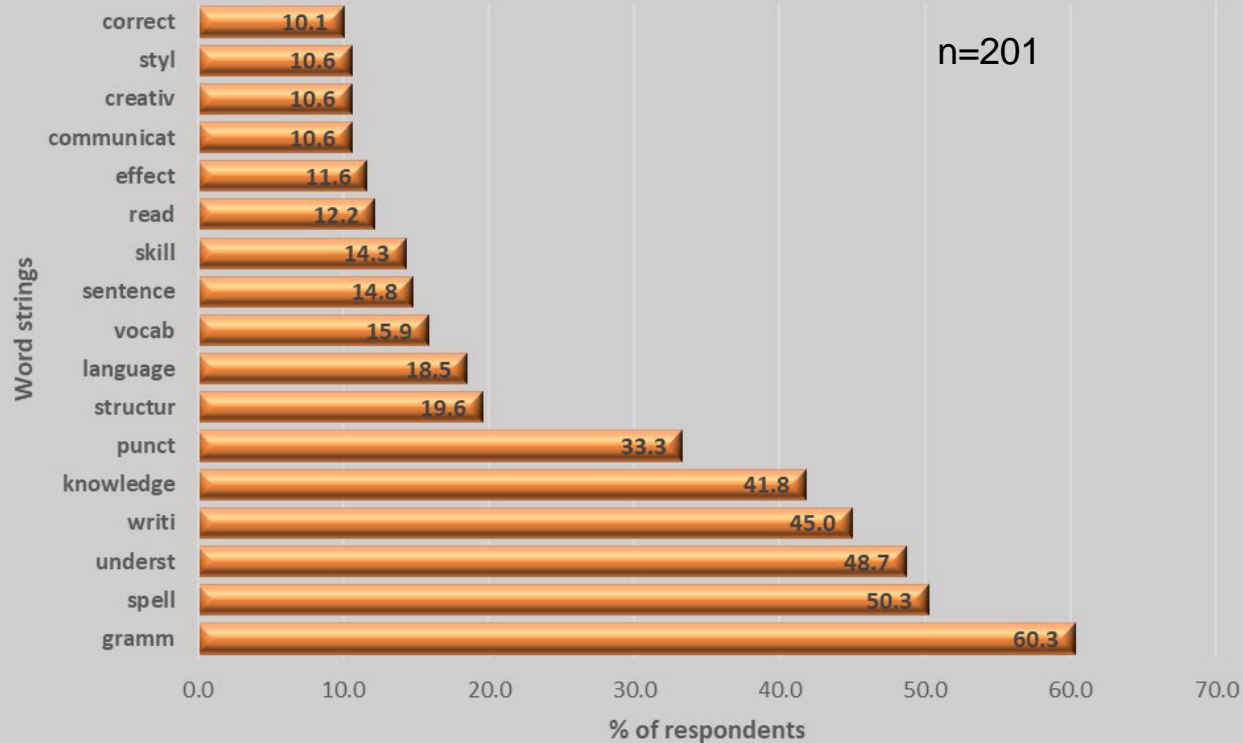
Adapted from Cresswell and Plano Clark (2017)

Research roadmap

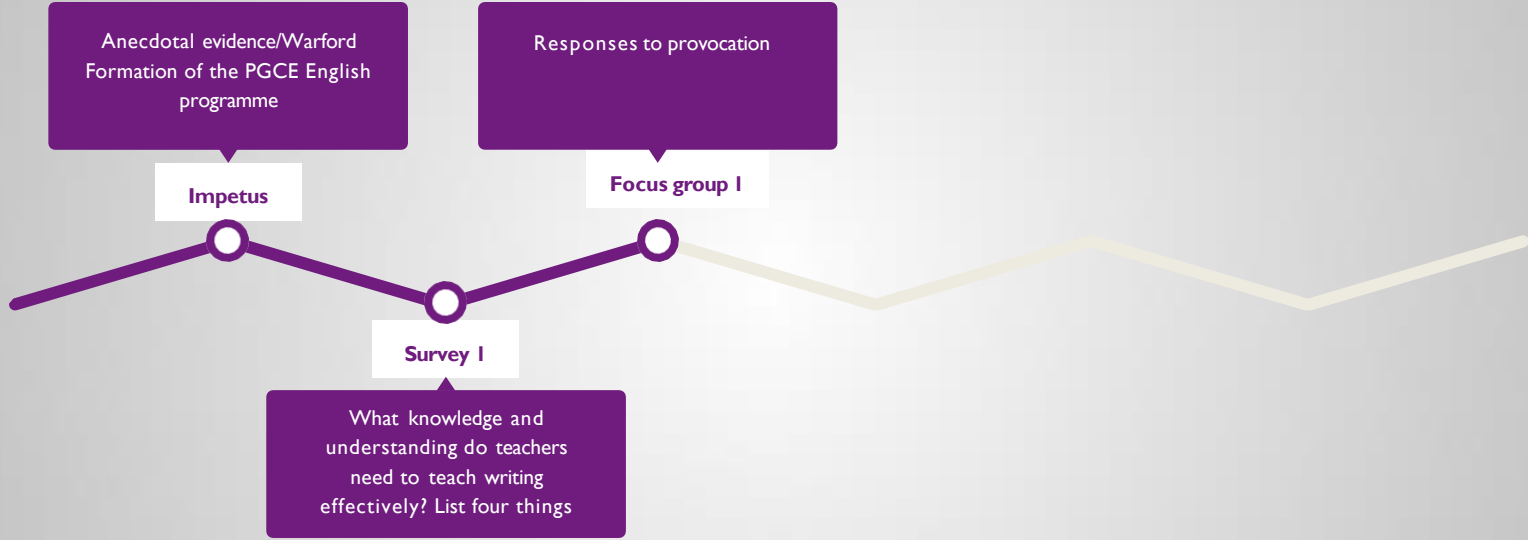


Quantitative data

What knowledge and understanding do teachers need to teach writing effectively? List four things below



Research roadmap



Focus group provocation

The most important thing about writing is accuracy. Children need to be taught how to spell, punctuate, and use grammar correctly.

I disagree. I think the most important thing about writing is cultivating a love of writing and encouraging children to see themselves as writers.

I think teaching children about grammar and punctuation is about helping children understand that these are creative tools that are available to them as writers.

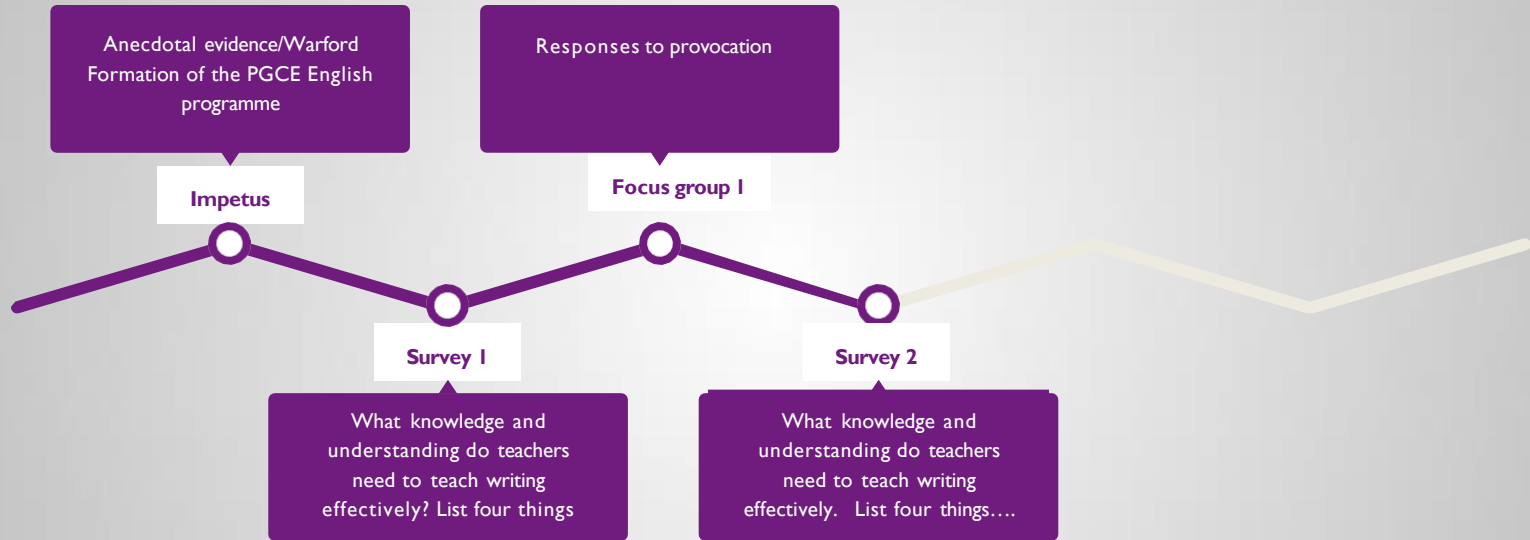
Focus group round 1 responses

I was kind of trying to think of fun ways that children can see, in a sense, the power of grammar, and the purpose of grammar. Rather than just, a lot of our GPS, what we call GPS, grammar, punctuation spelling, lessons are absolutely cut away from any text that they're interested in, any context, or any real purpose, you know... (JMM)

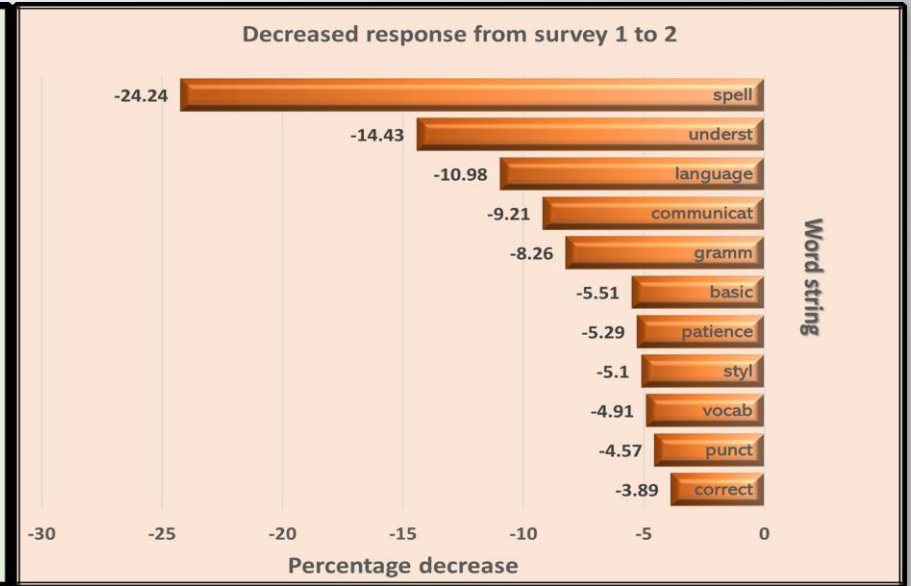
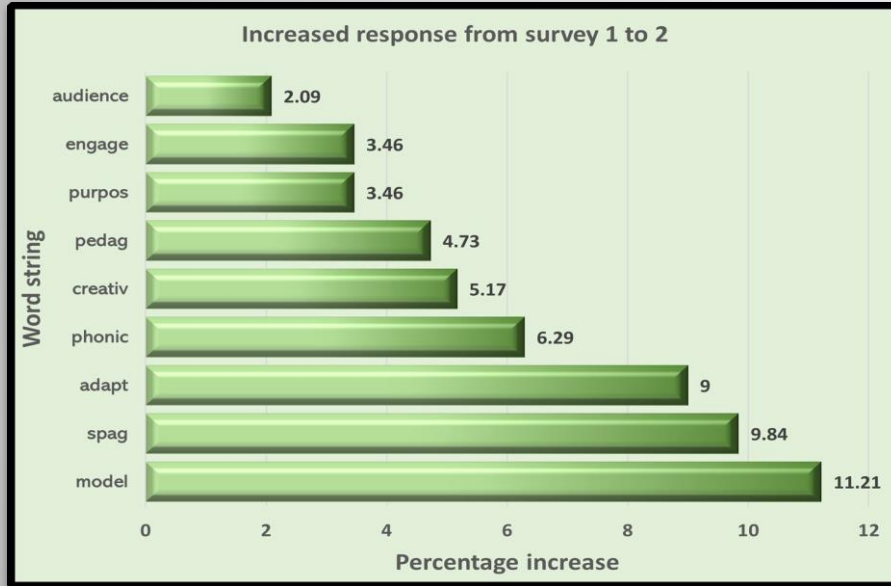
During my last job I worked in the primary school as well. And they had spelling, punctuation, and grammar, completely separate to their writing as well, which I didn't really like, because I just felt like it was this random thing of a tick box exercise and the kids weren't actually using it in their writing. Whereas the school I've been in at the moment has definitely embedded those skills into the writing lessons... (RM)

...when you are teaching English, you're not just modeling the sentence or what you want them to do, you're modelling the writing process...modelling the sentence or what it and she [the class teacher] did that in a really exciting way with poetry. And that she sort of wrote out a verse and then showed them...And it's not about 'Oh, I need an adjective here. And then a noun here', especially not in poetry, I think poetry is a really nice way to start off with writing as well because it's so creative... (SL)

Research roadmap



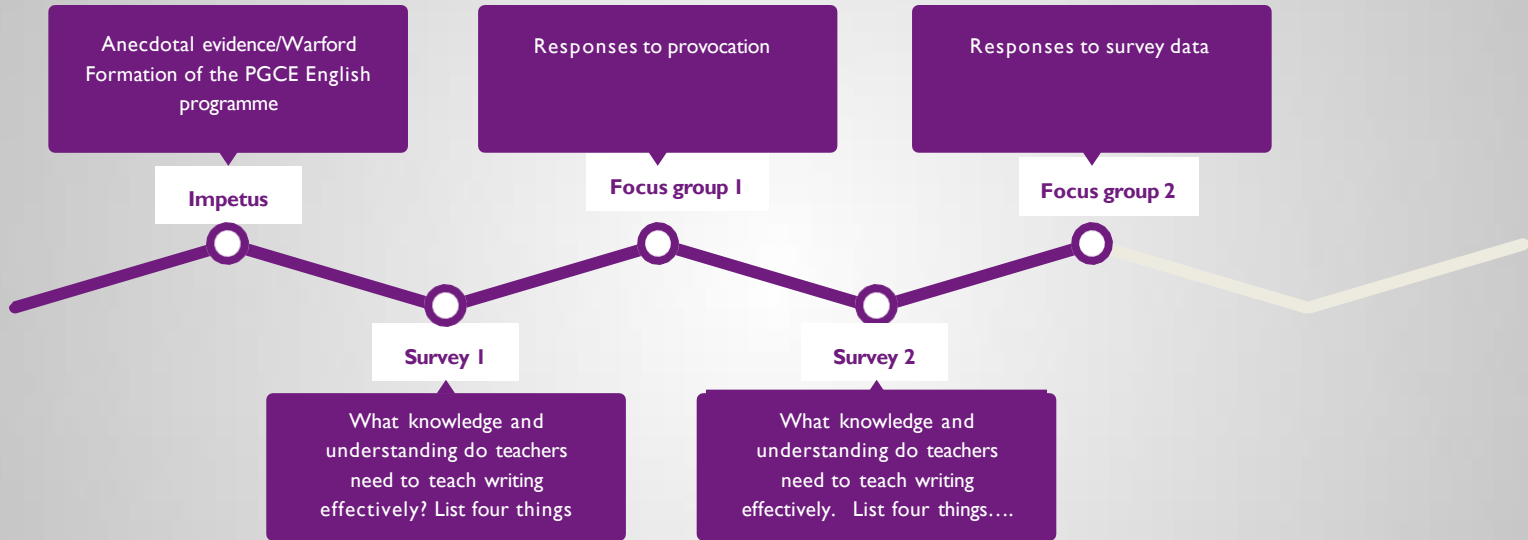
Quantitative data- changes from survey 1 to 2



n=153

n=153

Research roadmap



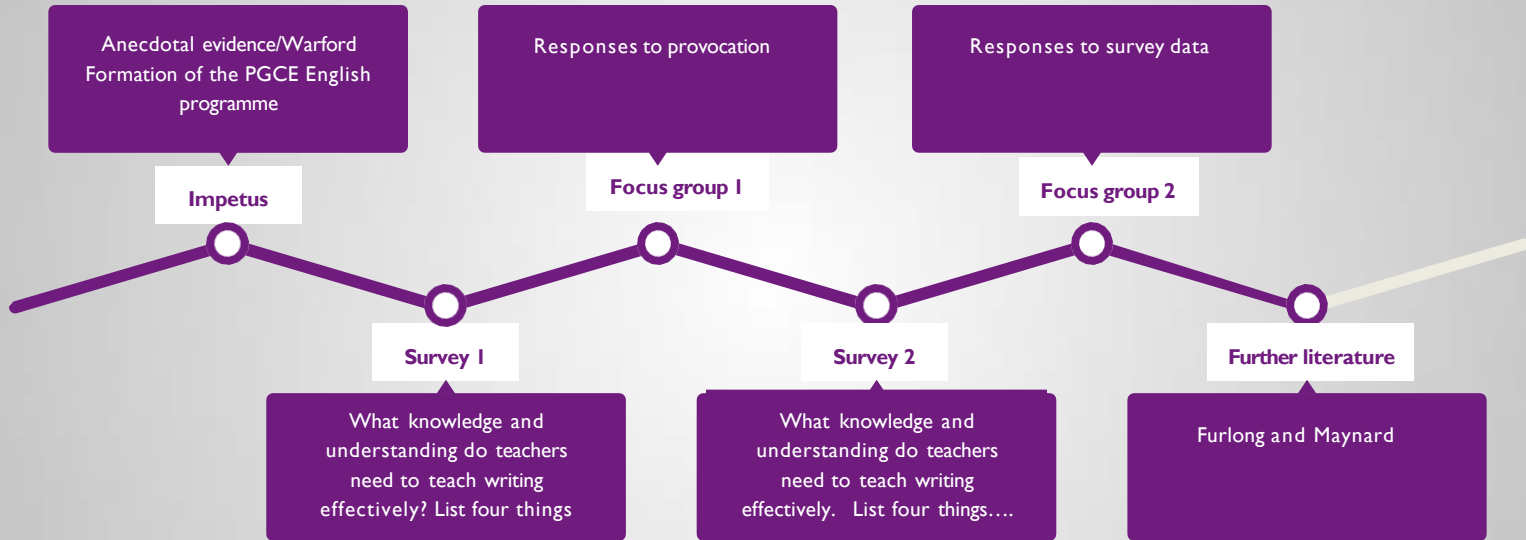
Focus group round 2 responses

I think for me, it makes sense that if the idea of them being 'correct' has gone down [number of survey responses] the idea of them being creative has gone up because it's this, if you're always searching for the correct term or the correct phrase, or the correct word, or the correct way of doing something, then you're not being creative, you're just ticking boxes. And that's definitely something that's been challenged for me that we don't want them to be writing in a way that they're just ticking boxes...(SL)

...if you went into a class, if you ask a teacher on the street they say, yeah, it's all about modeling. It's all about the SPAG. You adapt your lessons. It's the phonics. It's how you engage your audience and that's just... we, we have now moved from the basic person on the street, to somebody who is educated about how you actually, can produce a piece of work...(KM)

I feel like looking at those top ones [survey responses]. They are very much keywords that we've been discussing at university and especially like I said, when it comes to adapt I feel like a lot of [preservice teachers] have just put that in because they know that that's what they should be doing and are they, do they, actually understand what that means and how that is increasing the use of English or the children's ability to write?... (SL)

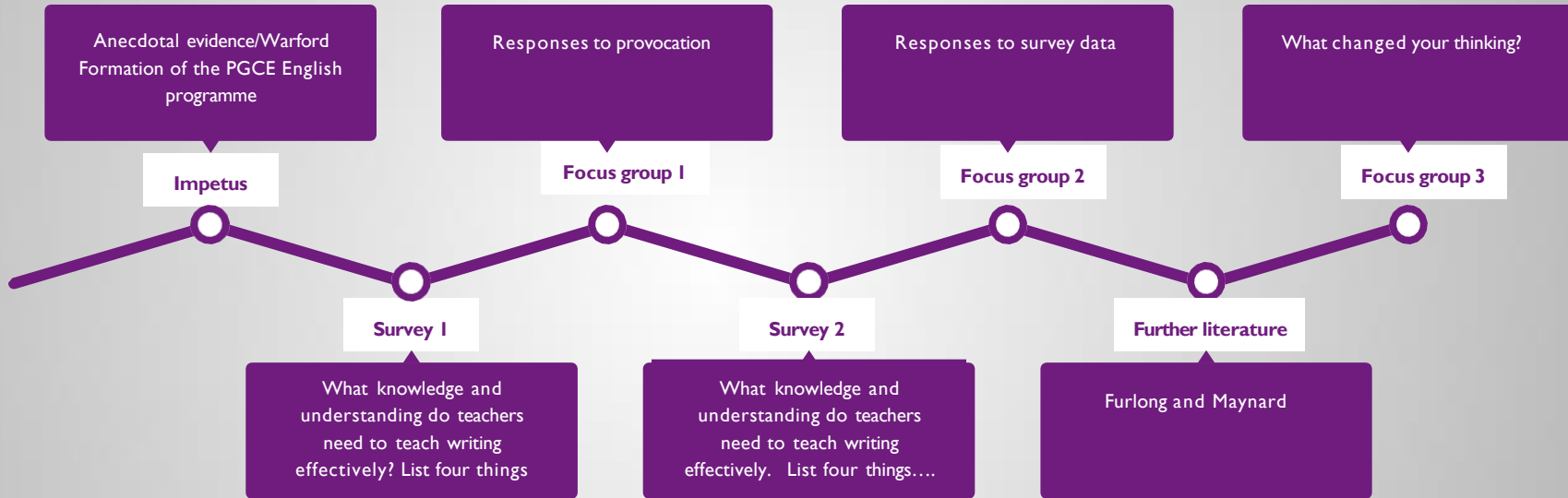
Research roadmap



Literature in response to emerging patterns

- Socialisation (Atkinson and Delamont, 1985; Pířová, 2013)
 - Socialisation is discontinuous and problematic and individuals need to navigate and survive socialisation process
 - Teachers discover the rules of conduct, hidden agendas and micro-political power structures in schools
- Stages of teacher development (Furlong and Maynard, 1995)
 - Early idealism; personal survival; dealing with difficulties; hitting a plateau; and moving on
 - Tensions between pleasing the mentor (teacher), pleasing the (PGCE) tutor and pleasing themselves

Research roadmap



Focus group round 3 responses

My perception of writing was it was a nightmare task that had to be done, which partly comes from my school [life], as I said before, I had undiagnosed dyslexia and everything was about spelling and grammar being wrong. And I just couldn't get it right. It didn't make sense to me. Now as an adult, it is starting to make sense because I've had the time to go over at my pace. And actually teaching it is making it make more sense...(RM)

Because when we are trained to see, now that we're trying to see. One of the first things you try to do with art is to help people see and in a sense, they need to unsee in order to see. So, for example, you'll show them a painting and they'll say, 'Oh, that's a vase of flowers!' and you're like, 'No, no. What colours are they?' And you're trying to train them to unsee. In other words to not just compartmentalize and say, 'I know what that is', but to say 'Wow, how does Picasso or you know Van Gogh use so many different colors just to make one vase?... (JMM)

So I would say at the start of the course I very much approached writing as transcription, so looking at spelling handwriting grammar and punctuation and that for me was what we were looking for in a good piece of writing. And now I approach it in a way that writing should be imaginative and should be looking at how we can support children thinking and then writing what they're thinking. And so it's more about the process...(SL)

Preliminary findings

- Findings echoed elements of Yeo's (2007) point concerning teachers' conceptualisations being rooted in their past experiences, their own historical conceptions of writing and being policy implementators (rather than policy interpreters)
- Pre-service teachers preconceptions towards writing do shift over duration of the course but these are highly influenced by various factors but particularly the school setting
- Pre-service teachers are aware of the tensions within this developmental process but this awareness is not necessary consistent across the course

Moving forward/Looking to the future

Refining the research study for the next cohort of pre-service teachers

Looking for colleagues to join us for the next phase of the research study

Review structure and role of English programme (ZPTD, Warford, 2010)

Request for institutional collaboration

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